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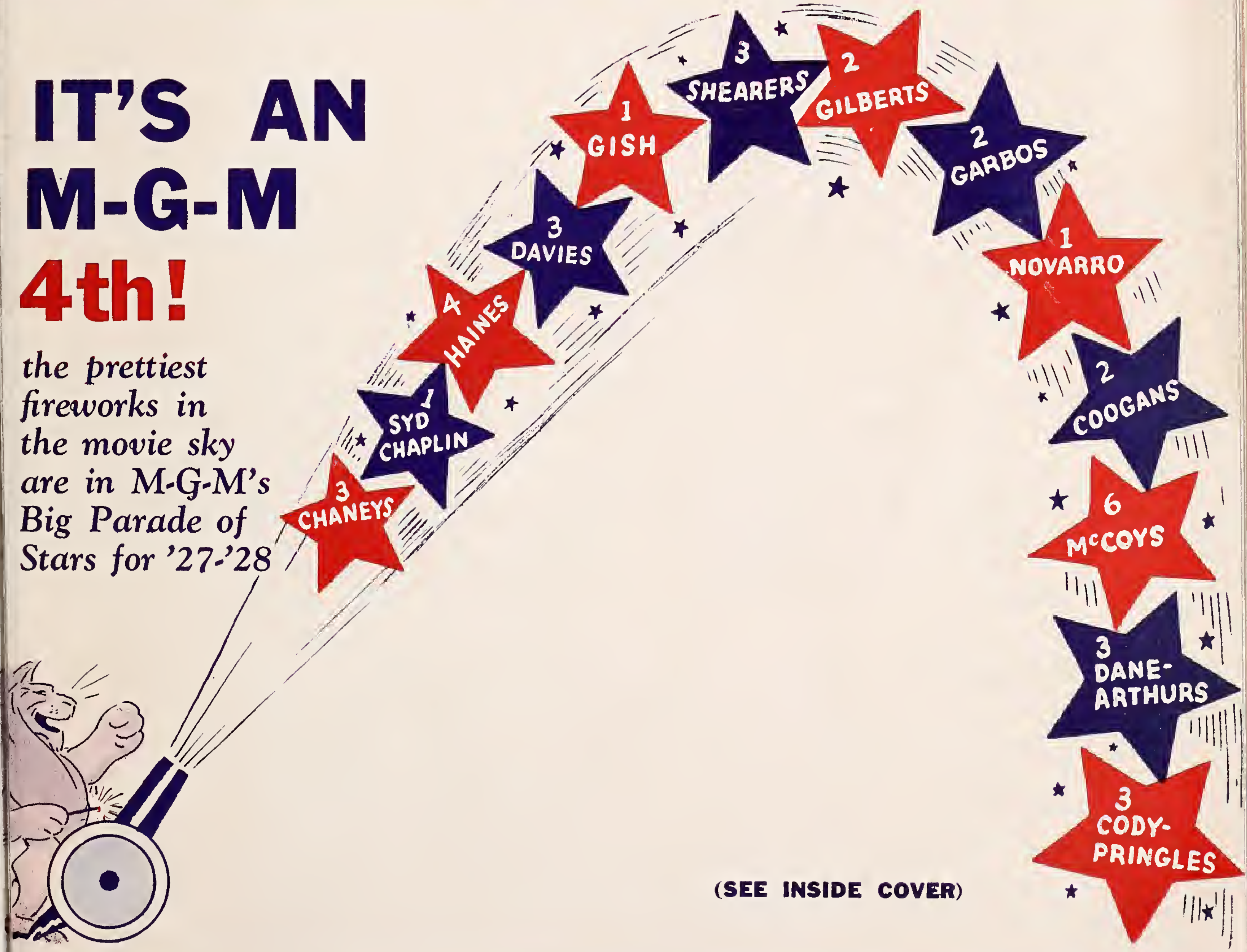
IN THIS ISSUE Henry Ford Dickers For Studio Site
Wage Slashes The Talk Of The Industry

MOVING PICTURE WORLD

VOL. 87, No. 1 JULY 2nd, 1927 PRICE 25 CENTS

IT'S AN M-G-M 4th!

the prettiest fireworks in the movie sky are in M-G-M's Big Parade of Stars for '27-'28



(SEE INSIDE COVER)

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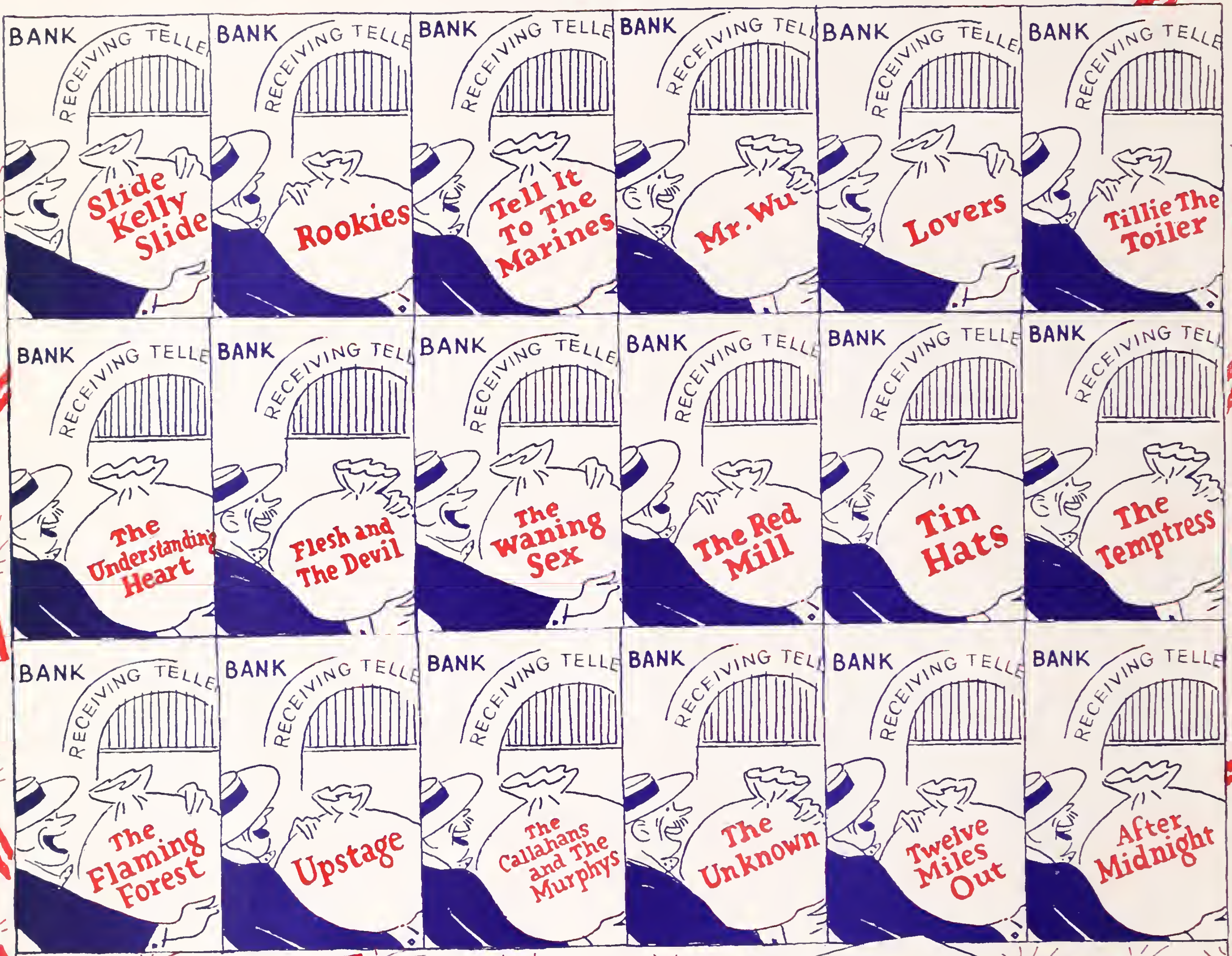
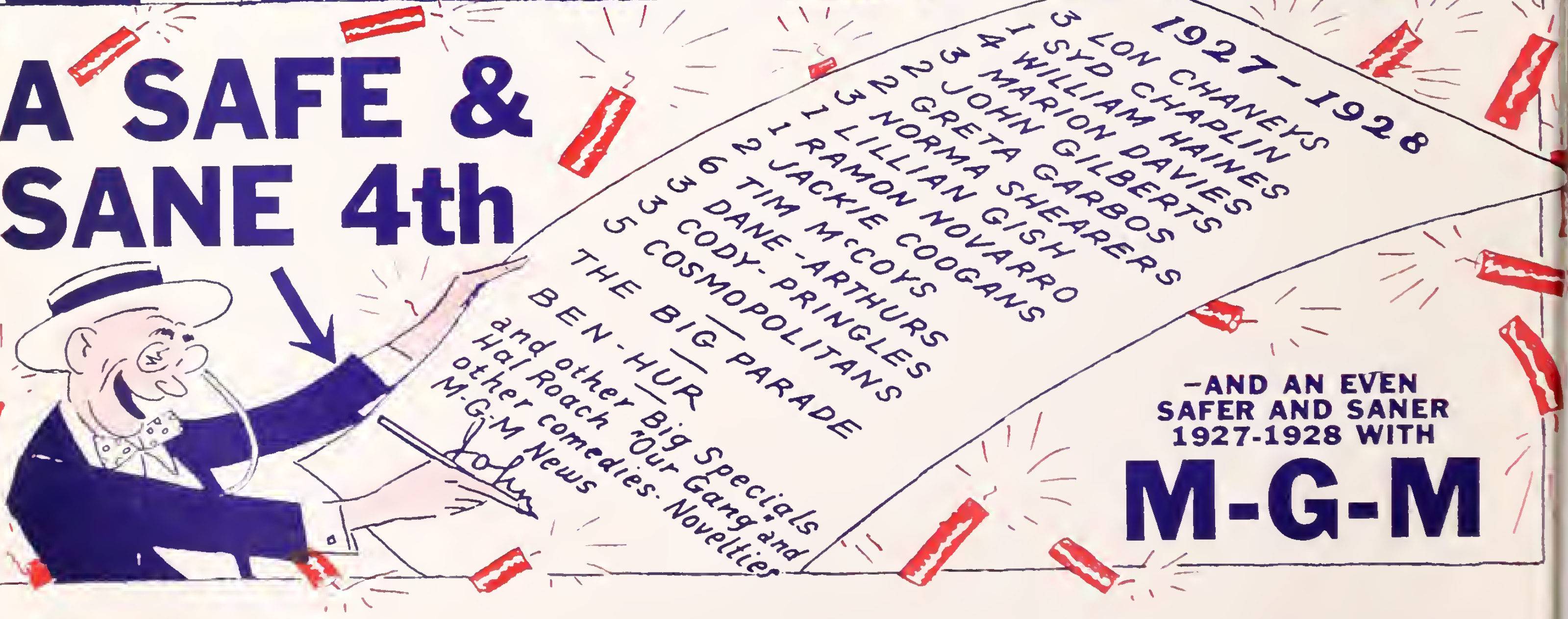


A SAFE & SANE 4th



—AND AN EVEN
SAFER AND SANER
1927-1928 WITH

M-G-M

Paramount

believes good theatre management and, above all, GOOD PICTURES can kill the "summer slump" idea... *That's why this company offers*

Real Big Productions in June and July

RICHARD DIX in
"Man Power"
Badger Prod.

"ROLLED STOCKINGS"
College Comedy
with
James Hall and
Junior Stars –

ESTHER RALSTON
in
"10 Modern Commandments"

Zane Grey's
"DRUMS OF THE DESERT"
WARNER BAXTER
FORD STERLING

CLARA BOW in
"Rough House Rosie"
WITH
REED HOWES

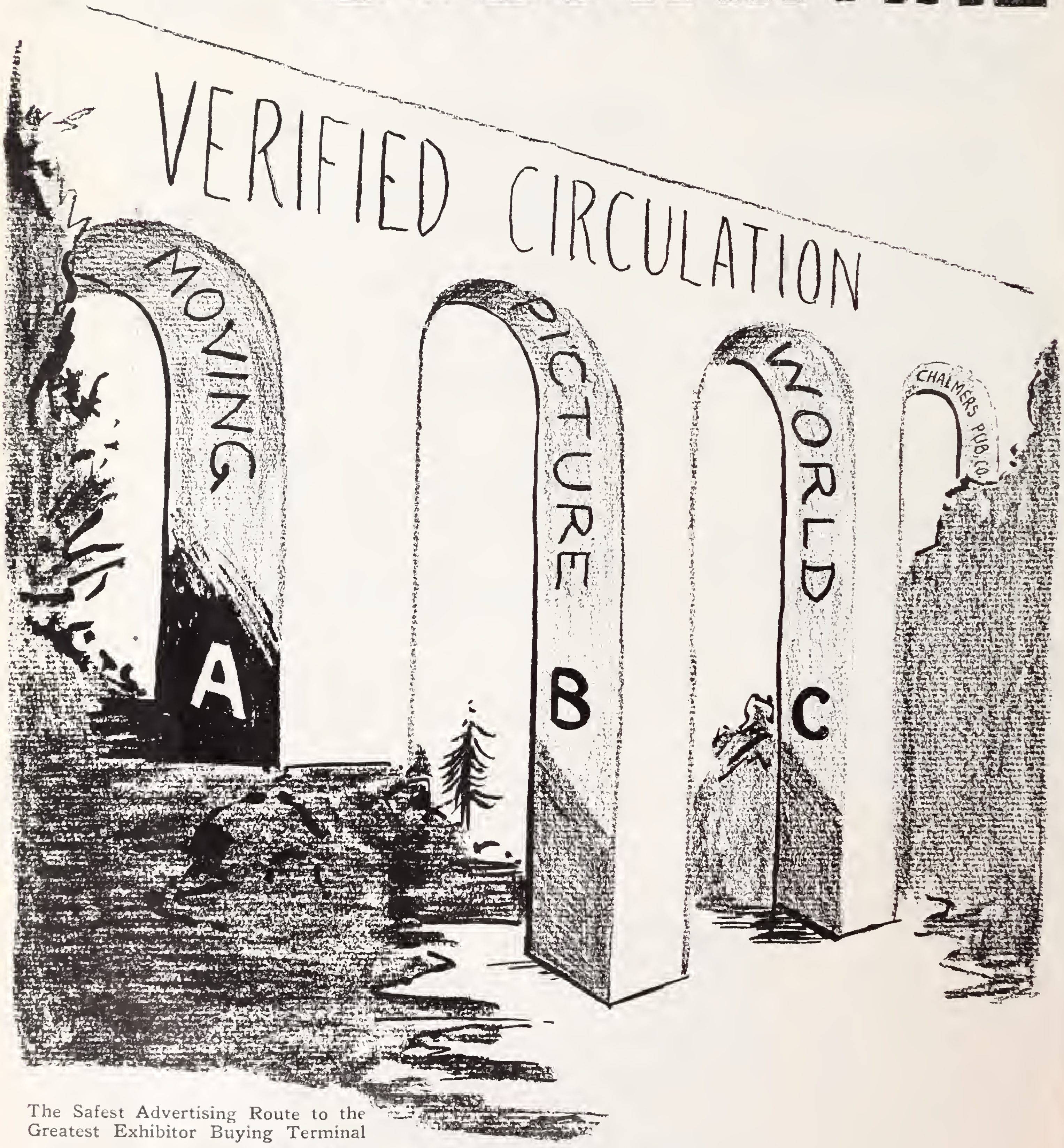
ED WYNN
famous stage star –
in
"Rubber Heels"
WITH
Chester Conklin

BEBE DANIELS
IN
"Senorita"
WITH
JAMES HALL
WILLIAM POWELL
BADGER PROD.
Her best in years!

RAYMOND GRIFFITH
in
"Time to Love"
WITH
William Powell
Tuttle Prod.

Member of Motion Picture Producers and Distributors of America, Inc. Will H. Hays, President

SUBSTANTIAL



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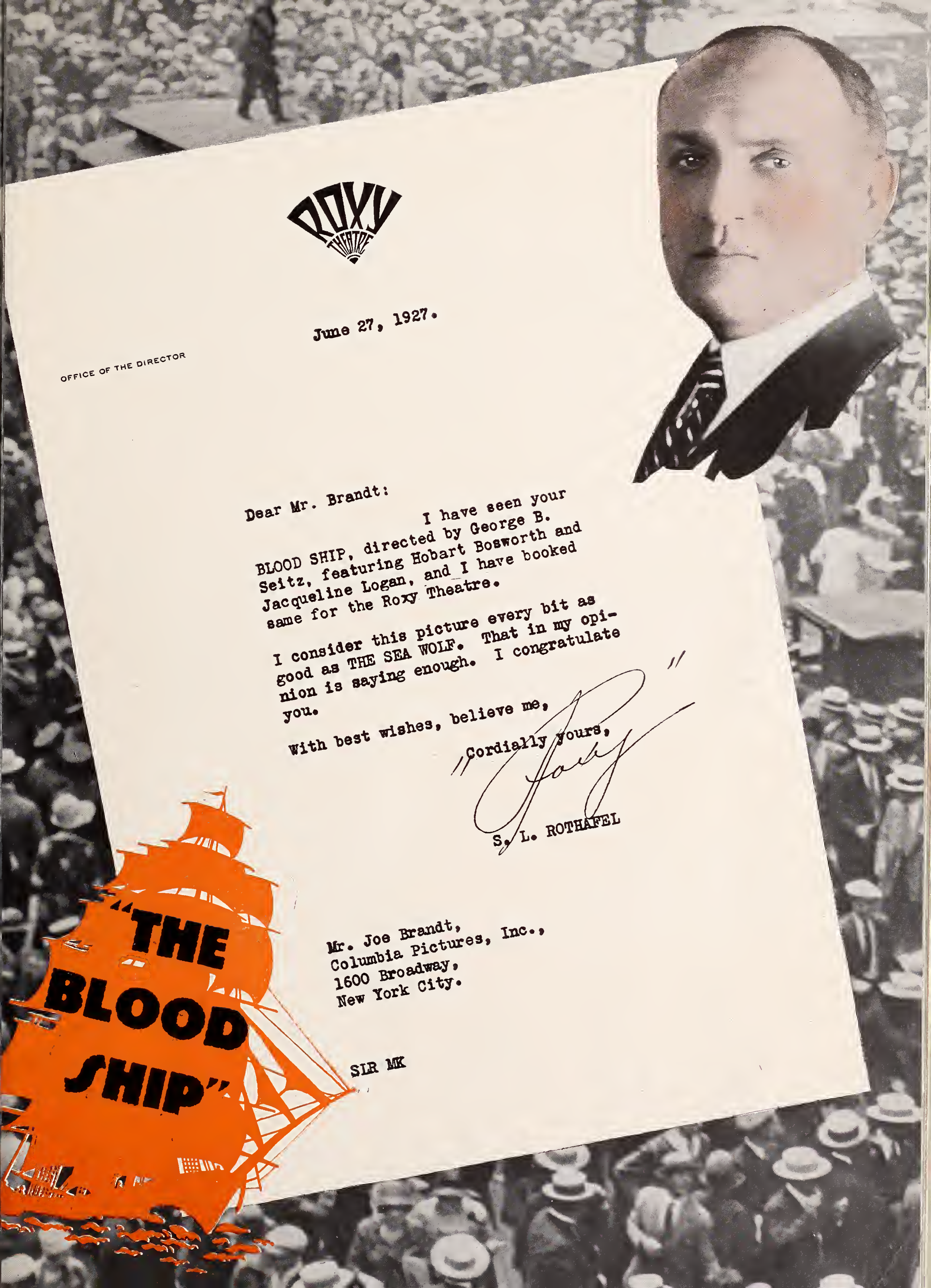


ROXY THEATRE

OFFICE OF THE DIRECTOR

June 27, 1927.

Dear Mr. Brandt:

I have seen your BLOOD SHIP, directed by George B. Seitz, featuring Hobart Bosworth and Jacqueline Logan, and I have booked same for the Roxy Theatre.

I consider this picture every bit as good as THE SEA WOLF. That in my opinion is saying enough. I congratulate you.

With best wishes, believe me,

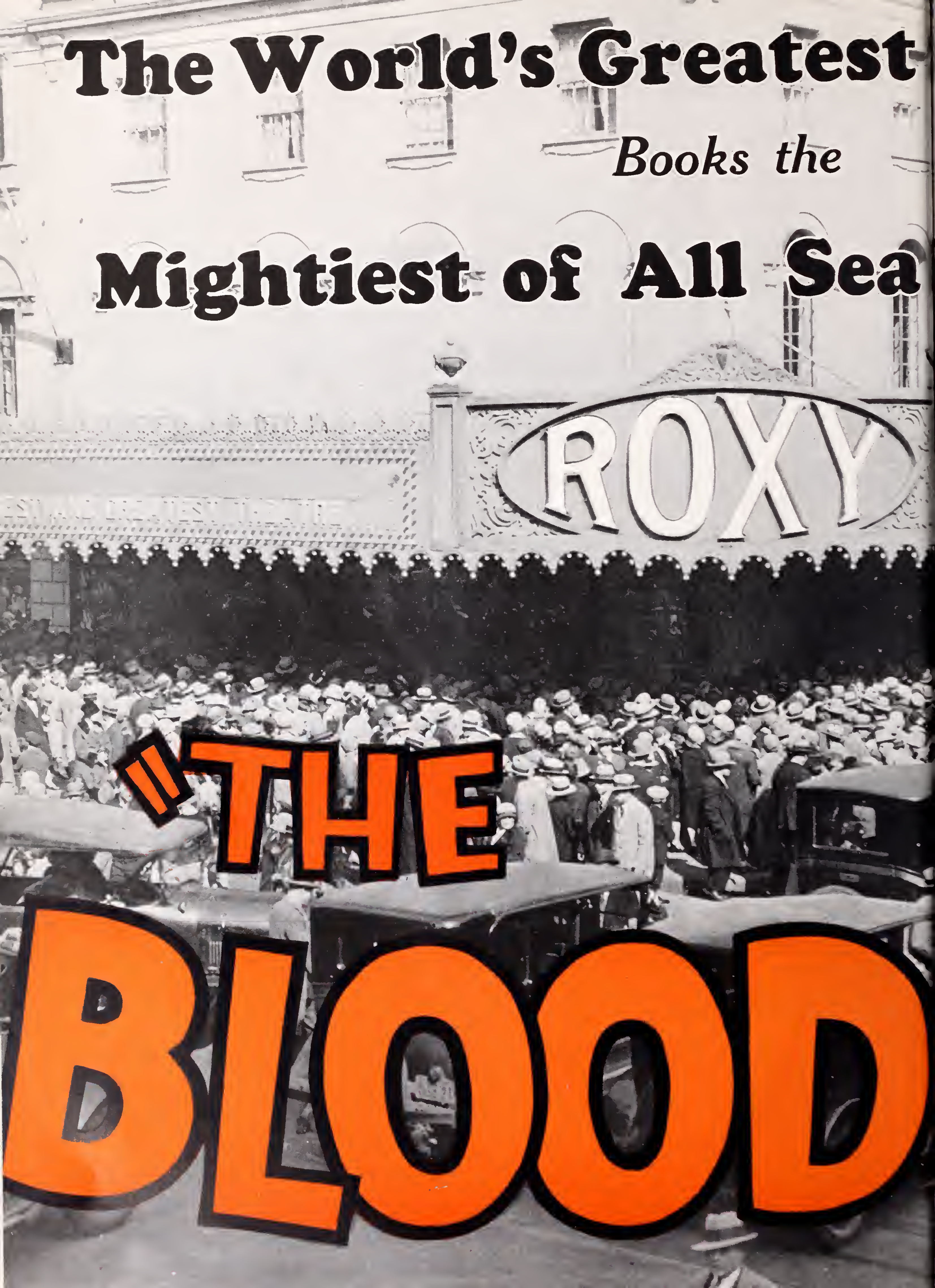
Cordially yours,

"Roxy"

S. L. ROTHAFEL

Mr. Joe Brandt,
Columbia Pictures, Inc.,
1600 Broadway,
New York City.

SLR MK


The World's Greatest
Books the
Mightiest of All Sea
ROXY
"THE
BLOOD

Showman

Dramas

The Screen Sensation of the Season!

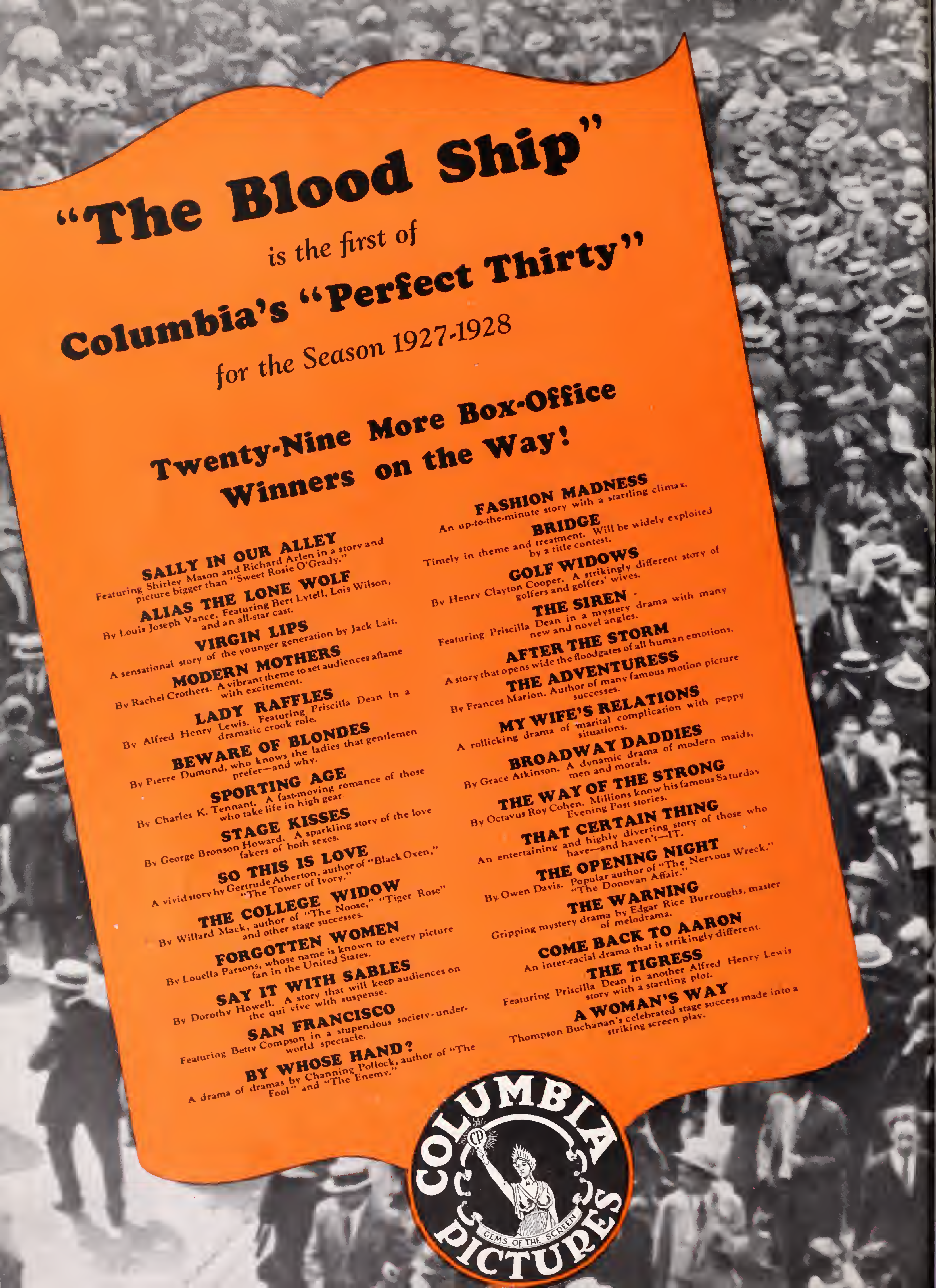
Featuring

Hobart Bosworth
Jacqueline Logan
Richard Arlen
(Courtesy Paramount)

Story by
NORMAN SPRINGER

a **GEORGE B. SEITZ**
Production

SHIP"



"The Blood Ship"

is the first of

Columbia's "Perfect Thirty"

for the Season 1927-1928

Twenty-Nine More Box-Office Winners on the Way!

SALLY IN OUR ALLEY
Featuring Shirley Mason and Richard Arlen in a story and picture bigger than "Sweet Rosie O'Grady."

ALIAS THE LONE WOLF
By Louis Joseph Vance. Featuring Bert Lytell, Lois Wilson, and an all-star cast.

VIRGIN LIPS
A sensational story of the younger generation by Jack Lait.

MODERN MOTHERS
By Rachel Crothers. A vibrant theme to set audiences aflame with excitement.

LADY RAFFLES
By Alfred Henry Lewis. Featuring Priscilla Dean in a dramatic crook role.

BEWARE OF BLONDES
By Pierre Dumond, who knows the ladies that gentlemen prefer—and why.

SPORTING AGE
By Charles K. Tennant. A fast-moving romance of those who take life in high gear.

STAGE KISSES
By George Bronson Howard. A sparkling story of the love fakers of both sexes.

SO THIS IS LOVE
A vivid story by Gertrude Atherton, author of "Black Oxen," "The Tower of Ivory."

THE COLLEGE WIDOW
By Willard Mack, author of "The Noose," "Tiger Rose" and other stage successes.

FORGOTTEN WOMEN
By Louella Parsons, whose name is known to every picture fan in the United States.

SAY IT WITH SABLES
By Dorothy Howell. A story that will keep audiences on the qui vive with suspense.

SAN FRANCISCO
Featuring Betty Compson in a stupendous society-underworld spectacle.

BY WHOSE HAND?
A drama of dramas by Channing Pollock, author of "The Fool" and "The Enemy."

FASHION MADNESS
An up-to-the-minute story with a startling climax.

BRIDGE
Timely in theme and treatment. Will be widely exploited by a title contest.

GOLF WIDOWS
By Henry Clayton Cooper. A strikingly different story of golfers and golfers' wives.

THE SIREN
Featuring Priscilla Dean in a mystery drama with many new and novel angles.

AFTER THE STORM
A story that opens wide the floodgates of all human emotions.

THE ADVENTURESS
By Frances Marion. Author of many famous motion picture successes.

MY WIFE'S RELATIONS
A rollicking drama of marital complication with peppy situations.

BROADWAY DADDIES
By Grace Atkinson. A dynamic drama of modern maids, men and morals.

THE WAY OF THE STRONG
By Octavus Roy Cohen. Millions know his famous Saturday Evening Post stories.

THAT CERTAIN THING
An entertaining and highly diverting story of those who have—and haven't—IT.

THE OPENING NIGHT
By Owen Davis. Popular author of "The Nervous Wreck." "The Donovan Affair."

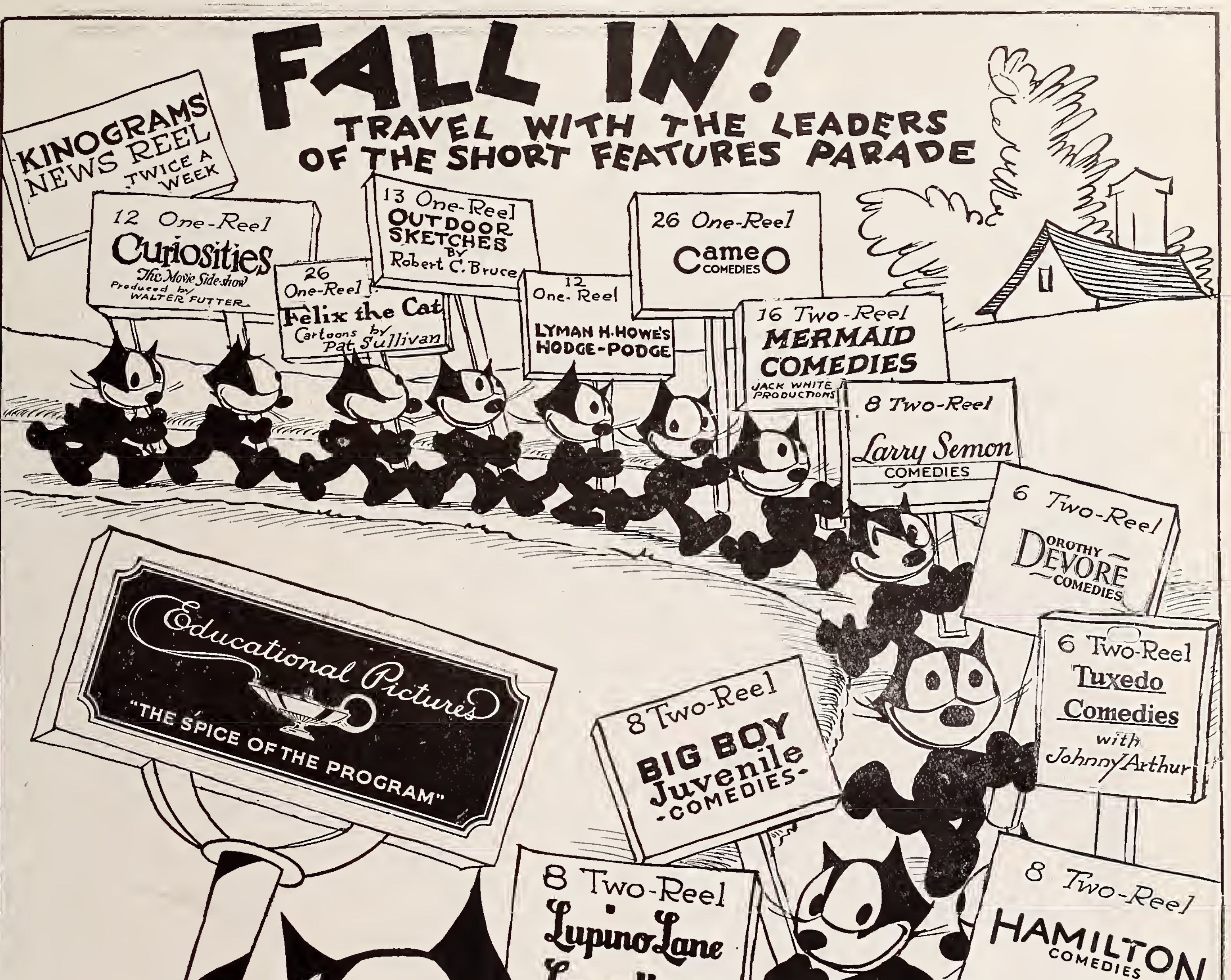
THE WARNING
Gripping mystery drama by Edgar Rice Burroughs, master of melodrama.

COME BACK TO AARON
An inter-racial drama that is strikingly different.

THE TIGRESS
Featuring Priscilla Dean in another Alfred Henry Lewis story with a startling plot.

A WOMAN'S WAY
Thompson Buchanan's celebrated stage success made into a striking screen play.

COLUMBIA PICTURES
GEMS OF THE SCREEN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TRAVEL WITH THE LEADERS OF THE SHORT FEATURES PARADE
KINOGRAMS NEWS REEL TWICE A WEEK
12 One-Reel Curiosities The Movie Side-show Produced by WALTER FUTTER
26 One-Reel Felix the Cat Cartoons by Pat Sullivan
13 One-Reel OUTDOOR SKETCHES BY Robert C. Bruce
12 One-Reel LYMAN H. HOWE'S HODGE-PODGE
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8 Two-Reel Larry Semon COMEDIES
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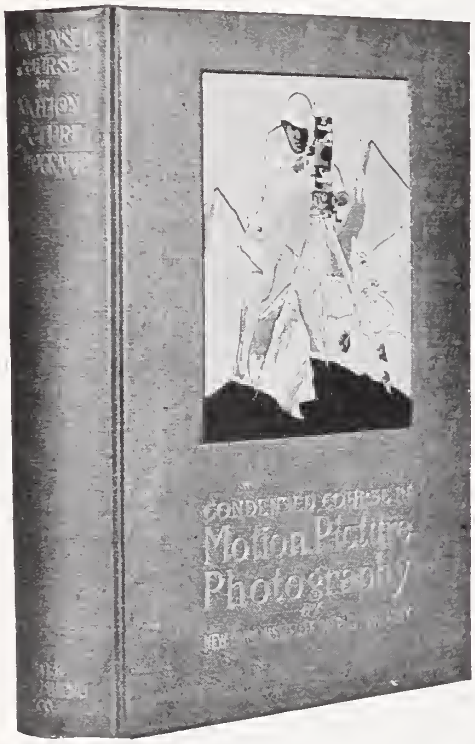
Educational Pictures "THE SPICE OF THE PROGRAM"
8 Two-Reel BIG BOY Juvenile COMEDIES
8 Two-Reel Lupino Lane Comedies
8 Two-Reel HAMILTON COMEDIES
1927-1928
PAT SULLIVAN

EDUCATIONAL FILM EXCHANGES, Inc.
E. W. Hammons, President

Member, Motion Picture Producers and
Distributors of America, Inc.
Will H. Hays, President

THE TWO BEST BOOKS
on
MOTION PICTURE PHOTOGRAPHY



Motion Picture Photography

By Carl L. Gregory, F.R.P.S.

This book is recognized everywhere as the standard work on motion picture photography for either professionals or amateurs.

Carl L. Gregory was formerly Chief Instructor in Cinematography, Signal Corps School of Photography, Columbia University, New York.

Special Chapters were contributed by Charles W. Hoffman and by Research Specialists of the Research Laboratories, Eastman Kodak Company.

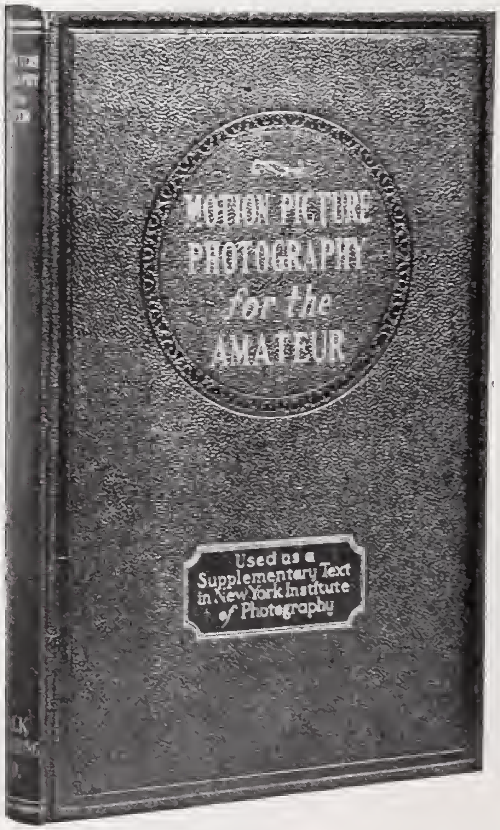
Price $6.00 (postpaid)

Motion Picture Photography For the Amateur

By Herbert C. McCay

Thousands of small motion picture cameras for use in the home are being sold today. This book has been written to help those who are so fortunate as to own one of these amateur cameras. Tells all about getting correct exposures, staging simple scenes, working in titles, trick photography, enlarging from single frames—in fact, everything for the amateur motion picture photographer is carefully covered in this volume.

Price $2.50 (postpaid)


MOTION PICTURE PHOTOGRAPHY for the AMATEUR
Used as a Supplementary Text in New York Institute of Photography

CHALMERS PUBLISHING COMPANY

516 Fifth Avenue
NEW YORK

GREAT PICTURES

IN all the years that I have been active in the Motion Picture Industry, I have never viewed a coming production season with such enthusiasm as I now feel in looking ahead at the product that will be released by United Artists Corporation.

This, the year of its Eighth Anniversary, United Artists will offer to showmen the strongest line-up of Big Money Pictures ever distributed through any one company.

So, it is with pleasure and confidence that I gladly place my signature beside those of my associates, as endorsement of my belief in their pledge:—

> *that this coming season, for United Artists, will be the most sensational in the history of Box Office Picture Production.*

I know you will share our enthusiasm as you read the following pages.

Joseph M. Schenck

President and Chairman of Board of Directors

Mary Pickford Norma Talmadge Gloria Swanson
Corinne Griffith Charlie Chaplin Douglas Fairbanks
D.W. Griffith John Barrymore
Ronald Colman Vilma Banky Buster Keaton
Gilda Gray Dolores Del Rio Duncan Sisters
Samuel Goldwyn Jr. Morris Gest John W. Considine Jr.
Fred Niblo Herbert Brenon Edwin Carewe

GREATEST of STARS *in* BIGGEST *of* BOX OFFICE PICTURES

Each Picture Sold Individually . . . On Merit

Season 1927-1928

Mary Pickford

in

"MY BEST GIRL"

Romance in a Five and Ten Cent Store. Kathleen Norris' story for Collier's. Directed by Sam Taylor.

Norma Talmadge

in

"The DOVE"

David Belasco's presentation of Willard Mack's stage success. With Gilbert Roland and Noah Beery. Produced by Joseph M. Schenck. Directed by Roland West. Her first United Artists picture.

Gloria Swanson

in

"SADIE THOMPSON"

Based on W. Somerset Maugham's "Miss Thompson". Directed by Raoul Walsh.

Corinne Griffith

in

"The GARDEN of EDEN"

From German play adapted to American stage by Avery Hopwood. Directed by Lewis Milestone. Scenario Hans Kraly. Her first United Artists picture.

Charlie Chaplin

in

"The CIRCUS"

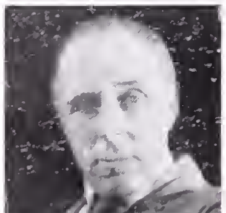
A low-brow comedy for high-brows. Based on original story and direction by Mr. Chaplin. Supported by Merna Kennedy.

Douglas Fairbanks

in

"The GAUCHO"

An original romance of Argentine adventure by Elton Thomas. Directed by F. Richard Jones. With Eve Sothern and Lupe Velez.



D.W. Griffith

will produce and direct

"LA PAIVA"

Based on original French story by Dr. Karl Vollmoeller, author of "The Miracle." With Estelle Taylor.

UNITED ARTISTS PICTURES

John Barrymore

in

"TEMPEST"

From original modern story by Vladimir Dantchenko. Adapted by Fred de Gresac. Directed by Frank Lloyd. With Greta Nissen.

Ronald Colman

Vilma Banky

in

"The MAGIC FLAME"

Samuel Goldwyn's presentation of the Henry King production. Based on Rudolf Lothar's stage play, "King Harlequin."

Buster Keaton

in

"COLLEGE"

An original story of college athletics. Directed by James W. Horne. Presented by Joseph M. Schenck. Cast includes Ann Cornwall, Florence Turner, Snitz Edwards.

Gilda Gray

in

"The DEVIL DANCER"

From original story by Harry Hervey. A Samuel Goldwyn presentation. Her first release through United Artists Corporation.

Morris Gest

will produce

"The DARLING of the GODS"

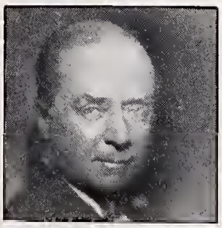
From stage play by David Belasco and John Luther Long. With great international cast. His first United Artists picture.

Fred Niblo

will produce and direct

"LAUGH, CLOWN, LAUGH"

Based on David Belasco's stage production by Tom Cushing.



Herbert Brenon

will produce and direct

"SORRELL & SON"

Based on Warwick Deeping's current novel. With H. B. Warner, Nils Aster, Alice Joyce, Anna Q. Nilsson, Carmel Myers, Louis Wolheim, Norman Trevor. His first United Artists Picture.

Dolores Del Rio

in

"RAMONA"

From Helen Hunt Jackson's Novel. Presented by Inspiration Pictures, Inc., and Edwin Carewe. An Edwin Carewe Production.

Duncan Sisters

in

"TOPSY and EVA"

From the play by Catherine Chisholm Cushing. Directed by Del Lord. Their first United Artists Picture.

William Boyd

Mary Astor

Louis Wolheim

in

"TWO ARABIAN KNIGHTS"

From Donald McGibney's magazine story. Directed by Lewis Milestone. Presented by Howard Hughes and John W. Considine, Jr.

UNITED ARTISTS PICTURES

GREAT SHOWMEN

SHOWMEN are judged by the pictures they show. Showmen become great—by showing Great Pictures.

Never before has it been a film salesman's privilege to offer to showmen as many Great Pictures at one time as is represented in the pages you have just read.

Yes, they are costly, but each of them represents an investment of a fortune—not to speak of the genius and the artistic talent that created each of them.

It is the economic law that "that which costs most is the cheapest in the end."

There's the secret of success of Great Showmen. Pay more—show the best—*and make the most money.*

As always — — you buy United Artists Pictures individually, on merit. What could be fairer?

It will be our pleasure to fill your best dates. Keep them open!

Vice President and General Manager of Distribution
United States and Canada.

PERSONALITIES	PICTURES	POLICY
Greatest	*Biggest*	*Fairest*

UNITED ARTISTS CORPORATION

Mary Pickford *Norma Talmadge* *Gloria Swanson* UA *Charles Chaplin* *Douglas Fairbanks* *D.W. Griffith*

JOSEPH M. SCHENCK - *President and Chairman Board of Directors*

THE FLAME WOMAN
—WHOSE JEALOUSY
MEANT DEATH

with
JOSEPH SCHILDKRAUT
and VICTOR VARCONI

WITH her black unfathomable eyes and her dangerously soft bewitchments, she came from her hot desert country to the luxurious heart of France to ensnare a man. Deliberately she threw the spell of her enchantment over her victim that she might bend him to her own cruel purpose.

Then suddenly Fate outwitted her. She who meant to be ruler was made victim. She was caught in the fire of her own flaming passion—with desperate consequences.

Because of the secret promise in those black eyes, brother was set against brother, diplomats trembled and one brave man came face to face with Death.

"THE FORBIDDEN WOMAN"
By Elmer Harris

is an absorbing drama of tremendous power and passion—typical of the four super-dramas in which Jetta Goudal will star on the
DEMILLE PROGRAM, 1927-1928

JETTA GOUDAL *in*
The FORBIDDEN WOMAN

JETTA GOUDAL

IN *'The Leopard Lady'*

With a Sawdust Setting—and all the enchantment of life under the big tent —"The Leopard Lady" is a distinctly "different" kind of a film.

JETTA GOUDAL

in "MIDNIGHT MADNESS"

Here is a mystery story that piles thrill upon thrill. Wierd, breath-taking adventures follow each other swiftly under the magic cover of the darkness of the night.

JETTA GOUDAL

IN 'Woman of the Night'

From the velvet settings of civilization a girl of rare charm and two men are swept into the heart of darkest Africa, to face Life in the raw.

DE MILLE PICTURES

PATHE NEWS · PATHECOMEDIES · PATHESERIALS · PATHEPICTURES

Jetta Goudal

Exotic, baffling, fascinating ~~she will register new triumphs on the DE MILLE PROGRAM 1927~28~~

Last Minute News From Everywhere

MOVING PICTURE WORLD

THAT 10 PER CENT.
Cut on salaries may be without justice, or according to the merits of the case, but there will be plenty of Equity in it before long.

HOPS
Used to make beer. Now they make the news reels interesting and the motion picture news reel editors gray-haired.

Vol. 87 New York, July 2, 1927 No. 1

Think Producers Rescind Salary Cut at Meeting

No Statement Follows Midnight Gathering

By Tom Waller

(*Special Wire to Moving Picture World*)
Hollywood, June 30

EARLY this morning a four-hour meeting in the headquarters of the Association of Motion Picture Producers, western wing of the Hays organization, broke up. It marked the second time producers had met within six days.

Circumstances all indicate that this second meeting rescinded to a major extent the movement originally ordained to accelerate a wave of economy by clipping all salaries above $50 from 10 to 25 per cent. What first confused Hollywood then roused it to a turmoil that at meetings caused directors to accuse writers and writers to accuse executives and actors to be general in their accusations, and everyone to be in sympathy with the big loss of the small fry.

What Hollywood was beginning to describe as the greatest faux pas it had ever experienced re-

(Continued on page 33)

The man who says that this industry doesn't need its trade papers is a dangerous fellow—not so much to the tradepapers as to the motion picture industry itself He is about the most short-sighted individual on two legs as well as the most expensive item on a company's payroll.

Open Warfare Between Producers and Stars Is Definite If Salary Slas Is Enforced

N. C. Joins National

Present readjustments within the picture business make exhibitor organization most essential, said National President Woodhull in an address last week to the convention of the North Carolina M. P. T. O. at Wrightsville Beach. The members voted to join the national body at the conclusion of Woodhull's speech, and pledged full support to it.

M. P. T. O. A. to Settle Organization Policy

An important meeting of the M. P. T. O. A. Administrative Committee will be held at national headquarters on July 6, commencing at 11 o'clock. A complete program for the organization will be laid out. Lines of procedure associated with the reception of chain theatres on a nation-wide scale will be agreed upon.

A Secret Production

After many conferences with Fox officials, John Ford, the director, and Philip Klein, scenarist, have returned to Hollywood. They are working on a production that will be of international interest, concerning which the company will not divulge any information.

"Frank and Courageous" Stand Is Urged by Conrad Nagel at Secret Meeting of Players

(*Special Wire to* Moving Picture World, *Hollywood, June* 30.)

OPEN warfare between motion picture producers and screen stars and lesser players will be waged if the producers insist upon going through with the proposed 10 per cent. to 25 per cent. slash in salaries, announced in their recent economic gesture to lower the cost of production. This developed at a closed meeting of the Actors' Body of the Academy of Motion Picture Arts and Sciences, held last night in the Academy's headquarters.

This story is exclusive in Moving Picture World and was not obtained by any other trade paper or Los Angeles newspaper. The writer's information comes by virtue of a vantage spot on a fire escape when it was found that the meeting was closed to the press and that nothing that happened in the chambers was to be divulged. As no other newspaper representatives discovered the aforementioned point of vantage, World readers get exclusive and first-hand information.

Conrad Nagel, executive chairman of the body sounded the keynote of the meeting when he declared, "Now is the time to be frank and courageous and get to the question minus any beating about the bush."

The question naturally being as to just what action the 100 or more screen notables, including John Gilbert, Lew Cody, Corinne Griffith, Ray Griffith, Thomas Meighan, Victor McLaglen, Milton Sills, Ernest Torrence, deemed advisable in the player's reply to the producers' ultimatum of a few days ago relative to the "cut."

It was unanimously expressed that "this was the chance of the actor and actress to take a definite stand and refuse to accept the cut, but at the same time voicing a desire to co-operate in any way with

(Continued on page 33)

Sign With Gotham For Buffalo and Pittsburgh

Distribution contracts covering the territories surrounding Buffalo and Pittsburgh have been closed for the 1927-28 series of Gotham Productions and the two Mrs. Wallace Reid specials.

A new distributor is added to the Gotham line-up in R. C. Fox, president of the R. C. Fox Exchanges of Buffalo. The Gotham representative in Pittsburgh is J. C. Alexander of the Columbia Film Service.

Meeting Scheduled for July 14 To Consider Distribution Costs

WITH the motion picture company payroll admittedly undergoing a pruning, the next move will be to lop off production costs. It now is general knowledge that the various distributing companies will meet on July 14 to consider retrenchment in the distribution system. One authority states that producers and distributors generally are operating on a margin of profit of less than 4 per cent. This discovery is said to have stirred up Wall Street interests, with the result that "suggestions" of retrenchment have been forthcoming.

Whether the committee on ways and means, which undoubtedly will be appointed, will spend much time considering the salaries of salesmen is not known. It seems that the major cut in distribution costs will be found elsewhere. The film salesman is a hard worker, and as a general rule he does not receive any too much pay for the work he does.

It is probable that instead of lopping something off salesmen's

(Continued on next page)

London Cable

(From London Bureau of Moving Picture World, June 29)

Lister rejects the amendment making the capitalization of licensed cinemas three-quarters British, and tables the important amendment to Quota Law ruling out British films where uncommercial owing to character or excessive price. The amendment imposing licensing on producers in addition to exhibitors was quashed. Centralized communal studios are proposed as solution to shortage.

MOVING PICTURE
WORLD

FOUNDED BY J. P. CHALMERS, 1907

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Other publications: Cine Mundial. Published in Spanish and circulating in all Spanish speaking countries of the world. Spanish and English books.

5

VOL. 87 NO. 1

More Donations Made For Flood Sufferers

The Cleveland Film Board of Trade reports that 31 theatres outside of Cleveland have contributed $1,881.17 to the Mississippi Relief Fund. Cleveland theatres are planning benefit performances which have not yet been scheduled.

A final report from the Oklahoma City Film Board of Trade says that Oklahoma City theatres turned over $7,522.23.

The Buffalo Film Board of Trade reports that the Binghampton, N. Y., theatres collected $2,370.90. This raises the total of the Buffalo territory to $14,057.27.

New "U" House for Milwaukee

Universal Chain Theatrical Enterprises, Inc., is to add another theatre to its big chain in Milwaukee. Ground has been bought and construction will start immediately on an 1,900-seat house at Third and Centre streets. It will cost $370,000.

Marks With 1st Division

First Division Distributors has named J. H. Marks special representative.

Byrd in Kinograms

Kinograms has secured an exclusive contract for pictures of Commander Richard E. Byrd's flight to Paris and return. Commander Byrd, who hopped off for Europe Wednesday morning, selected Kinograms to make the pictorial record of his flight, which will be the first airplane trip across the Atlantic to be recorded in motion pictures.

Rex and Alla

"The Garden of Alla" (not a movie) replaces the former home site of Nazimova and now is Hollywood's popular film hotel. This shows Rex Ingram, director of "The Garden of Alla" (not an apartment house) with Nazimova.

Meeting July 14

(Continued from preceding page)

salaries the big bugs will concentrate elsewhere. Numbers of salesmen may be fired, but it seems hardly likely that the salaries of those who remain will be cut.

The high cost of distribution, sometimes over 35 per cent., has hitherto been a moot subject in the industry. Not long ago an express company, through Walter Irwin, sought to interest distributors in a plan of centralized distribution. It looked for a time as though they were interested, then it petered out. It is possible, but not likely, that it will bob up again.

Louis Marcus Lunched; To Run Own Theatres

In honor of Louis Marcus, for 14 years district manager for Paramount in the Salt Lake district, who is leaving the Paramount Distribution Department to devote his time to his own theatre interests, Paramount home office officials and executives on Wednesday gave a luncheon in the Hotel Astor.

The luncheon, which was presided over by John D. Clark, divisional sales manager for the Western territory, was marked by speeches by E. E. Shauer, Eugene J. Zukor, Charles E. McCarthy, Russell Holman, George W. Weeks, John H. Hammill and Henry Salsbury.

Calm Crowd Leaves Endangered Theatre

Louisville, Ky., June 21—Moving picture audiences have become so calloused here, that mere smoke, or a request that the audience leave the theatre, doesn't create much excitement.

Just recently fire started in an electric shop in the front of the building housing the Strand. The crowd was asked to leave and filed out in orderly fashion, returning a short time later when it was found that there was no danger. There once was a time when there might have been an exit rush.

However, picture patrons today would almost have to see the blaze to become excited, and it is quite likely that pictures have had much to do with getting them away from needless excitement.

South America Now Uses 90 Per Cent. U. S. Films

Latin-American countries are making rapid strides in theatre construction, according to Carlos Jiminez, Pathe representative of the Foreign Department, just returned from a year's tour of 13 South American nations.

The market now uses about 90 per cent. American films, he said. Some exhibitors show as many as 6 Pathe two-reel comedies on one program. The fans like entertainment in profuse quantities.

Jiminez was arrested in Central America on suspicion of revolutionary tendencies but released after a jail experience with "seam squirrels." He also spent several weeks in a hospital with malaria.

Laban Phelps Dies

Louisville, Ky., June 25.—Laban Phelps, 66 years old, president and director for years of the Majestic Theatre Co., owners of the Majestic Theatre, under lease to the Keiths, and owners of the million dollar Rialto, also under Keith lease, died at his home here yesterday, of heart trouble, having suffered a heart attack at the Planters Farmers Tobacco Warehouse Co., of which he was president, on June 17.

Sunday Fight Looms

Louisville, Ky., June 24.—Scottsburg, Ind., is discussing with interest announcement by Ralph Rohn that he would soon start Sunday picture shows. It would be the first time in the history of the city that such a thing has been attempted. Public sentiment is divided.

N. Y. Incorporations

Business fell off the past week in the number of companies incorporating in the motion picture business in New York State. In contrast to the past few weeks, when anywhere from eight to a dozen companies were chartered during a single week, the past six days brought the incorporation of only four such companies. The Kargus Producing Corp. showed a capitalization of $10,000, with Harry Ernst, William Rosenberg and William M. Ziff, of New York City, as incorporators.

The following three companies did not specify the amount of capitalization: H. & S. Enterprises, Inc., J. T. Aspbury, T. E. Halle, F. H. Butehorn, New York City; Vincent Youmans, Inc., Vincent, Lucy and Vincent M. Youmans, Sr., of Larchmont; Kenilworth Production Co., Inc., Horold A. Foshay, Brooklyn; Sidney E. Werner, Winfield S. Sullivan, New York City.

Film Sports

The Warner Bros. baseball team won a game last Saturday from United Artists, by default. The forfeit adds another victory to the Warner string and strengthens its lead in the Motion Picture Athletic League. Warner has forfeits over United Artists and Consolidated, and victories over Fox, Pathe and United Artists to its credit.

The logical contender for home-run honors in the Motion Picture Athletic League, won last year by Morrill of Fox, who hit four, is Sid Seckler, Warner Bros. slugging third baseman.

In four games this year Seckler has larruped three home-runs and is fondling his trusty bat for the remaining five games on the Warner schedule.

Because of these "homeric" feats Sid has gained the appellation of "Socking Sid."

STANDING

	Won	Lost
Warner Bros.	5	1
Pathe	4	1
Fox	3	1
First National	2	2
United Artists	1	4
Consolidated	0	6

150 Rabbis Guests of Roxy

Invitations have been issued by Roxy to 150 rabbis of the Orthodox, Conservative and Reformed temples in the metropolitan district of New York, for Saturday and Sunday of this week, to witness the screening of "Moon of Israel," F B O's spectacle.

Crooker Is Eastern Representative of B & H Enterprises

To Guard Johnny Hines Interests in N. Y.

Herbert Crooker, who joined B & H Enterprises a year ago as director or advertising and publicity for the Johnny Hines Pictures for First National, has been appointed Eastern Representative of that organization by C. C. Burr. Mr. Crooker will look after the interests of Johnny Hines in New York as well as supervise all advertising and publicity matters.

Mr. Crooker's connection with pictures goes back to the old Triangle Company where he was in the publicity department. He then served in the Navy in the war, receiving an officer's commission, and upon his discharge he publicized Jess Willard, Charles Dillingham's stage productions, and then went to Pathe, where he remained for five years, specializing on the Harold Lloyd pictures, writing syndicate stories and fictionizing serials for newspaper circulation. A post in the motion picture department of *The Morning Telegraph* followed, after which he became managing editor of *Theatre and Drama Magazine.* Before coming with Burr and Hines he was stage and screen editor of the *New York Times Mid-Week Pictorial.* He has been a prominent member of the A.M.P.A. and has contributed humorous fiction to leading periodicals. He is a graduate of Cornell University.

Sarecky Supervising F O B

Louis A. Sarecky, formerly assistant manager of the Paramount Long Island studio, has joined the production forces at the F B O studios in Hollywood in the capacity of supervising editor. Mr. Sarecky will become familiar with the studio production staff and the new season's product before actually assuming charge of units.

Deny Kane Rumor

Richard A. Rowland, general and production manager of First National Pictures, emphatically denies the report that Robert Kane is to cease producing for First National. He states that the Kane productions have been highly satisfactory and that there has been no thought of a break in the cordial relations. Mr. Kane dismissed the report as ridiculous.

A Burr Promotion

Herbert Crooker, named eastern representative of B & H enterprises

Cost Must Go Down, Elmer Pearson Says

Elmer Pearson, vice-president of Pathe Exchange, Inc., who has just returned from California, expressed himself enthusiastically over conditions in filmland, as follows:

"Great progress in production and productive methods has been made since the last time I visited California, and a lot of wonderful pictures are in production right now that promise a much better average entertainment excellence than ever before, but the costs are staggeringly expensive—in fact, the cost of everything that goes into picture making has gotten far out of line as compared to everything else in this or any other industry."

Daily Papers Pick Film Men For Goats in Financial Mess

Ignore Big Business Men Who Lack the Glamor of the Films—Unfair Discrimination

DURING the past week the newspapers have carried lengthy stories on the wrecking of the Julian Petroleum Company of California. In its basis the story is no different from the story of scores of other wildcat concerns save in the magnitude of the figures and the prominence of the persons involved. The issue is said to have been overcapitalized to the amount of approximately $140,000,000.

In the flotation of the scheme, many of the most influential business men in Los Angeles have been involved, and indictments have been issued against more than two score of men of prominence in every phase of business life from banks to bakeries. Scarcely a commercial line of any importance has been ignored.

The situation is not unlike that which once prevailed in England where impecunious members of the peerage were induced to lend their names to dubious ventures with the idea of impressing the investing public with the importance of that fact that the Duke of This or the Earl of That was chairman of the board of directors.

When the bubble burst and the plotters had decamped with the profits, it generally was found that the representative of the nobility was holding the bag along with the other victims.

In default of an American Peerage the scheme seems to have been to engage the passive interest of representative men in very business line. The stock selling to the grocers was done on the strength of the representative grocery name on the directory. If the prospect were a small dry goods dealer, the name of some prominent merchant in his line was pointed out as the most direct assurance of solidity.

Naturally it happened that names were added from the motion picture business with which to impress not only the affluent players, but for the sake of cashing in on the public belief that the pictures represented the most highly profitable business venture, and if picture names were found it naturally indicated that these profits were assured the oil stock investors.

(Continued on page 32)

Negotiation Plan Wins At New Jersey Meeting

The New Jersey theatre owners convention, which threatened to burst out into flame, was largely pacified by National President Woodhull, who urged a calm consideration of four causes for grievance. The chief kick was over Jacob Fabian, who has been adding largely to his chain. The meeting at first wanted to fight him through the distributors, it is said, but then decided to take up the matter of protection with Fabian himself.

Other kicks were about changing stars and stories by producers, clauses added to the uniform contract by individual producers and representation on the New York Board of Arbitration by adding three New Jersey exhibitors.

Committees will be named to take up each of these questions with the parties with whom friction is being had.

Mary Pickford "Makes up" her cousin, Isabelle Sheridan for a part in her new United Artist's picture, "My Best Girl."

A Reunion

Dan Michalove has announced the addition to the staff of the Universal Chain Theatres of Herbert L. Robinson, long associated with Paramount and Publix interests. Robinson started this week as the general auditor. He formerly was associated with Michalove, now general manager of Universal theatres, when Michalove was director of theatres for S. A. Lynch and later with the Southern Enterprises.

More Houses Building In Overseated Dayton

Although Dayton, Ohio, appears more or less overseated, announcement has been made that two more theatres will soon be added to the already large chain in that city, construction work on each having already been started.

Phillip and Mary Semelroth, who now operate the Federation, Sigma and Wayne theatres in Dayton, have purchased the theatre unit to be located in the mercantile and residential building which the Federation Realty Co. will erect on North Main street, near Santa Clara avenue. The second house, part of a mercantile building at Salem and Grand avenues, will be completed by the Salem-Grand Corp. It has been leased for 15 years by Benjamin Kiester and A. O. Wells of Dayton.

Vice Society Opens Campaign Without Goal

The Society for the Suppression of Commercialized Vice in Kansas City has started a campaign which has no goal. The society has asked the co-operation of women's clubs for the purpose of stamping out immoral shows, but thus far no theatre or class of theatres has been designated as the objective for the onslaught.

All of the legitimate houses in Kansas City, with the exception of those theatres which use vaudeville and stage presentations in conjunction with first-run pictures, are closed, which leaves theatre owners wondering what the society can have in mind, as no hint ever has been made that any immorality existed in the stage presentations at motion picture theatres. That it is "just another publicity gag" seems to be the unanimous opinion of most showmen.

F B O Buys Student Yarn

Several weeks ago Joseph P. Kennedy, president of F B O announced that the company was in the market for original stories from college students. From the thousands received one has been selected as worthy of production. It is called "Operator X C P A" and was written by George S. Lybecker, a student in the School of Photoplay Composition at Columbia University, New York. It will be used as a vehicle for one of the company's western stars—Tom Tyler or Bob Steele.

Renton With Smalley

William Smalley has engaged Edwin Renton, formerly connected with Madison Square Garden, New York, as general field manager of the Smalley chain in Central New York.

Another Dance

Gilda Gray departs for the Coast to make "The Devil Dancer" for Samuel Goldwyn and United Artists.

Salary for Biechele; Minimum Dues Dropped

The first meeting of the newly elected board of directors of the M.P.T.O. of Kansas-Missouri the other day saw the abolition of the minimum amount of dues for exhibitors—$12. In the future, exhibitor members will be assessed 1½ cents per capita in their towns and cities. This action was taken because the board believed the old minimum rate worked a hardship upon exhibitors in the smallest towns.

The board also voted to pay President R. R. Biechele a salary, making him the first president of the organization to receive one. The amount was not made public. Mr. Biechele, however, has taken on more responsibilities than any previous president. Since the resignation of C. E. Cook, business manager, Mr. Biechele has been attending to office detail.

Manitoba Banned 33

The report of the Manitoba Board of Moving Picture Censors, Winnipeg, shows that of 1,782 film subjects viewed during 1926 47 were rejected. Exchange appealed 20 of the decisions and the Appeal Board ultimately passed 14 after modifications had been made, 6 being again condemned. Thus, 33 pictures were banned during the year. In addition, 320 eliminations were made. The total number of reels inspected was 5,518. Licenses were issued to 59 theatres in Manitoba, of which 25 were in Winnipeg. Censorship fees amounted to $16,252 and the total amount of the admission ticket tax was $188,000.

COMING AND GOING

Winfield R. Sheehan, vice-president and general manager of Fox Film, sailed for Europe on Tuesday to seek story material and new talent.

* * *

Wm. F. Canavan, president of the I. A. T. S. E., has returned from Jacksonville, Fla., where he was the honor guest at the labor convention. R. J. Green, general secretary and treasurer, returned with him.

* * *

National President R. F. Woodhull of the M. P. T. O. A., is attending the North Carolina convention at Wrightsville Beach.

* * *

Marion Davies has left New York for California to begin work on "The Fair Co-ed," her next starring picture for Metro-Goldwyn-Mayer.

* * *

Vilma Banky and Rod La-Rocque, after their wedding Sunday, absented themselves from the Hollywood studios for the next six weeks to vacation in the Pacific Northwest. Banff and Lake Louise marked the destination of their long trip. Upon Miss Banky's return she will begin work on "Leatherface" under Samuel Goldwyn's direction.

Gilday Gray left New York Monday for the West Coast, to begin work on "The Devil Dancer," her first feature under the Samuel Goldwyn banner, for release through United Artists. Miss Gray does not expect to return East until next summer.

* * *

Miss Beth O'Shea of the Fox publicity staff has resigned to go to Europe. She will handle assignments in the foreign motion picture field for several magazines and, incidentally, proposes a walking trip through Ireland, the land of her ancestors. Miss O'Shea has been covering the New York Studios and writing magazine and newspaper publicity for Fox Films for three years.

* * *

Carroll S. Trowbridge, general representative for Al and Charles Christie, has returned to his New York office after spending a month with his associates at the Christie Studios in Hollywood.

* * *

Jack Ford, Fox Films director, arrived in New York from Hollywood this week.

* * *

Having put the finishing touches on "Dance Magic," picture which they produced in conjunction with Robert Kane, Victor and Edward Halperin are spending ten days at the Dean House, Lake Mahopac. They are working on a new story which is said to have the backing of the National Federation of Women's Clubs.

* * *

Dan Michelove has left for Atlanta to attend the opening of the new Capitol Theatre.

* * *

A. M. Botsford has returned to the Publix home office.

* * *

Carlos Jiminez, Pathe representative of the Foreign Department, has returned from a sales trip to 13 Latin-American countries. He was gone a year.

* * *

Clayton P. Sheehan has sailed for Europe aboard the Paris and will supervise the sales work of foreign offices during his trip.

* * *

Vivian M. Moses is making a trip to Richmond, Virginia, where he will remain over the Fourth of July.

* * *

H. M. Herbel, sales director for Universal's western division, returned to New York this week after a trip of several weeks through the Middle West.

I. H. Ruben Identifies Man Who Robbed Him

I. H. Ruben, of the firm of Finkelstein & Ruben, Minneapolis, has identified a suspect as one of two men who entered his apartment a few weeks ago and escaped with jewelry valued at $12,000. The suspect was Tony Petrolle, bank bandit suspect and jail-breaker, who was later returned to Des Moines, Iowa, to face a charge of having burglar tools in his possession.

Mr. Ruben was anxious to have Petrolle prosecuted here, and offered to duplicate the $250 reward of the Iowa authorities, but it was decided that Petrolle could be convicted more expeditiously in Iowa.

Royston B. Hall Dies

Royston B. Hall, 38, theatre manager, is dead in Baltimore from stomach trouble. He had been in the picture business about 20 years. Last he managed the Community at Hamilton, Md., operated by the Durkee interests. He is survived by a widow and three sons.

Shaw Succeeds Jones

Mort Shaw has succeeded Charles Reed Jones, resigned, as director of advertising and publicity of First Division Distributors.

After the Wedding

Vilma Banky and Rod La-Rocque leaving church after their marriage June 26 at Beverly Hills. Samuel Goldwyn gave the bride away. Cecil B. DeMille was best man.

Carl Laemmle Sails For Vacation Abroad

Carl Laemmle, president of Universal, sailed early Wednesday aboard the S. S. Berengaria for a three months' stay in Europe. He will inspect the newly acquired Universal exchange systems on the Continent and probably will visit Italy and Rome. He will also spend some time at his boyhood home, Laupheim, Germany, and in the various capitals of Europe.

The Universal chief was accompanied by his children, Miss Rosabelle Laemmle and Carl, Jr.; Mr. and Mrs. Maurice Fleckles of Chicago; J. J. Geller, his personal representative; J. H. Ross, his private secretary, and by servants.

Atlanta Capitol Opens

The new Atlanta Capitol, 2,500-seat, $1,500,000 Universal house, opened Monday night to an audience of Georgia chivalry and beauty. Paul Gulick and Dan Michelove went down from New York for the occasion. After the show the Atlanta Athletic Club gave a dinner and reception in honor of Michelove, who used to be in Atlanta as director of theatres for S. A. Lynch.

"Pajamas" in Banff

Kenneth Hawks, supervisor of Fox productions, and J. G. Blystone have left New York for Banff, Canada, to start work on "Pajamas," which will feature Olive Borden. The story is the first one written by Bill Conselman, formerly a cartoonist for a New York newspaper.

A. H. Blank Sails To Seek Theatre Sites in Europe

No N. Y. Confirmation Of Omaha Rumor

A. H. Blank of Omaha and Des Moines, theatre magnate and head of the interests that own the Rialto and the magnificent new Riviera in Omaha, will shortly sail for Europe to spend part of the summer alternating between indulging in pleasure and business.

Reports to Moving Picture World from Omaha were that Mr. Blank would devote considerable time to seeking theatre sites in the principal cities of Europe.

The plan is said to be to dot the continent with luxurious theatres like some recently built by him, such as the million-dollar Riviera in Omaha.

News to Botsford

Since Mr. Blank is president of the middle western subsidiary of Publix Theatres, and recently sold to Publix a half-interest in his middle western chain of houses, A. M. Botsford was queried regarding the proposed trip abroad.

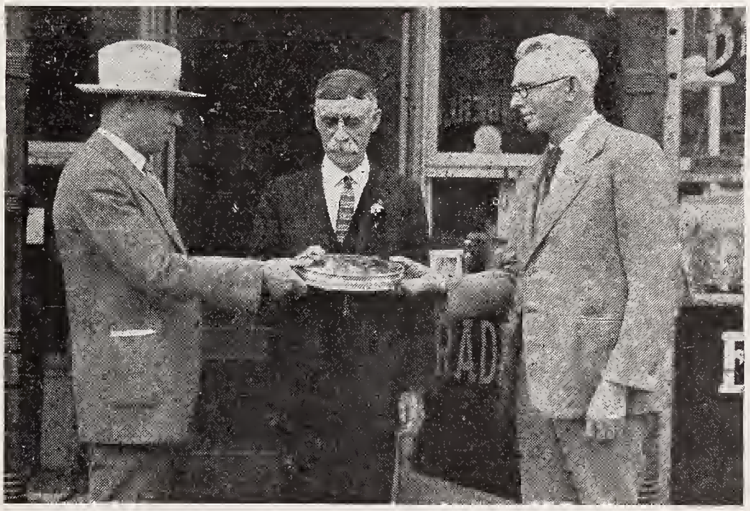
Mr. Botsford said that so far as he knew Mr. Blank was going abroad only for a vacation. He knew of no Publix connection with the report that Mr. Blank would look for sites. He did not know if Mr. Blank has yet reached New York, and Mr. Blank could not be found at any of the hotels.

Lindlar Promoted

Walter Lindlar, who has been named exploitation manager of First National by C. F. Chandler, advertising and publicity director. He succeeds Allan S. Glenn, now managing director of the Indianapolis Circle.

Kendall Buys Part of Noted Houdini Library

Messmore Kendall, president of the Moredall Realty Corp., which owns the New York Capitol, has purchased the late Harry Houdini's library of 5,000 books and bound papers from Mrs. Houdini. It includes thousands of old American and English playbills, over 1,000 autograph letters, David Garrick's diary and the correspondence of Cagliostro while in prison.



Max Roth of Fox gives E. C. Chamberlin (right) first print of Fox News showing the arrival of his son, Clarence, and Charles Levine in Germany. Mayor Hunt of Denison, Iowa, is in the center.

Extensive Theatre Building Program Shows in Canada

Orpheum in Vancouver Is One of Largest

An extensive theatre building program is under way in Canada, many film palaces being under construction or contemplated. One of the largest of these is the Orpheum Theatre in Vancouver, B. C. Other building in British Columbia includes Famous Players houses at New Westminster, Trail and Kimberley.

There also is considerable construction in the Province of Ontario, S. Major, head of the Major Theatre Company, Toronto, is sponsoring the erection of a $75,000 theatre for Silverthorne, a suburb of Toronto. T. H. Moorehead of Brampton is supervising the construction of a new theatre in Brampton, Ontario, to cost $100,000. S. Weller of the Capitol Theatre, Trenton, contemplates the erection of a new house in Kingston.

At Bridgburg, the Ontario terminus of the new Peace Bridge over the Niagara River from Buffalo, a new theatre is being erected to be called the Regent. At Ottawa, Famous Players propose to finish the large downtown theatre which was started some four years ago but never completed. This will replace the Russell Theatre, which is to be torn down.

The Ukrainian Society of Toronto has taken out a permit for the erection of a theatre at Bathurst and Dundas streets.

The town council of Dundalk, Ontario, is securing figures for the erection of a theatre.

A theatre and hotel project at London, Ontario, has the backing of Detroit, Mich., interests.

The B. and F. Circuit, Toronto, headed by Sam Bloom and Sam Fine, have undertaken the erection of two more theatres for Toronto suburbs.

New at D. C.

Burt New, for a year a member of the legal staff of the Motion Picture Producers and Distributors, of America, has been appointed Washington representative, succeeding Jack Connolly, who resigned to join the Fox Corporation. Mr. Connolly has represented the motion picture industry in Washington for twelve years.

Fox News and Varieties Now Both Under Talley

Fox News is now available for Fox Varieties. According to an announcement of Winfield R. Sheehan, vice-president, on the eve of his sailing for Europe, Fox News and Fox Varieties are consolidated into one department under the direct supervision of Truman H. Talley, who has been director-in-chief of Fox News for three years.

In addition to Mr. Talley's promotion Mr. Sheehan announced that James E. Darst, for many years news editor of Fox News under Mr. Talley, will become associate director of Fox News and Fox Varieties, his particular work being the editing of the Varieties. Edmund Reek, who was Mr. Darst's assistant, becomes news editor of Fox News, in charge of the camera activities of the New York and American staff. John T. Spurgeon will continue as foreign editor in charge of the foreign camera staff. Edwin Harvey has been appointed to the post of make-up editor.

Judge Denies Golding "Cabaret" Injunction

Justice Mullan of the New York Supreme Court has denied the motion of Samuel R. Golding for an injunction restraining Paramount-Famous-Lasky from producing or exhibiting "Cabaret," now playing at the Paramount Theatre. Justice Mullan said:

"Such of the main incidents as appear in the defendants' production seem to me to be 'old stuff,' or, in the more polite vernacular of the English dramatic critics, 'vieux jeu,' and thus the common property of all. The 'business' of the two plays is essentially different."

F. N. Minn. Exchange

First National will build a one-story brick building at First avenue and Eleventh street, Minneapolis, to be occupied by its exchange in that city. Charles M. Steele, supervisor of exchanges, closed the contract while in Minneapolis on his recent trip West.

A. J. Nelson Named

David R. Hochreich, president of Vocafilm, has appointed A. J. Nelson as general manager. Mr. Nelson has been in the distributing end since the formation of the old General Film Company in 1910. With Vitagraph, he was assistant general manager. In this capacity he served under J. F. Quinn until his death, and then was appointed general manager, which post he retained until Vitagraph was no more.

London News

By Correspondent

The U. S. S. R. is proceeding more furiously than ever with propaganda via the films. Films of a nature apt to impress the young child-mind the wrong way are strictly banned to children in Russian kinemas, under severe penalties that include imprisonment of the exhibitor.

* * *

Moore Mariott has a fine chance in "Passion Island" wherein he plays the Corsican "like a Corsican." Lillian Oldland, Walter Butler and Randle Ayrton are able supporters to his lead. The scenery on the Mediterranean is an asset to this picture, to be presented at the Marble Arch Pavilion for a premier week's run from June 27th.

* * *

When the new studios at Wembley, just outside London, are in full running, they calculate to turn out three films a week. Thirty-five acres of the ground lately taken up by the great exhibition are involved, their purchase price running to nearly £150,000. The roofed concrete building that served for the Palace of Engineering there is seven times the size of Trafalgar Square and should be the world's biggest film studio when finished.

* * *

Sir Alan Cobham has begun work in "The Flight Commander" for Gaumont-British. He plans to show the real side of flying, with great attention of technical detail and to stunt flying as it is done off the films.

Extended-Run Films to Show at Grand Central

The Grand Central Theatre, St. Louis' first picture palace, will in August also become St. Louis' first extended run picture house.

Skouras Brothers, who control the Grand Central, plan to close it within the next few weeks, and when it is re-opened in August it will play "big" pictures exclusively. The super-specials will be held on the Grand Central's screen so long as the public comes in sufficient numbers.

It is probable a 65 cent top will prevail under the new policy.

Minneapolis Puts Ban On Visiting Carnivals

The Minneapolis city council has passed a resolution banning all carnivals and instructed the city license bureau to issue no more licenses to them. The vote was an unanimous one. The resolution was a temporary affair, however, as some time will be required to frame a new ordinance which will permanently prohibit carnivals. This will be ready in two weeks.

The action resulted from a carnival ferris wheel accident in which four persons were injured, two of them seriously.

Vacation For O'Brien

As soon as George O'Brien has completed his role in the Fox offering, "East Side, West Side," he will take his first vacation since he joined that corporation some three years ago. He may join the American Legion caravan when he reaches France.

Barney Oldfield, oldtime racer, as he arrived in New York for the premiere of "The First Auto" at the Colony. He is welcomed by H. M. Warner, president of Warner Bros., and Morris Safier, head of the Extended Run Department.

The Stock Market

By Ervin L. Hall

CONSIDERABLE selling was in evidence in the market this week and most stocks lost ground. There was, however, no evidence of a real break in values. All good investment issues appeared to be well taken on concessions. It must be realized that high-grade dividend paying stocks have been advancing pretty steadily for the last few weeks, and it is only natural that a slight decline should come.

The increase reported in the amount of money borrowed by brokers has caused some uneasiness as indicating excessive speculation. This increase has not all been for the account of stock purchases.

A large number of bond issues have been floated at high prices, and the public has not purchased them, thus forcing the bankers to carry the unsold balance for a time.

We still consider money rates the backbone of this market, and see no reason to be disturbed over slight losses in high grade securities. Speculative non-dividend paying stocks, except those showing real improvement, should be left alone.

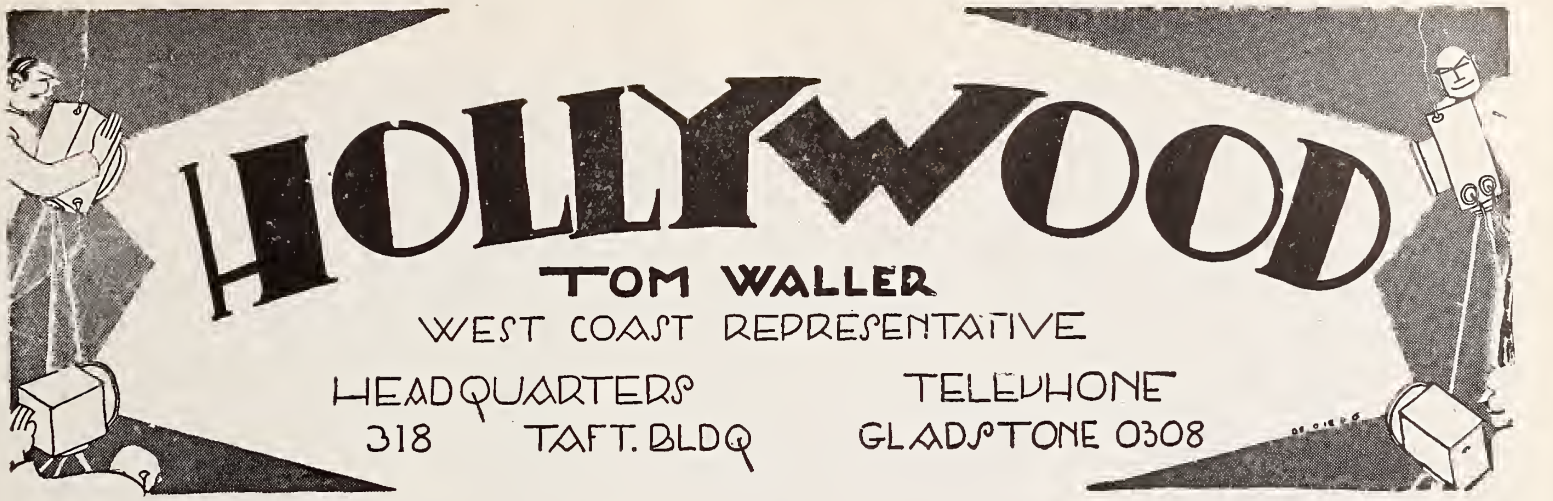
The film stocks reacted with the rest of the market. and the decline was helped along by the economy program announced by several companies. During the past two weeks Paramount has declined from 104 to 96. The declaration of 2% extra dividend in stock instead of cash helped in this break. Fox dropped from 57½ to 51¾; Pathe Exchange "A" from 43 to 38; Warner Bros. "A" from 31½ to 25⅜; Loew's, Inc., from 54 to 49½.

Competition is keen, and the film companies are not making the money they should. This market is based on values. With the exception of a speculative turn now and then, the stock of a company that is not showing improvement in earnings is not going to increase in value. This market is a mixed affair, with stocks making new low prices while others are making new high marks.

We would not buy film stocks now; the outlook is entirely too uncertain.

Leipzig Fair Dates

The great international Trade Fair, which has been held for centuries at Leipzig, will be open this year from August 28 to September 3. More than twenty countries will display their newest products, and buyers will be attracted from over forty countries, thus making Leipzig a most important industrial exchange. America is taking great interest in the Fair this year, since it presents a unique opportunity to enter world markets both as exhibitor and buyer.



Coast Combine Plan Building Of Six Houses

Plans of the West Coast Theatres, Inc., to build six new theatres, representing an outlay of $1,500,000, were announced this week by Harold B. Franklin, new president of the organization, in an address before the Rotary Club at the Biltmore. The proposed theatres will be erected in Redondo, Riverside, Redlands, Salem, Wash., and Phoenix, Ariz., he said. Mr. Franklin also indicated his intention to purchase a home and take up his abode in Los Angeles.

Mr. Franklin made the same announcement informally at a dinner tendered him by First National over a month ago upon his arrival here, as was then told in *Moving Picture World*.

Flappers Storm Sennett Studio

The Mack Sennett studio had all the earmarks of a flappers' convention during the past week. Hundreds of fair young things, anxious to get into pictures, answered a call of Sennett's published in local newspapers for 12 beauties for a new comedy series to glorify the bathing girl. Blondes, brunettes, redheads and what not stormed the studio on Glendale Boulevard for a hearing.

All the gals apparently had read that such stars as Gloria Swanson, Marie Prevost, Phyllis Haver, Mabel Normand and countless others had received their start under the Sennett banner. When last heard from Sennett and his aides were struggling gamely to interview and give the once-over to the small army of aspirants.

Tolstoy Turns Agent

Count Ilya Tolstoy has opened an office on the Tec-Art lot and in future will act as an agent for writers endeavoring to dispose of screen stories.

Ford May Enter the Industry With Two Billion Investment

Wave of Economy Attributed to Flivver King—Has Offered Small Fortune For Studio Site

By Tom Waller

West Coast Representative

FOR years there have been many stories about Henry Ford invading the movies. They have buzzed through Hollywood more than ever during the past few weeks. We did not even dust off an ear, believing that they were a few which were started in New York a few years ago and had just rolled in here.

Just before air-mailing our copy we got a news source which has proven itself most veracious in the past, something about Henry Ford smacking of more materialism than anything we have ever heard here or in the East.

Our informant, discussing the salary edict, advanced the belief that the wave of economy had gained such momentum in the industry as to be precipitated into realism this week because of what he described as "a definite move" on the part of Henry Ford.

That Ford will, within the next six months, actually start producing and exhibiting pictures on a two billion dollar scale was his word to us. That this is a fact, he stated, is substantiated by correspondence between Ford and Hollywood. All the studios here do not represent an investment of over $228,000,000, he said, declaring that Ford had already offered $1,000,000 over its appraised value for one of the largest of such sites.

We would have laughed at this report as we have at others—only this comes direct from a source that is not only reliable but which is an inside contact.

Actor Asks Damages For Eileen's Realism

Hollywood is waiting expectantly for the finding of the California Industrial Accident Commission in the case of Basil Webb, screen "extra," versus Metro-Goldwyn-Mayer and the United States Guaranty and Fidelity Company. Webb asserts that during the filming of "Slide, Kelly, Slide," Eileen Sedgwick, film actress, became so realistic in registering excitement during the baseball game that she seriously damaged his nose, teeth and one eye. Now he wants someone to help defray the physician's expenses for attendant treatment.

Miss Sedgwick disclaims any recollection of walloping Webb on the "beezer" and the studio says it is a matter for the commission to settle. Witnesses for both Webb and Miss Sedgwick appeared before Referee Crowell and a decision will be announced in thirty days.

Pathe Starts Sixth

Pathe has started production on its sixth serial since its arrival in Hollywood. The title of the latest is "The Man Without a Face," and is adapted from the novel by A. M. and C. N. Williamson.

The established 50-day working schedule used in the quintet of serials already produced will be adhered to in the one now in the making.

Roach Kids Tour

During the month's shutdown at the Hal Roach studios, the youngsters that appear in "Our Gang" comedies will make a four-week tour over the Orpheum circuit, appearing in Oakland, Los Angeles and San Francisco.

P-F-L Savings Plan Abolished

With the abolishing of Paramount Employees' Savings and Bonus Plan under its present method of operation, it is understood that a new plan is being formulated by the corporation, which will be devised with the purpose of obtaining more general participation by its employees.

In announcing the discontinuance of the old plan the following statement was made at the studio:

"When the plan was instituted, it was intended to benefit employees of lesser earnings. Unfortunately, it has not attracted a sufficient number of employees of this class to warrant its continuance.

James Is Signed By Chadwick

Gardner James, who has been under contract to Inspiration Pictures for nearly a year and kept idle since the signing of the contract, is at last to get a chance to ply his trade before the camera. He has been signed by Chadwick Pictures for a part in "Eager Lips," starring Pauline Garon.

At one time James was being boomed as Richard Barthelmess' successor, when the latter left Inspiration to go with First National. However, something went amiss, as James was paid his weekly stipend and left at his leisure.

The Industry Begins To Rattle

Bess Meredyth

BESS MEREDYTH

Who Started Her Film Career in 1913 As An Extra

By Tom Waller

West Coast Representative

ENCOUNTERING an individual on Hollywood Boulevard or Broadway who can review the years that piled up their present success and yet not find what they could conscientiously call a "tough break" can be appreciated even by our friends who never intend to leave the "styx." In this town where groans and moans surround the proletarian who has to walk to lunch, although he gets a ride in a studio car once in a while, such a person can, with a certain amount of originality, be described as a bit of phenomena. Even though Bess Meredyth weren't the individual, her very versatility, and primarily her achievement in each one of its branches, replaces "a whole lot" for "bit" in the estimation of her hundreds of friends and acquaintances and the many thousands who know that her name on the screen prefaces real story food from the projection machine.

Possibly, subconsciously out here our regard for the name was heightened by contacts which necessarily familiarized us with her writing and her activities in a more material form. It is a name that gets into print a lot, both in a business and a social way, and a name that very often is among filmdom's notables who dine behind the long table which faces the throng in the table functions for which Hollywood, as well as the Hotel Astor, is noted.

The type of home with varieties of cut flowers, antiques and a phonograph going at full blast—the kind of a place that would inspire the average female interviewer to write just reams and then some more—was where we apologized to Miss Meredyth for arriving before California's noonday sun had penetrated the summer haze. We then discovered that even before our fairly early rising hour she had been galloping over the hills; and before then had been working off, on her typewriter, a part of the mass of assignments from First National which, she said, had practically confined her to her office nook during the past month.

With a film career starting in 1913 and being preceded by experience on the legitimate stage, playing a church organ and writing newspaper and magazine articles one could not continue to look at Miss Meredyth and remain immobile.

Then there was a laugh and one was set at ease about the events in the preceding years because they all occurred between classes and during vacations while Miss Meredyth was attending a Buffalo high school. As a matter of fact the church organ—and not the kind through which you promote air by the efforts of your feet—was being manipulated by Miss Meredyth when her hair was in its eleventh year of braids and ribbons. That was the time her parents had a life of chromatic scales planned for her.

But between school and services at the organ Miss Meredyth availed herself of an opportunity to write class notes for the Buffalo Times, for which she received one dollar for each daily effort. Then she broke into a national magazine. With all of that she was not satisfied. During one vacation toward the end of her school days her desire to increase her dollar-a-yarn income prompted her to apply for a job with a home-town stock company. Mentioning for experience several amateur dramatic sketches in which she had also found time to appear, Miss Meredyth, in the course of a single summer, shot up to ingenue leads. From stock she migrated to vaudeville. Then an invitation came from relatives and Miss Meredyth found herself unpacking bags in Hollywood.

With the more or less innate disdain which many people, born even within a few hundred miles of Manhattan, have at first for places where trolley cars are conspicuous on the main thoroughfare, Miss Meredyth, while still a Buffalo girl prodigy, decided that she would give filmland the once-over.

In a little red trolley car, during which she recalls sitting opposite Mary Pickford almost daily for quite a period, Miss Meredyth rode to the general dressing rooms in the old Hollywood Hotel. Her curiosity and natural desire to keep active even while on a visit had resulted in her becoming an extra in the Biograph ranks under the watchful eye of D. W. Griffith.

A year later the 1914 edition of Hollywood's "Who's Who" came off the press with a nice little picture of Miss Meredyth and this paragraph among others:

"Miss Meredyth is one of the best known comedy stars appearing on the screen today."

What had happened was that after nearly a year with Biograph, during which she had "extraed" with the Gishes and others at three dollars per day, Miss Meredyth had suddenly stepped over to Universal and just as suddenly blossomed into a star writing her own vehicles for that company. During the four years which followed Miss Meredyth figures she wrote approximately two hundred original stories for Universal. All this time she was also acting; now in a serial, then a Christie comedy; again a three-reel western. She recalls "The Trey of Hearts" as the first big serial of her writing efforts while with the old "U."

About this time Joseph Louis Vance, Booth Tarkington and other noted authors organized a company to bring fiction stores to the screen. Miss Meredyth was retained and after working on the third story received word one morning that the company had "blown up." Following an illness during a trip East, Miss Meredyth decided to quit acting and devote her entire time to writing. This resulted in her returning to the coast and for six months thereafter averaging one original story per week for Ruth Roland.

Returning to Universal for another year during which she specialized in two and three reelers, Miss Meredyth made another trip to the East. This time she was afforded her first experience in co-directing while sharing the supervisorship of the Triangle studio in Yonkers with Allan Dwan. Her directing was continued also in associations with old Metro and National Pictures.

Even during a spell of free-lancing which lasted for three months before she made a trip to Australia, Miss Meredyth said that she experienced no lack of work. With her on her foreign trip, which was for the purpose of making one of Australia's first commercialized films, were few Americans. As the result she had to step in and try her hand at everything from writing stories to cutting and titling film.

Adapting several of Rita Weiman's stories for Samuel Goldwyn was followed by a tie-up with Louis B. Mayer, during which she received $250, or the highest weekly salary up to that point in her career. Some of her outstanding successes during an affiliation with Mayer and Fred Niblo for a period of about five years are "Dangerous Age," "Famous Mrs. Faire" and "Captain Applejack." Miss Meredyth also spent eight months in Rome during which, she told us, she collaborated with Carey Wilson in writing the "Ben Hur" continuity.

The Warner banner for two years added to Miss Meredyth's credit literary work on the pictures which John Barrymore made for that company, namely, "The Sea Beast," "Manon Lescaut" and "Don Juan."

Miss Meredyth has been on the First National staff only since March of this year. In that comparatively short time she has prepared "The Rose of Monterey" and a number of other scripts.

Newspaper and magazine editors are welcome to use this material in whole or in part with proper credit.

Bess Almost Became An Organist

The Industry Moves Toward Stabilization

Film Workers Resent Their Wage Slashes

While few people affected by the wage cut will talk for publication it is known that Hollywood as a whole regards at this early writing this particular phase of their bosses' economic platform with anything but kindly feeling. Among the many things we have heard was the expression from one executive that the money realized the producer from the salary cut in his particular studio could be secured by the ray of economy being turned on a single production. He mentioned, what is common knowledge out here, that the elimination of waste in time alone would do more than a fifty per cent. reduction in salaries to save money for the producer.

That the slash in salaries is but a gesture on the part of producers with the underlying motive of instilling by material means economy in every employee from the lowest property man to the highest paid director and the star, was the interpretation of a departmental executive in one of Hollywood's largest studios. In this way, this executive pointed out production situations should adjust themselves so that the biggest things in the economy platform will be realized.

Roadshows Are Doomed Is Rumor

That program pictures are the backbone of the business, both to the producer and the exhibitor, was breathed to the *World* by one on the inside of the Paramount lot shortly after Lasky had made his announcement and while members of the Association of Motion Picture Producers were deliberating on the one hundred per cent. economy play.

This informant said that roadshows will soon fade out of the industry's business pictures.

Incidentally, we then heard from this same source that James Cruze did not resign from Paramount, but that Paramount had failed to renew the option. Cruze's weekly envelope at the time he left housed $5,000 we were told. Hastening to assure us that everyone on the Paramount lot liked Cruze and admired his work we were told that he was too expensive a proposition to charge against ordinary program picture budgets, and that at the most there were only a couple of roadshow pictures a year to keep him busy.

Western Wing of Hays' Office Adopts Lasky's Economic Plan

Sixteen Members of A. M. P. P. Convene For Entire Day Then Issue Statement Announcing Platform

TWENTY-FOUR hours after Jesse Lasky had issued his announcement of salary cuts and the strictest economy for Paramount-Famous-Lasky, sixteen members of the Association of Motion Picture Producers, or west wing of the Hays organization, after convening for an entire day issued a statement announcing a similar platform. The official resume of this meeting as released by Fred Beetson, secretary of the western branch, reads in full:

"Because of economically unsound conditions that prevail in the motion picture industry today, resulting in a prohibitively high cost of production, which in a measure is directly attributable to the artificially high salaries paid in all branches of the industry, a group of producers and recognized leaders of the motion picture industry met today in conference at the Hollywood Chamber of Commerce. This conference was the climax of many previous meetings held both in New York and Los Angeles.

"It was unanimously decided in order to establish a more economic basis of production costs, that executives, departmental heads and producers would accept a reduction in salary of from ten to twenty-five per cent. The compensation of all non-contract employees and artists receiving in excess of $50 a week will be reduced a minimum of ten per cent., and all contract employees, including stars, directors, actors, writers and other artists, are being asked to consent to a corresponding reduction. Employees receiving large salaries will be requested to take a proportionately larger percentage of reduction. The principle of salaries adjusted strictly on the basis of the actual value of services rendered will be followed in the renewal of all existing contracts and in the execution of all new contracts.

"Realizing that while the reduction of salaries is a step in the right direction, the producers also recognize that substantial reductions can be accomplished in every phase of motion picture production by the practice of proper economies, without affecting quality, and with that end in view will exert every effort to stabilize production methods and increase efficiency in all departments.

"It was also made known that eastern executives in the departments of exhibition and distribution will take similar steps to reduce costs in the operation of theatres and the distribution of pictures.

"The following named companies were represented at today's meeting and have authorized the issuance of the foregoing statement: Christie Film Company, Cecil B. DeMille Pictures Corp., F B O Studios, First National Productions Corp., William Fox Vaudeville Co., Samuel Goldwyn, Inc., Harold Lloyd Corp., Metro-Goldwyn-Mayer Corp., Metropolitan Pictures Corp., Paramount-Famous-Lasky Corp., Hal Roach Studios, Inc., Mack Sennett, Inc., United Artists Studio Corp., Universal Pictures Corp., Warner Bros. Pictures, Inc., and Jack White Comedy Corp.

Walkout Is Not Expected

With studios banded together there can be little trouble so far as walkouts, because of the wage cut, are concerned.

It reaches us on excellent authority that members of the Hays organization have agreed among themselves not to hire at any greater figure an employee in any class who has refused to accept the reduction.

Press Agents Real Martyrs

The real heroes of Hollywood's salary slashing era are, at this writing anyway, the studio press agents. Whether they call themselves publicists, news editors or publicity representatives, they voice, with the exception of a trifling minority, that "give until it hurts" spirit.

They use the words "gracious" and "necessary"

Employes Who Balk At Slash May Lose Jobs

From an inside source at the Paramount studio we learned that the economic measure includes within its scope a thorough housecleaning when employees, regardless of their status, refuse to "listen to reason" or abide by repeated "suggestion."

In this respect the director who stalls during the making of a production or who is unusually slow in grasping the proverbial megaphone is "out." The same, we are told, applies to stars whose temperament inclines them toward "insubordination."

The director, more than all the others, we were given to understand, will have his wings clipped. While it was said that he will still be supreme, that supremity, we were advised, will be controlled by the business organization of the studio. As an example of how this will work the director who has been able to go outside of his own studio for talent will now go outside only when every player under contract to his company has been carefully considered for the role. In other words importation of players will be cut down to as close a margin as possible. Even to the wardrobe the business organization will extend its power of "suggestion." If the director has a good reason why the suggestion should not be abided by, then, our informant told us, he will have his own way.

Writers will also feel the pulse of the new policy. Those who ponder too long or allow their creative ability too much latitude before they start pounding the keys will also be on the short side of the weekly bankroll, we were advised.

Film Colony Adopts A Countersign

The countersign on Hollywood Boulevard now is opening up both hands and extending ten fingers. This has been observed since the 10 per cent. salary inundation was announced, especially around meal time when two actor friends come together.

Out in Mack Sennett's studio we hear that a day after the producers' decision became known employees reported to work in the black and red garments of the Fascisti.

Notes on the Great 10% Melodrama

New Character Saves "Rain" For Swanson

Difficulties that for a time made it appear that Gloria Swanson would have to abandon her filming of "Sadie Thompson," a pictorial version of the famous character in the stage play, "Rain," seem to have been ironed out to the satisfaction of all concerned and the production got underway this week. To satisfy the powers-that-be, the character of the minister has been lifted bodily from the story and that of a reformer or religious fanatic injected in his stead.

Lionel Barrymore has been loaned by Metro-Goldwyn-Mayer to United Artists for one of the outstanding roles. Blanche Friderici, who created the role of Mrs. Davidson, wife of the fanatical minister on the stage in "Rain" has been signed for the same role in "Sadie Thompson" on the screen.

Chang Packs L. A. Theatre

In "Chang," Ernest Schoedsack and Major Merian Cooper have brought back from northern Siam a picture that was worth the hardships they must have endured in its filming. Judging by the enthusiastic reception it received at the Million Dollar Theatre in Los Angeles, it is destined to prove one of the most interesting productions of the year.

Packed houses at every showing at the Million Dollar have been the role since the opening performance. It will remain for an indefinite run.

Doug's Niece Has Role in "Sorrell"

Flobelle Fairbanks has been engaged by United Artists to play the role of the English flapper in "Sorrell and Son," now being directed by Herbert Brenon.

H. B. Warner, playing the name role in the story, is making his first picture since "The King of Kings." Alice Joyce, Carmel Myers, Anna Q. Nilsson, Norman Trevor, Nils Aster, Mickey McBann, Louis Wolheim and Lionel Belmore are also in the cast.

The principal members of the cast will go to England on location.

Gwen Lee in Hospital

Gwen Lee, Metro-Goldwyn-Mayer player, was given a new contract just before being taken to the hospital for an operation following an acute attack of appendicitis.

Lillian Gish Named Defendant In Five Million Dollar Suit

C. H. Duell, Former Employer, Charges Complicity of Film Group to Spirit Her Away—Claims Huge Loss

LILLIAN GISH, her mother, the Metro-Goldwyn-Mayer Corporation and a group of other film companies and executives were named defendants in a $5,000,000 damage suit filed in the Superior Court here this week by Charles H. Duell, former employer of Miss Gish.

In his complaint, Duell charges that Miss Gish had conspired with the other defendants to deprive him of her services. This, he asserts, resulted in his suffering $3,000,000 actual damages. The other $2,000,000 he asks as punitive damages. This is one of the largest damage suits ever filed in California.

Duell, in his complaint, charges that it was as the result of his activities that Miss Gish "became favorably known as one of the leading stars of the motion picture industry" and that it was in an attempt to wreck him financially that the other defendants conspired with Miss Gish to have her break her contract.

At one time Duell was engaged to the screen star. The contract, he claims, was entered into September 1, 1922, and was to expire January 1, 1930. As it was in 1925 he tried to enforce the contract when Miss Gish refused to work for him any longer, but his suit in the New York courts proved unsuccessful and was in M-G-M official, refused to make any statements.

Corinne's First For United Artists Delayed in Production

Two weeks ago Corinne Griffith's first starring vehicle for United Artists, tentatively titled "The Garden of Eden," got under way. This week production work on it was abruptly halted at the Santa Monica Boulevard studios. Hobart Henley surrendered his directorial megaphone to Louis Milestone. And, although unannounced, the very youthful Douglas Fairbanks, Jr., washed off the grease paint he had worn for two weeks as Miss Griffith's leading man. Even the scenario was then turned over to Hans Kraly for a thorough pressing.

We now learn that Miss Griffith's production will be delayed for a month before it gets off to its second start.

At the studio we were told that there had been "no trouble" despite the fact that it was admitted, at least, that Henley was not apparently satisfied with certain views of the production department.

A bird's-eye view of the mammoth Universal Studios at Universal City, Calif.

Dorothy Cleveland, former New York publicity writer, now doing her daily dozen on the Coast. Just now she's directing publicity for one of Santa Monica's leading beach clubs, "The Breakers."

Goldwyn And Belle Bennett Are Reconciled

Amicable relations again exist between Samuel Goldwyn, film producer, and his erstwhile star, Belle Bennett. This pleasant state of affairs was brought about by Goldwyn releasing Miss Bennett from her contract this week after much bickering that for a time threatened to end in the courts.

Miss Bennett has been displeased with her affiliation with Goldwyn for some time because of what she termed his "high-handed" manner of farming her out to any concern, no matter how inferior, and forcing her to appear in whatever kind of play or to impersonate whatever kind of character without the privilege of one murmur of protest."

Miss Bennett made the announcement of the severing of the contract and it was confirmed by Goldwyn.

Zeidman Begins Work With P-F-L

Bennie Zeidman's first work as a Paramount supervisor will be the supervision of "The Open Range," a Zane Grey story, and another western, "Shootin' Irons," with Jack Luden.

Zeidman, one of the best known film executives in the industry, recently signed a contract with Paramount as supervisor of westerns.

He started in as an office boy for the old Lubin company and traversed the various steps upward until he became an independent producer.

Lillian Nearly Abducted Says Duell

The Hollywood Photographic Section

M. P. World Staff Photo

WILLIAM RUSSELL—Now playing the "heavy" role in "The Outpost" for Warners.

Went on Stage At Age of Nine

Bill Russell has had a lengthy and interesting career on the screen. He started on the stage when he was nine years old and has been going along merrily ever since.

Running into him at the old Vitagraph studio, where Warners are filming "The Outpost," a dramatic story of India, we found Bill cast as the hard-hearted British officer, sacrificing the lives and happiness of others with impunity. He personifies a born soldier, blinded to everything else worthwhile in life and does it to perfection.

Russell's first screen work was with the old Biograph company in the days when D. W. Griffith was chief potentate.

It was when the American outfit was looking for an actor to replace J. Warren Kerrigan in westerns that Russell came under their observation and the powers-that-were decided that Bill would prove ideal as a two-gun hero. He frankly admitted to the writer that it was the cowboys appearing in the westerns that helped him get over. They taught him to ride and showed him the other tricks so essential to the western hero.

A contract with Fox took him out of westerns and put him on the list as a dramatic player. He remained with this company about four years, leaving to do three pictures with Thomas Ince for First National. Completing these he turned to free lancing, which he has been doing now for some time.

Flail Dame Rumor

The report here that David Kirkland, former F. B. O. director, would sign with DeMille was branded as "all wet" at the DeMille studio. Kirkland's last picture was "The Gingham Girl," co-starring Lois Wilson and George K. Arthur.

M. P. World Staff Photo

HARMON WEIGHT—Signed by Universal to direct Mary Philbin in "Viennese Lovers."

Weight Finishes "Viennese Lovers"

As soon as the script for "Viennese Lovers" is completed, Harmon Weight will start work on the screen story at Universal City. Weight was recently signed to direct Mary Philbin in this picture.

Weight has been directing for the past four years, his first picture having been "The Ruling Passion," starring George Arliss, noted stage actor. Weight followed this with two more pictures, in which Arliss had the title roles, "The Man Who Played God" and "Twenty Dollars a Week."

One of his latest and best pictures, which he made for First National was "Forever After," co-featuring Lloyd Hughes and Mary Astor.

Weight was born in Salt Lake City and appeared first on the stage at twelve years of age. He remained behind the footlights until 1917, when he decided to try his hand at pictures.

He came west and found it difficult to break into the game, finally taking a small berth in a studio at a very nominal weekly stipend. Moving step by step, he in time became an assistant director at Universal City. Subsequently he found work in other studios.

Later he went with Robert Brunton as a cutter, where he remained some time before returning to assisting for Selznick.

When we ran into him at Universal, he was busy in his office outlining preliminary work on "Viennese Lovers," which he fondly expects to develop into a box-office hit.

M. P. World Staff Photo

JOHN MILJAN — In the make-up he uses in his characteristization in "The Outpost" for Warners.

John Miljan Is Facile Thespian

Picture fans accustomed to John Miljan as the suave, fastidiously dressed sophist on the screen, will find him in an entirely different characterization when "The Outcast," one of Warner's latest productions, is released. This is a tentative title, however, and will be changed.

In this picture Miljan shares honors with Irene Rich, Buster Collier and William Russell. Cast as an English officer on duty in India he gets ample opportunity to display his versatility when he becomes crazed by the desert sun and is finally shot by his brother officer, Collier, in one of the big dramatic scenes of the story.

Miljan has been in pictures for the past four years. His first screen work was with Fox, and, although he has never been under contract to a particular studio, at one time or another, he has drawn a pay check from practically every big producing organization on the coast. He has also done considerable work for various independent companies.

Starting with a small repertoire company several years ago, Miljan learned what there was to be learned of acting in one of the finest schools for ambitious young actors. This led to important parts in big stage productions.

Five years ago he came to the coast under contract for forty weeks of stock in San Francisco and Oakland and his entry into the pictures followed the completion of this contract. He is remembered for his work in M-G-M's "The Devil's Circus," "Almost a Lady," with Marie Prevost and countless other outstanding performances.

M. P. World Staff Photo

COMEDIAN — Lee Moran, one of the popular favorites, now in a Gotham production.

Moran Started 14 Years Ago

Like the babbling brook, Lee Moran, the screen's funny man, goes on year after year doing consistently good work and retaining his position among the leading comedians. Lee started in pictures fourteen years ago and first became really well known in the days when he was co-starring with the late Eddie Lyons in two-reel comedies.

Moran is now doing the comedy relief in "The Rose of Kildare," a Gotham production, being directed by Dallas M. Fitzgerald. The original story was by Gerald Beaumont, and on the screen Moran plays the part of the shrewd Information Kid.

His first picture work was at the Christie studio on coming to the coast after a successful stage career. Being a master of pantomime and having a yen for comedy, it was not long before he was recognized as a comedy star of the first water.

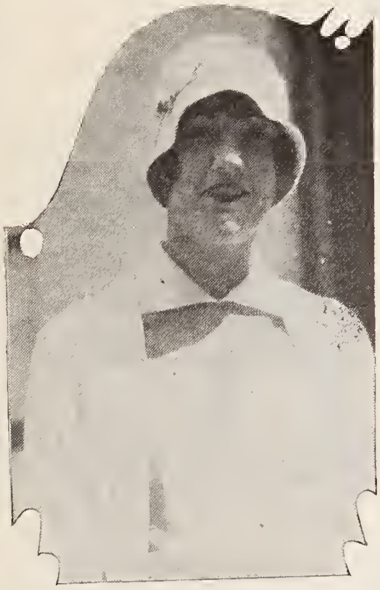
It was while making the old Nestor Comedies that he and Lyons first met. They were soon working together in pictures and their joint efforts began to click at the box offices throughout the country.

For eight years this inimitable team, in reality the original comedy team of the screen, continued to turn out two reelers. At the time they were shining feature length comedies were unknown.

Before starting in "The Rose of Kildare," Moran just completed a fine part in "Spring Fever," for Metro-Goldwyn-Mayer with William Haines in the stellar role.

West Point Film

William Haines, whose next story has to do with cadet life at West Point, will spend several weeks at the military college fitting himself for his role in the M-G-M production.



M. P. World Staff Photo

CONSTANCE TALMADGE—Has just completed "Breakfast at Sunrise," for First National.

Connie Finishes Last For F-N

Constance Talmadge had just finished her latest, and incidentally her final production for First National release, "Breakfast at Sunrise," when the *World* representative ran into her on the United Artists' lot. It was at the latter studio that the story was filmed. From now on Constance will be billed as a United Artists star, as is her sister, Norma.

Miss Talmadge's introduction into pictures is an old story that has been printed and reprinted times without number. Sufficient to say that it was while burlesquing Flora Finch at the old Vitagraph studio, while visiting Norma there on one occasion that she was observed by Ralph Ince, the director, and given a job as an "extra."

When Norma accepted an offer from D. W. Griffith to quit Vitagraph and come to the coast, Constance trekked westward also. Griffith gave the latter her big chance in his spectacular production, "Intolerance."

When Joseph M. Schenck, now head of the United Artists, married Norma in 1916, he thereafter guided the fortunes of both sisters. Constance's first pictures were released through Selznick. After about two years with Selznick, Constance was recognized as one of the leaders of the screen's light comediennes, and Mr. Schenck decided to form the Constance Talmadge Film Company.

Some of Miss Talmadge's recent pictures have been, "Dulcie," "The Dangerous Maid," "The Goldfish," "Her Night of Romance," "Her Sister from Paris," "Venus of Venice," and latest of all, "Breakfast at Sunrise."

M. P. World Staff Photo

EDDIE PHILLIPS—Juvenile "heavy," who has scored in the "Collegians," for Universal.

"Eddie" Gets a Heavyweight Role

Eddie Phillips, the debonair heavy of Universal's "Collegian Series," finds that being a "mean egg" on the screen is not conducive to loud cheers when one makes personal appearances — especially from the kids' sector of the audience. Eddie has been one of the important characters of the "Collegians" since the filming of the initial episode.

That he has made good in the estimation of Uncle Carl Laemmle is evidenced by the fact that he is being graduated into bigger and more villainous "heavying" in Marian Nixon's next starring picture, "The Four Flusher." He moves into this picture with the conclusion of his current two reeler dealing with college life as the eminent Universal scenarists view it generally.

In person Eddie is one of the most likeable chaps imaginable. On the screen he is about the meanest "crittur" conceivable. He has made life miserable for George Lewis for approximately thirty episodes of the "Collegians," or sixty reels of film to be exact. George is the fair-haired boy who does the hero in each story and inevitably frustrates the diabolical plans of the scheming Eddie. Of course it's all in fun, but it looks like the real "McCoy" on the screen.

Without the necessity of piloting an elevator, Phillips has had his ups and downs since entering pictures. He quit the stage in New York to come west for his first picture job with Mary Pickford in "Starlight," and then returned east.

Three years ago he was brought west again, this time by Frank Borzage, to appear in "The 'Nth Commandment," and has remained in Hollywood since.

M. P. World Staff Photo

RAY ENRIGHT—Now directing his second picture for Warner Brothers.

Presenting the Director of Rinty

The accompanying photo of Ray Enright was taken at the old Vitagraph studio, where he is now directing Rin-Tin-Tin, famous dog star, in "Jaws of Steel," for Warner Brothers. This is his second production with the starring canine since he hung up the cutter's shears for a megaphone.

Enright was born in Anderson, Ind., but came to the coast when a youngster. He graduated from the Los Angeles High School before turning to pictures for a livelihood.

His first job was at the Mack Sennett studio in 1912, where he became cutter for Charlie Chaplin comedies, then being produced by Sennett. At the end of four years he was elevated to editor-in-chief of all Sennett comedies. After three years of this he turned to "gagging" pictures.

The war then took him from the studios, but when he was mustered out of service he returned to the kleigs as cutter and co-director with Thomas Ince.

He was scheduled to become a full-fledged director for Thomas Ince when the latter died and he had to temporarily curb his aspirations.

A few years ago he moved over to the Warner Brothers' studio as a cutter, during which time he "snipped" fifteen pictures. Four months ago he was made a director, his first picture having been "Tracked by the Police."

Mrs. Mack Cast

Mrs. Charles Emmett Mack, widow of the deceased screen star, has an important part in "Harp in Hock," which Renaud Hoffman is directing for DeMille. This is her first appearance on the screen since her marriage to Mack a few years ago. He was recently killed in an automobile accident.

M. P. World Staff Photo

ROLAND WEST — United Artist producer, who has just finished "The Dove," starring Norma Talmadge.

Celebrates 27th Year in Business

Not so long ago, Roland West, United Artists producer, celebrated his twenty-seventh year in the amusement world. This, he opines, is quite a spell and should give one a pretty fair idea as to what the public prefers in the way of entertainment.

West has just finished his first production for United Artists which had in the starring role none other than that very brilliant artist of the screen, Norma Talmadge. The release title is "The Dove."

When we met him on the lot West was on his way to the cutting room, where "The Dove" is now being cut to release length. It will not, however, be released to the exhibitors until after the first of January, according to West, who mentioned some sort of an agreement with First National. The picture was Miss Talmadge's first under her U. A. contract since leaving First National.

West was born in Cleveland, Ohio, and has been mixed up with stage and screen ever since he was a youngster. After a successful career behind the footlights he turned to writing, at which he was also blessed with good fortune, specializing in vaudeville playlets.

He entered pictures as general manager for Joseph M. Schenck when the latter first turned to pictures. He later left the pictures temporarily to produce "The Unknown Purple," his own play, on the stage, but is now back with the Schenck organization as an associate producer.

West also produced "The Bat" on the screen, which was released through Metro-Goldwyn-Mayer.

★ Studio Row ★

RICHARD DIX and company of Paramount players filming "Shanghai Bound," are now on location on the Sacramento River getting exteriors and boat scenes.

* * *

CHRIS MARTIN, a Yaqui Indian, and Julian Rodriguez were married at the Fairbanks studio last week. The marriage would hold no interest for the trade if it hadn't been for the fact that none other than Doug, himself, acted as best man. Martin is one of the riders in Fairbanks' current picture, "The Gaucho."

* * *

JESSIE ESTELLE JAMES, a granddaughter of the famous train robber, has arrived in Hollywood and will have a small part in Fred Thomson's first picture for Paramount, "Jesse James." This will be the young woman's initial appearance before a motion picture camera.

* * *

GEORGE WALSH is being brought west by Pathe to make eight pictures on the coast. This will be Walsh's first visit to Hollywood in sixteen months.

* * *

FLORENCE REED, star of "The Shanghai Gesture" now playing at the Biltmore Theatre in Los Angeles, will create the same role when it is transferred to the screen, according to a rumor prevalent.

* * *

RICHARD BARTHELMESS will next appear in "The Shepherd of the Hills," which First National will picturize from Harold Bell Wright's famous novel. Barthelmess is now making "The Drop Kick" at the Burbank studio.

* * *

RITA CAREWE is listed among the many blonde aspirants for the featured role in "Gentlemen Prefer Blondes," which Paramount is to bring to the screen.

* * *

LILYAN TASHMAN is starred in "The Woman Who Did Not Care," a Gotham production.

* * *

EDWARD SLOMAN, Universal director, is back in Hollywood from a trip to New York and will soon start production on his next picture, "We Americans."

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LLOYD BACON has been assigned to directorial reins on "A Sailor's Sweetheart," in which Louise Fazenda and Clyde Cook will be featured by Warner Brothers.

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HIS recent operation will not interfere with Will Rogers starting work on "The Texas Steer" for First National on the original date decided upon, August 1.

* * *

MAY ALLISON, one of the most popular of screen actresses a few years ago, has decided definitely to retire from pictures. She is now the wife of James Quirk, owner of *Photoplay Magazine*.

* * *

ROWLAND LEE will direct Pola Negri in her next Paramount production, "Sun Kissed."

LON CHANEY, is now working on his fourth production since the first of the year. "Mockery" is the title of his latest starring vehicle for M-G-M, which Benjamin Christensen will direct. This title has been selected to replace, "Terror." Barbara Bedford, Ricardo Cortez, Mack Swain and Emily Fitzroy are included in the cast.

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WHEN he finishes in "The Bush Leaguer," a baseball story, Monte Blue will next begin work in "One-Round Hogan," which as the title implies centers around the activities of a pugilistic young gent.

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MAKING his first appearance on the screen in some time, Ben Turpin is appearing with Marion Mack in "Alice in Movieland," recently completed.

* * *

BENJAMIN GLAZER has completed the screen story of Emil Jannings next Paramount production, tentatively titled, "Hitting for Heaven." Mauritz Stiller is to direct the picture.

* * *

JASON ROBARDS, and Helen Ferguson have the romantic leads in Warners' latest production starring, Rin-Tin-Tin, "Jaws of Steel." Ray Enright is now directing the production at the old Vitagraph studio.

* * *

GEORGE K. Arthur has affixed his signature to a new M-G-M contract.

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GENE GOWING, practically an unknown, has an important part in "Broken Faces," a Sterling Production.

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ALICE ARDELL, film actress, and Edward Egan were married during the past week and will leave shortly for France.

* * *

BUSTER KEATON and his director, Charles Reisner, are now busily engaged in preparing the comedian's next United Artists story.

* * *

EDNA MARION is now doing her third consecutive lead opposite Charley Chase, Hal Roach comedy star.

* * *

ROBERT J. FLAHERTY has been signed by Metro-Goldwyn-Mayer to direct, "White Shadows in the South Seas," a Cosmopolitan production.

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FIRST NATIONAL has purchased the screen rights to the stage play, "The Noose."

* * *

BETTY BLYTHE has been signed by Chadwick Pictures for an important role in "Eager Lips."

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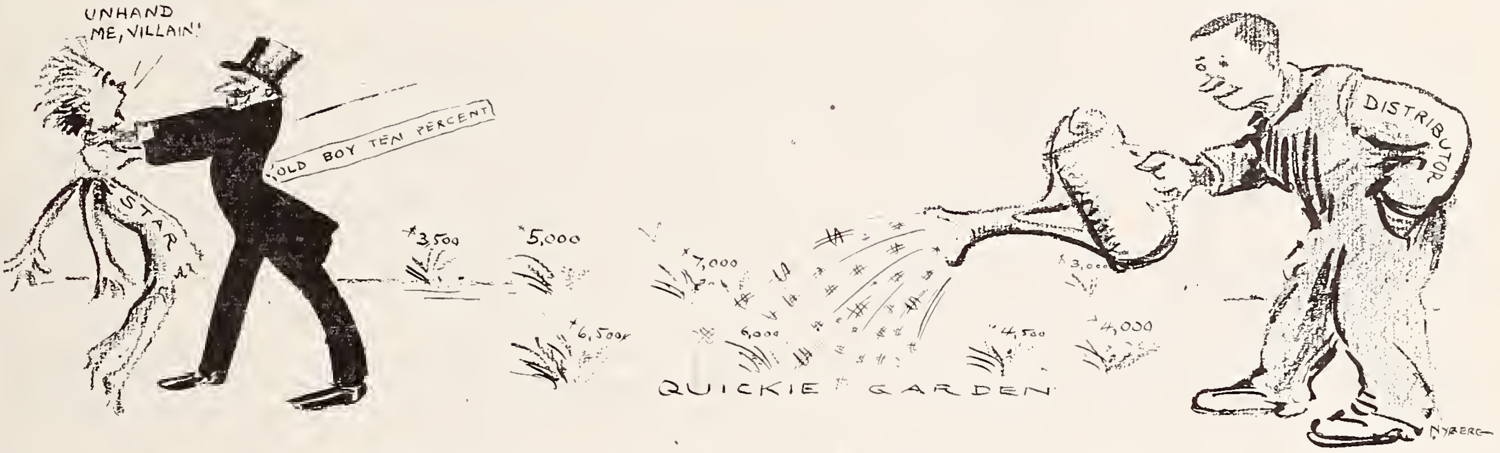
ANN PAGE, in private life, Mrs. David Kirkland, wife of the director, is to appear in a series of Craig Hutchinson's "Romances in Colors."

Spot News From the Lots



Watch Them Grow:

Independent Producers Are Refusing to Consider Pictures Under $15,000 *Valuation*

The Road to Normalcy

LAST week the first steps were taken in the drive to better financial conditions in this business. Salary cuts were inaugurated in some of the studios and production costs were ordered down. Such studios as have not yet swung into line doubtless will do so very shortly.

Even before this there had been drastic staff cuts in certain departments of many studios; less spectacular, and therefore not reaching the public prints, but all that has happened is but a scratch upon the surface of things-as-they-are-to-be. It is the preliminary; not the ultimate goal.

Salary cuts will not materially help the production of pictures, though smaller salaries are essential. Lowered production costs will not automatically produce more profitable pictures. Both are necessary to the continuation of picture production if production is to be made profitable, but these moves should merely pave the way to greater change.

The chief trouble from the production angle is the dearth of good stories on the screen. And the dearth of good stories is largely attributable to present production systems.

One chief cause of poor pictures is an unspoken and perhaps unrealized contempt for the mental standards of the patrons. "Art" pictures have failed to return their costs. Some cheap products have been immensely profitable. With false logic the production heads seem to argue that the public must be fed literary pap, never realizing that there is a broad middle path between the ultra artistic and the ultra cheap; the latter word being used in the sense of story value and not production costs.

The public does not want the cheap plot; the elemental story different from its predecessors only in that a new cast and new scenic environments have been provided.

It does not want the story so highly developed that only the super-intelligent can appreciate its charm.

It wants sane, sensible, appealing romance and adventure, and no amount of trick camera work, costly setting, mechanical effect or mob stuff can replace this lack.

The road to successful production and sale lies almost wholly through stories. These must be selected by someone who knows story values. They must be cast to preserve the story value, directed to preserve story value and cut and titled with the same end in view.

No star, however popular, no director, however able, no cameraman, however inventive, no editor however expert, and no title writer, however clever, can save the story which, obviously unfit, is tortured to fit an unsuitable star, cut to five to seven reels from a footage of 50,000 to 90,000 feet, and finally provided with irrelevant if sometimes amusing sub-titles in a final effort to avert disaster.

Get better stories and fewer jazz orchestras will be required.

This Week and Next

One Reason Why They Are Cutting Salaries To Get More Reasonable Production Costs·

Herein We Offer the Ideal Economist To Put New Dispensation Over Big

When Freddie Schader Bought the Drinks It Took Police Reserves to Clear Traffic

P. A. Parsons Has Abandoned Smoking, So Please Don't Send Him Costly Cheroots

WITH the spectacular salary cuts engrossing public attention, there is small heed given the lament of the "quickies." They have their troubles, too. Word has gone out that independent buyers no longer are interested in "five-five" or even "seven-five" pictures. They must show at least an investment of $15,000.

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THIS means that the quickie must risk double his previous maximum in order to get attention, for the "seven-five" or $7500 pictures had been regarded as a topper along Poverty Row. Until now the man with $10,000 and picture ambitions could take a chance. Now he will have to find a partner.

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BUT it should make for vastly better pictures and perhaps improve the sale chances, for a lot of the cheaper pictures never did bring their money back, because they were made too cheaply.

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JUST as a sample of why they are cutting expenses in Los Angeles, one actor tells of a recent experience of his when a director was working with a mob of some six hundred persons and three players. The entire first day was spent in shooting close-ups of the trio.

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SIX HUNDRED extras were given their time and told to come the next day for their shots. They had been paid something more than $3000 just to stand and look on while the cameraman shot the principals. The director explained that he might have wanted to shoot toward the crowd instead of away from it, so he had them handy.

●

AND only fifteen years ago a producer was rejoicing over the fact that you could make a two-reeler for five or six hundred dollars, which was only $150 more than you had to spend for a single!

●

THE consternation created by the recent salary cuts is absurd. The wonder is that the reductions were staved off as long as they were. The cuts are the more drastic because so long delayed. It's going to make a terrible muss, but it will result in a healthier and more stable organization.

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P. A. PARSONS, of Pathe, has given up smoking. Didn't have to, either. Just wanted to see if he could, and he did, even though the day after he swore off, he was presented with a box of sixty centers. He is using chewing gum for a substitute, to the great profit of Bill Wrigley.

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FRED SCHADER sends in from Los Angles the first issue of "Now" the pep house organ of West Coast Theatres. It's nicely gotten out and should serve its purpose well.

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FRED'S new sheet and the recent Lindbergh reception reminds us of the time Fred and this writer took Harry Lauder down to City Hall to visit the Board of Aldermen.

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BILL MORRIS always was hell bent on parades, and we had the escort of the local Kilties Band from the American theatre to City Hall, with Harry riding in an open-face hack and we in another. It was a raw spring day and we were sorry for the bare legged pipers.

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AFTER the reception the band lined up at the head of the City Hall steps. A platoon of police kept the asphalt strip clear, but it was just the middle of the noon lunch hour and there were ten thousand people waiting to see what it was all about.

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THERE was no parade back to the theatre, so with one of us either side of the Pipe Major we came down the steps with every piper blowing his best, swung across the plaza, into Park Row and toward the bridge, with the crowd pressing on behind.

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TEN FEET beyond the bridge entrance the joyous band did a files right into Andy Horn's saloon,—and it took the reserves twenty minutes to clear Park Row to traffic. It was a wonderful day.

●

BY THE WAY, wouldn't it be a fine idea to make Lauder the Willhays of the new dispensation? He knows more wrinkles about economies than three efficiency experts could figure out in nine years. He would be a wonderful help around the studios right now.

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NOT many who transact business in the New York Theatre Building know that the offices originally were supposed to be a hotel. When Hammerstein built the old Olympic there was in existence what was known as the Raines Law.

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A RULING had been made that hotels could serve drinks with meals on Sunday. Senator Raines secured the passage of a law defining a hotel as a place with ten bedrooms. Given the necessary rooms and a set of hard rubber sandwiches, Sunday beer was perfectly legal.

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HAMMERSTEIN built in two floors of rooms and put a cot and washstand in each. During the summer these were used as dressing rooms by the roof garden troupe, but the year around they were a perfectly good "hotel." It takes more than ten rooms and a ham sandwich to legalize a drink these days.

●

THEY are telling the story of a small town exhibitor who passed the Roxy the other morning and noticed a mob entering one of the side doors. "That's a wonderful business for so early in the day," he exclaimed. His cicerone laughed. "That's just the ushers going to work," he explained, "wait until the orchestra comes along."

●

Yes. It's hot enough, thanks.

Epes W. Sargent.

by the way

Drastic Retrenchment by Leading Companies Beginning of Re-Organization Period That May Bring Many Radical Changes In Industry's Present Economic Structure

Big Business, Now In Full Control And Fearful of Public Re-Action, Demands Immediate Stabilization of Industry No Matter What the Cost May Be

Present Distribution Methods Uneconomic Retarding Industry's Natural Development

EVENTS in the past fortnight, notably the drastic financial retrenchments and reported salary cuts ordered by all the leading film companies, have been the subject of intense present interest and discussion throughout the rank and file of the industry and equally of much concern as to the future.

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WE are obviously at the beginning of a period of reorganization, which will certainly last for months and possibly for a very much longer time, so it is not altogether out of place to consider just what is happening, why it is happening, and what the ultimate result may be.

◆

OF course there is no question at all about the future of this great and wonderful business, which has so amazingly demonstrated its vast possibilities, educational and otherwise, bringing happiness and entertainment to millions in the world today and to countless generations yet to be born.

◆

THE future of the motion picture industry as it exists, today, however, and as it has developed to date, is quite another question, no matter how highly we may regard and honor the intrinsic worth and talents of the able men who have played a part in bringing it to its present magnitude.

◆

WHETHER we like it or not, the old order is changing, and while the new has not yet entirely made itself evident, it is not too soon to consider seriously the significance of the events which are now transpiring, in their relation to all of us as individuals, as well as to the industry as a whole, for, if nothing else, they are the surface indications of the deeply rooted causes that are bringing about the important changes, which all now must recognize are taking place.

◆

CAUSES assigned for the widespread effort to reduce operating expenses, include the increasing production and distribution costs in inverse ratio to the volume of business done, over-expansion in the theatre building field and the recent official disclosure of the narrow and decreasing profit margin upon which the industry as a whole has been operating.

◆

ALL these factors, however, while in themselves contributing causes to the immediate move to retrench, which was brought about directly at the insistence of the great banking groups, upon whose recommendation the public has heavily invested in motion picture securities and who thus face serious reactions and loss of confidence, if these stocks are not speedily stabilized, are, after all, only the effects of highly uneconomic conditions in the structure of the motion picture industry, itself, which lie far deeper.

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ONLY within the past year have the big banking groups, who now control the motion picture industry, actually been in the saddle and in a position where they could really dictate.

◆

BEFORE that time, while the influence of the financial interests was powerful, it was not dominant, and it was the big motion picture men who had the last word and the financiers who had to take their decisions as final in matters of general policy, inasmuch as they then had no alternative, but to attribute to these same policies the extraordinary profits then shown by most of the large companies.

NOW, however, the bankers recognize that these profits, while due in a great measure to the amazing growth of the motion picture business itself and to the talents of these builders of the industry, also have resulted in no small degree from the fact that for awhile these tremendously successful companies were able to crush ordinary competition by methods, which, if not actually highhanded and unfair, as many alleged, were at least economically unsound.

◆

THE heavy and often wastefully extravagant expenses of production alone are not responsible for the present financial crisis, but the unwieldy, tremendously costly and uneconomic systems of combined sales and distribution, which every large company has had to carry under the present physical organization of the film industry, furnishes the crux of the whole problem.

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WHERE a single neutral physical distributor would be ample for the needs of all the industry, and where the sell-selling activities then could be concentrated and linked directly with production, as they properly should be and as they are in practically all other industries, every big film company now has to maintain its own costly and, in many respects, unproductive distributing organization, which, like the "kitty" in a poker game ultimately will get all the chips, and show nothing for it, if the game is played long enough.

◆

NONE of the big national distributing companies have ever favored, except in principle, perhaps, a neutral carrier of film and advertising accessories, first, because none of them dared relinquish their own national distributing organization while another big competitor maintained one; second, because all were unwilling to junk an organization, which they carried on their books as an asset, when in fact it was a liability instead, because it represented an investment of several million dollars not easily written off, and thirdly—and this, perhaps, the most important reason of all—because it served to prevent the smaller film producer from competing with the bigger ones on equal terms, i. e., on a basis of the box office quality of its pictures alone.

◆

SO they have gone ahead, and by mergers, intensive invasion of the theatre field and theatre expansion and a hundred other makeshifts, have striven to satisfy the increasing demands of this Frankenstein, which, originally the source of their power and vast profits, is now actually threatening to destroy them.

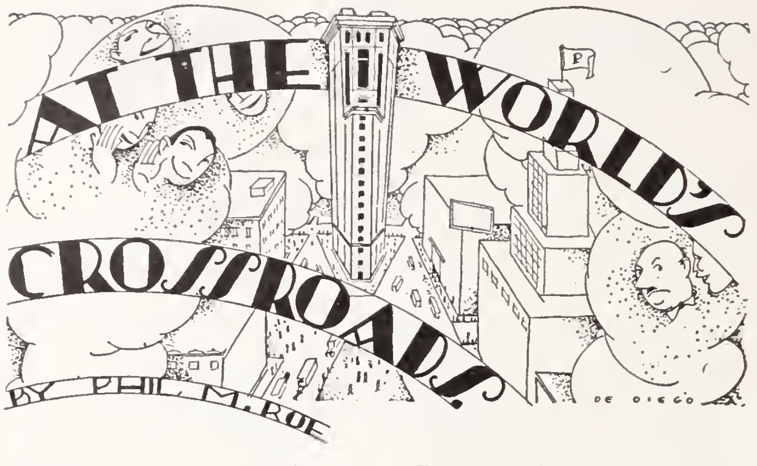
◆

IT is certain that the bankers are not going to let this happen, even if they have to operate every theatre independently and retire every big motion picture executive, who is unwilling to accept or abide by the new conditions which obtain, for the financial world does not hesitate to take a loss, no matter how great, if by so doing, it can stabilize an investment.

◆

ONE thing is sure—the industry is entering upon a period of re-organization of which no man can see the end.

Merritt Crawford

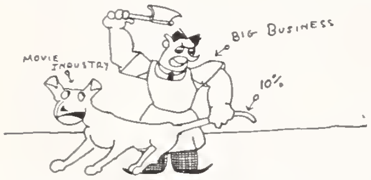


WELL, the panic seems to be on. It took quite awhile coming, but it is here. Salary cuts of from ten to twenty-five per cent are to be the order of the day (at least in the salaries of those who haven't got iron clad contracts). The hand of **Big Business** grips hard at the very **innards** of the industry. The film business has received its first real kick from the financial powers that be—right in the **kishkas.** And the sensation isn't a bit pleasant.

They call it the operation of the law of economics. It isn't!

True, the law of economics is working and ultimately this big, overgrown over-expanded industry of ours is going to come through fine and clean and properly balanced, which it isn't by any means now.

But the present retrenchment is only a makeshift. It is only a forerunner of more drastic happenings to come. It may induce the public to become the owners of more motion picture stock by showing them forced profits next season and then letting them get out of the bargain the best way they can, but it isn't going to be a solution of the problems of this business by any means.



The financial doctors are treating the film industry for a bellyache when it really has a head ache. There is unquestionably, a lot of dead wood in this business, but most of it ought to be cut off, as it is mainly at the top, and not squeezed out of the middle and lower ends of the business, where it doesn't matter so much.

Wall Street or the public, or whoever it is that is going to own the motion picture business would do well to spend some of the money now being invested in theatres and plethoric salaries to get some fresh brains in the picture making end and let some of the brains they have now function freely. Also they must find a way to put an end to the wasteful and absolutely uneconomic distribution methods now in vogue before they are going to find it easy sailing. And some mighty big heads will have to be knocked together and a lot of big companies are apt to crash before this happens.

What is needed is some new creative and business brains in this industry. Some of the old ones are so dried out and routined or so swollen with the accidental success that has come their way, that apparently they have ceased to function. Time they went into the discard, and naturally they are not going to go there willingly. But they are going to go just the same.

The present sweeping cutdown has been inevitable for a long time and it is only a beginning. A little later the film business is going to start from scratch again and then—when the water is squeezed out—its real healthy development will begin. Meanwhile lots of good folks are going to be hurt.

*

One of the companies which is not concerned in the general cut of salaries is Tiffany, **M. H. Hoffman's** live-wire outfit.

Tiffany calls itself, "the youngest but most progressive National Organization in the business." And this is a fair description.

At least it hasn't made a lot of the mistakes some of its older contemporaries have. Nor has it accumulated any dead wood. And it will not, as long as M. H. Hoffman sits in the main office.

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Colleen Moore and First National are to settle their differences by arbitration. This sounds reasonable and better for all concerned. In the past Miss Moore has always shown a good, game sporting spirit and a willingness to do far more than her fair share in any bargain to which she was a party. If Richard A. Rowland and her husband, John McCormick, therefore, have their differences, why cannot a match be arranged, in which Miss Moore could be an interested onlooker, rather than a principal. After all her agreement is with First National and not with its general manager.

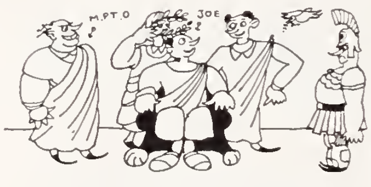
*

Roy McCardell is safe home from Hollywood again, having left the film colony there enough scripts to keep them occupied for the next year or two. Now he will try to do little magazine and newspaper work to rest up.

Everybody is glad to hear that **Eddie Klein,** who has been ill in London for several weeks, is on the mend again. **"A Line from Klein"** is a well known superscription in most trade paper offices and those who haven't seen it recently will now know the reason why. The British climate proved too much for Eddie on his last trip and the doctors kept him from sending his customary news notes to his friends. Next time Eddie makes the trans-Atlantic hop Eastward, he will be sure to take his red flannels with him.

*

Now that **Joe Seider** has accepted the laurel wreath tendered him by his fellow members of the M.P.T.O. of New Jersey, and again holds down the job as president of that live-wire organization, watch for doings. Joe never yet has hesitated to speak his mind, in or out of turn, if he thought the subject justified it and right now he has a lot of things on his mind. **Sid Samuelson,** the new chairman of the board of directors of the Jersey theatre owners, will be there to say it, if Joe doesn't. This makes it 100 per cent.



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Sam Dembow and **Dave Chatkin** are on the way up in Paramount and Publix and there isn't a man in the industry who isn't glad to learn of it. Both are very able citizens and both highly popular, two things that do not always go together.

Sam, who has been filling the post left vacant by Harold B. Franklin, is due for the vice-presidency of Publix any time now. Dave Chatkin, who has been handling the short subject and newsreel booking, is now looking after the feature end, which formerly was Sam Dembow's special domain. Good wishes to both.

THE salesmen are having a tough time of it and alibis are already more fashionable than they ever have been. Practically no program is up to the schedule set for its sales department and the going is getting rougher every minute. Veteran salesmen say that there is more sales resistance this season than they have ever encountered before, although the product on the average, present and in prospect, is better than ever.

Why theatre owners should be backward in putting their names on the dotted line is not, therefore, entirely apparent, until it is realized that they do not know enough about any company's product to satisfy themselves just where they can make their bookings to the best advantage. So they are waiting and holding back, hoping to get the information they need later in the season.

Whether they get it or whether they do not, it is a cinch that the prices the theatres will pay later for pictures will be less than they would pay if they bought them now, for the strain on the companies' bankrolls is getting less easy to bear every minute. Soon the loss will be many times the amount of any advertising appropriation a given company might have made last Spring to reinforce their salesmen's efforts to meet their quota. Intelligent advertising, even now, might save some of this loss. But bonehead efficiency blocks the way and the busy executive hates to admit mistakes.

As usual it is the salesman, who will be made the goat. No one will think of attributing the bad business, in volume and price, to the nearsighted policy which dictated the saving on a company's advertising in a year of a sum which many production departments waste for "idle time" in two or three weeks. Except maybe the stockholders, who have little to say about it.

The film salesman never has had a bed of roses. This year he won't need any bed at all. He won't get time to lie down.

*

The fact that the famed **Pathe** rooster may be seen any day atop the Hecksher Building at 730 Fifth avenue, has no significance as far as Universal, which has it headquarters in that building, is concerned. The big gold bird is there all right, but whether it is an eagle or a chicken makes no difference to the legions of Carl Laemmle, as the Pathe Building is still at No. 35 West 45th street.

BEATING THE RACES

by Epes W. Sargent

PAT HANLEY, of the Crestwood Theatre, shoved back the proferred contract reluctantly. "I'd like to play 'The Race Riot." It looks like a whizzer, but I don't dare."

"But there's no risk," urged Bobby Coyne, Ten Best's star salesman. "It's only about a hundred dollars over the average, and if you don't go that much above average, you get the difference rebated. We've got to make more than a hundred for you to get ours."

"Fair enough," agreed Hanley." Ten Best always treated me right and I'd like to play this, Bobby, but I can't take a chance. It's not the money, it's the back-kick."

"Can you spell it out," asked Coyne. "I don't seem to get it."

"It's this way," explained Pat. "You know this section used to be almost wholly Irish. When the housing shortage came they threw up a lot of new two-family houses and the Jews came in in droves. Now it's about 50-50 between the Irish and the Jews."

"Fine!" exploded Coyne. "That's just what you want. The Jews and the Irish will enjoy this equally."

"Except that I've got opposition now," explained Hanley. "Moe Levinsky had a house three blocks down the street, and if I played 'The Race Riot' he would say I was trying to insult the Jews. He gets some of the Irish. I get some of the Jews. If he could keep his Irish and get all the Jews, I'd be sunk."

"What sort of a chap is Moe?" demanded Coyne. "He's a new one on me."

"Been here about six months. He's a good scout, all right. We don't have any trouble. Mrs. Levinsky comes up here when I have something good, and Nora goes to the Utopia when she likes what they have. If I have to have opposition I couldn't ask for a better man than Moe, but he wouldn't be human if he didn't take a chance to swing this one on me if I booked it. I probably would do the same thing to him."

"Let's go see Moe," suggested Coyne, reaching for his hat.

"And beg him to lay off." Pat shook his head. "I couldn't beg off, Bobby."

"Beg nothing," snorted Coyne. "If he's what you say he is, you'll be glad you came. Hustle for the bonnet."

Coyne was persuasive, and a few minutes later Pat and Coyne were comfortably seated in Levinsky's office with Coyne doing most of the talking—and talking hard.

Twenty minutes later the session was adjourned, and of the smiles of the three faces Coyne's was by far the widest, for in his portfolio reposed two newly signed contracts to play "The Race Riot" day and date.

A few days later the Crestwood section began to seeth. Overnight the dead walls blossomed with two sets of half sheets. One lot, done in green on white, with a huge Shamrock, announced: "The Race Riot" at the Crestwood on a certain date. The others, red on yellow, carried the six pointed Star of David and the announcement "The Race Riot" would be seen at the Utopia on the same date.

The following morning green and white snipes begged the passers-by to see the Murphys lick the Cohens at the Crestwood, and the following morning the red and yellow had stripped the white and green with the urge to see the Cohens beat the Murphys at the Utopia.

Crestwood began to grow interested, and when the following morning an appeal in Gaelic, with only the title in English appeared on the fences, no one was surprised to see pretty much the same thing, but with Hebrew letters the following morning.

From there the warfare turned to throwaways. Levinsky came first with an appeal to all and sundry to patronize the Utopia rather than the Crestwood, intimating that no true son of Israel would be found dead in the Crestwood. This was promptly coppered by a throwaway from Hanley intimating that the dead ones would be found at the Utopia. Live wires, regardless of race, would prefer the superior comforts of the Crestwood.

By Sunday the excitement had reached a point where Father Callahan felt called upon to warn his parishioners against acts of violence against the Utopia; a warning that was but a repetition of the words of Rabbi Solomon the day before.

Hanley had the best of it Monday, when a jaunting cart was driven around the district bannered for the Crestwood, but Tuesday was Levinsky's day with a bucking Ford urging the superior charms of the Utopia. Both perambulators were on the street Wednesday morning, the opening day, and when the Ford accidentally rammed the jaunting car and precipitated the colleen to the pavement, the reserves had to be hurried to the scene. This was an unplanned bit of exploitation, but the two men were quick to take advantage of the happening, Hanley making a speech from the cart, while Levinsky mounted the Ford.

The matinee business was fairly light, but by seven o'clock both lobbies were crowded. Hanley had a ten-foot shamrock in green lights and Levinsky's star was twelve feet tall. When the nine o'clock show was crowded into the two houses, announcement was made that the film would be held over for a second day, for both had booked for two days, but each had advertised an old title for the second day.

The crowd, surging from the Utopia to gloat over the one-day run at the Crestwood, was met by the Crestwood crowd headed for the Uptoia for the same purpose, but the police kept them moving, and there were only minor casualties as the opponents met.

The second day was a repetition of the first, but not quite so pronounced and along about half past eight Hanley called Levinsky on the phone with the suggestion that they hold it for another day.

"Nothing doing," came Levinsky's crisp tones. "We've both got ours. Another day might break it."

"You're right," agreed Hanley, and he went back to the pleasant job of helping the doorman take tickets.

Saturday evening, at one of the most sumptuous of the downtown restaurants, Bobby Coyne was the guest of honor at a miniature banquet. Pat and Moe were joint hosts.

"It worked like you said," agreed Levinsky. "I wanted to play it and so did Pat, but we were afraid of each other. I guess we were right, at that. I might have offended my Irish patrons, and Pat might have lost his Jews. This way we got them all out. It was wonderful."

"And you both win," concluded Coyne.

"I did not," corrected Pat. "I had a side bet with Moe that I would get more Jews than he got Irish. I got my janitor and his wife and their two kids. That made four. Moe had nine Irish."

"Sure," assented Levinsky with a smile. "You see, Pat, my wife's cousin married a feller named Clancy, and I gave them a theatre party for a wedding present."

Emil Wields An Eye Dropper

BLUE eyes, grown weary through a night of picture making, were eased for Phyllis Haver by Emil Jannings in Paramount's "The Way of All Flesh."

NOT a very comfortable posture, but what we'd call an intriguing one. Ruth Hiatt, Pathe-Sennett beauty, invades the living room in a bathing suit.

DAN has something to blow about. Olive Borden as a wood nymph in Fox's "The Secret Studio."

DAINTY. Demure. Petite. Enchanting. And ever so many other adjectives is Connie Dawn, Sennett - Pathe beauty.

MY Lady Castlemaine's hat. Virginia Valli looks like a page out of Vogue in "Paid to Love." A Fox picture.

DOROTHY SEBASTIAN, M-G-M player, wears these beach pajamas during her course of pleasure. She is playing in "California."

MONTE BLUE runs a locomotive in his latest for Warner's "The Black Diamond Express." And he likes it.

BARNEY OLDFIELD'S fighting face. He is appearing in Warner's "The First Auto," as one [illegible] the demon racers.

An Interrupted Proposal

NOW, now, Reggie. Papa spank! Some uncouth person tiptoed up behind Reginald Denny in the midst of his ardent plea for Barbara Worth's favor. Nothing can adequately express our indignation.

AFTER his fatal step we find Emil Jannings later paying for his folly in Paramount's "The Way of All Flesh." Poor Emil needs a shave.

LET'S play checkers. Muriel Montrose all dressed up like a chess board. Her royal loveliness is with Pathe.

MARION MacDONALD, Sennett-Pathe charmer, has no use for clothes. And we are here to say we're glad she hasn't.

IT may not be good form to sit on the dining room table, but Kathryn Perry has good form. She is playing in a Fox Helen and Warren comedy, "Her Silent Wow."

HOW can Guinn Williams look so bored with Alberta Vaughn so enticingly proximate? Even if he is tired of taxi driving in Tiffany's "Backstage" he ought to give her a break.

“And the Blind Were Made to See”

NEW uses for a rolling pin. Doris Hill trying to improve a form that cannot be improved in Tiffany's "The Beauty Shoppers." Even the blind man can see.

NO—Sally O'Neil hasn't turned bathing beauty—we prefer her in a bathing suit, that's all. She is appearing in M-G-M's "The Callahans and the Murphys."

THE East turns West. Anna May Wong clips her raven locks and her honorable grandfathers turn in their graves. She is featured in Warner's "In Old San Francisco."

NOT a Denishawn dancer. A charming young motion picture actress enjoying a little freedom at the beach. Barbara Kent is the lively miss. She is with Universal.

VIVIAN OAKLAND, considered one of the most beautiful blondes in the movies, will portray the role of "Mrs. Shelby" in "Uncle Tom's Cabin." A Universal production.

HIPS that pass in the night. Four hall room "goils" doing their daily dozen in a way that we like to see daily dozens done. The classic limbs are left to right: Alberta Vaughn's, Shirley O'Hara's, Barbara Bedford's and Eileen Percy's. All may be seen at closer range in Tiffany's "Backstage."

Chuck Reisner Continues With Buster Keaton

A new laugh feature destined to dwarf all of Buster Keaton's previous successes will be launched shortly, according to announcement by Harry Brand, general-manager of the Keaton unit of the Joseph M. Schenck organization.

The star and his staff are busy putting the finishing touches on "College," and when this task is completed Buster will start a feature under the direction of Charles ("Chuck") Reisner. The star has abandoned his vacation plans and it probably will be late next fall before he can spare a few weeks away from the studio.

The theme of Keaton's next United Artists comedy is hinted as a surprise to the film world.

Reisner, a former featured player and assistant to Charles Chaplin, and in recent years one of the most successful comedy directors, with "The Better 'Ole" and other outstanding pictures to his credit, has been loaned to the Keaton studio by Warner Brothers.

Pauline Garon On New Contract

Pauline Garon, First Division star, started work this week on "Eager Lips," at the Chadwick Pictures Corporation studios in Los Angeles.

I. E. Chadwick, president of the company, is personally supervising the production, the first of four in which Miss Garon will be starred.

Betty Blythe and Gardner James head the supporting cast.

"Eager Lips" and the three other Garon productions, "Merry Wives of New York," "Ladies of Ease" and "Bad Little Good Girl" will be released by First Division Distributors, Inc.

The strongest and best managed businesses of this country are those that are represented by a prosperous trade press. This is not an accident; neither is it a coincidence. It simply is evidence of sound advertising sense as well as far sighted business judgment. It results from concrete appreciation of the fact that an industry's best salesman and most valuable ambassador is its trade press.

Paramount Production Now In Full Swing Under Lasky

"Beau Sabreur" and Jannings' Feature Are Among Those Under Way; Meighan's Next Directed By Cruze

PARAMOUNT PRODUCTION activities are now in full swing. Eight pictures are under way, four will be started within the next ten days and four others within a month. Jesse L. Lasky is at the helm.

Chief among the pictures to get under way shortly is "Beau Sabreur," companion picture of "Beau Geste," to be directed by John Waters.

Emil Jannings' second starring vehicle for Paramount, tentatively titled "Hitting for Heaven," was started Monday under the direction of Mauritz Stiller. It is an original story by Josef von Sternberg.

The Thomas Meighan-Cruze combination was renewed yesterday. The new Meighan vehicle is tentatively called "First Degree Murder."

Work begins today on Pola Negri's newest starring vehicle, tentatively titled "Sun Kissed." It is an original story by Rowland V. Lee, who will direct. Jean Hersholt will be a featured member of the cast.

Adolphe Menjou's forthcoming production, "A Gentleman of Paris," will go into production within a few days under the direction of H. D'Abbadie D'Arrast, who wielded the megaphone for Menjou's latest, "Service for Ladies."

About the same time Esther Ralston and Florence Vidor are to begin work on their respective starring pictures. Josef von Sternberg will direct Miss Ralston in an Owen Davis original story and Frank Tuttle will preside over the Vidor picture, "A Celebrated Woman."

In addition to the new Jannings film and the latest Meighan picture, others already in production are the following: "Swim, Girl, Swim," starring Bebe Daniels; "Shanghai Bound," in which Richard Dix is starred; Clara Bow in "Hula," "Tell It to Sweeney," co-starring Chester Conklin and George Bancroft, and "Nevada," starring Gary Cooper.

No dame to flirt with we imagine. Virginia Valli gets rough in one of the scenes from Fox's "Paid to Love." What a nasty look.

Actress Ill; Another Cast

The illness of Ruth Boyd, who was obliged to undergo an operation for appendicitis caused a delay in the production of "The Woman Who Did Not Care," starring Lilyan Tashman.

Several days "retakes" were necessary and Olive Hasbrouck assumed the role of Diana Payne in the screen version of Rida Johnson Young's story for Gotham.

Hines' Next

With his latest picture, "White Pants Willie," in the cutting and editing room, Johnny Hines and his producer, C. C. Burr, are now busily engaged with their staff of scenario and gag writers whipping Edward Peple's stage play, "A Pair of Sixes," into shape for the screen.

Cooling the Astor

The Astor Theatre, New York, has been honored with a cooling system.

Director Caught Groom Napping

Lee Moran, famed screen comic, has a prominent role in the first 1927-28 Gotham Production, which is from Gerald Beaumont's story, "The Rose of Kildare."

Director Dallas M. Fitzgerald nearly broke Lee's heart when he notified him to be on the set for night work last Saturday.

Not that this is an unusual request, but it happened that on this particular Saturday Lee Moran was to be married.

Lee does not know now that the request was a "gag" and his mental vision of his bride "waiting at the church" made Lee the saddest comic in Hollywood for several days.

Miss Gaynor Starred

Production has started on "Two Girls Wanted," Janet Gaynor's first starring vehicle for Fox Films, under direction of Alfred E. Green. The cast includes Doris Lloyd, Earle Foxe, Glenn Tryon, Marie Mosquini and Joseph Cawthorne. This story, based upon the play by Gladys Unger, will be produced upon a pretentious scale by Fox Films.

Luden Slated For Western

Jack Luden, graduate of the Paramount Pictures School, is to be featured in a western series to be started with "Shootin' Irons," which Richard Rosson will direct.

Luden is at present playing a leading role in the Chester Conklin-George Bancroft comedy, "Tell It to Sweeney," under the direction of Gregory La Cava.

Cohn is Casting "The Swell Head"

Casting started this week on Columbia's last production of the present season, when Harry Cohn, vice-president in charge of production signed Johnnie Walker and Eugenia Gilbert for leading roles in "The Swell Head."

"The Swell Head," which was written by Robert Lord, tells the story of a prizefighter who rises from the lowly status of an East Side boy to a position of affluence. He lets success go to his head and comes a cropper when his conceit gets the better of his good judgment.

Helen Ferguson In Warner Film "Jaws of Steel"

Director Ray Enright began the selection of players this week to support Rin-Tin-Tin in his first starring picture for Warner Bros. new season program entitled, "Jaws of Steel."

Helen Ferguson and Jason Robards were selected for the leading roles in this story by Gregory Rogers, which Charles R. Condon has adapted to screen purposes.

Stars Will be Guests of Shrine

The Screenland Limited, bound for the Shrine Convention in Atlantic City, pulled out of Los Angeles on Friday with more than thirty stars and featured players aboard. Informal receptions have been planned wherever the train stops en route east.

The delegation of film travelers included: William Boyd, Cullen Landis, Max Asher, Marion Aye, Betty Francisco, Madeline Hurlock, Jack Hoxie, Mary McAllister, John Bowers, Marguerite de la Motte, Ethlyn Clair, Ann Cornwall, J. Warren Kerrigan, Ruth Clifford, George K. Arthur, Dorothy Phillips, Walter Hiers, Josef Swickard, Ward Crane, Marie Prevost, Nita Cavalier and Ben Turpin.

Rogers In The Stein Country

The popularity of the one-reel Will Rogers pictures which Pathe is releasing under the general title of "Will Rogers, Our Unofficial Ambassador Abroad," continues unabated with the fifth release, "Through Switzerland and Bavaria with Will Rogers."

In this delightful short feature, Rogers takes his audience to the country of the Alps and describes it as the land of cheese with bullet holes, Swiss watches and yodelling. Of Bavaria, he says that Munich, its capital, is the birthplace of the stein and that there are more breweries in the town than there are stills in Kentucky.

Christie's Add Equipment

Extensive additions in the mechanical equipment and general improvements in studio facilities have been inaugurated at the Christie studios during the past month. These additions were in preparation for what is planned as the most active season in the history of the organization, which now releases its comedies through Paramount.

New cutting rooms have been added in the department headed by Grace Davey.

Columbia Pictures Signs Lois Wilson

Speculation as to who will play the feminine lead in Columbia's "Alias the Lone Wolf," starring Bert Lytell, ended this week when Harry Cohn, vice-president of production for Columbia Pictures, signed Lois Wilson for the role.

Miss Wilson recently severed her connection with Paramount, after an association of several years' standing which resulted in her becoming one of the outstanding picture personalities.

She has been freelancing for several months, her latest production being "The Gingham Girl," and she was negotiating with De Mille for an important role when Columbia offered her the part in "Alias the Lone Wolf."

Talmadge, Swanson and Chaplin Created Records in New York

FILM PRODUCTIONS of Norma Talmadge, Gloria Swanson and Charles Chaplin, three of United Artists' stars, have held box office records of the three largest first run Broadway film theatres, the Roxy, the Capitol and the Mark Strand, United Artists, announced in connection with the three-weeks' run of "Resurrection" at the Mark Strand, New York, and the two-weeks' run of the same film at the Mark Strand, Brooklyn.

From April 4, 1926, to September 5, 1926, Norma Talmadge in "Kiki" held the record at the Capitol Theatre, with a gross of $68,241. "Flesh and the Devil," later broke that record.

On March 11, 1927, Gloria Swanson's first United Artists Picture, "The Love of Sunya," established a box office record for the Roxy Theatre, which it opened, of $157,529.30, the most money ever paid in a single week to see any film in any theatre in any country. Aside from its first night figure, the firm drew $125,917.40 for the other days of the week.

August 22, 1925, Charlie Chaplin's "The Gold Rush" began a four-weeks' run at the Mark Strand Theatre, grossing $72,577 for the first week. The figure has not been challenged since then. Douglas Fairbanks' "The Black Pirate" and Rudolph Valentino's "The Son of the Sheik" are nearest in grosses.

Prehensile Lon Chaney at home. Wonder if he rolls 'em with his toes? A scene from M-G-M's "The Unknown" in which Chaney's feet play a major part. Joan Crawford is the girl.

Denny Stars In An Original Boy Damon Runyon

Universal has just closed with Damon Runyon, internationally famous newspaperman and sports writer to turn out an original story for Reginald Denny, comedy star of the Carl Laemmle organization.

Runyon, according to Arthur Brisbane, is "the best reporter since Nellie Bly." He knows the news game from police station to subway stand and has promised a story which will make history.

Work Postponed On Negri Film

The decision to make a bounteous harvest festival the setting for an important sequence in the scheduled Pola Negri picture caused a postponement of her latest vehicle today.

Another production, yet to be selected, will precede Sydney Howard's drama of the California vineyards. Arrangements have just been made with one of the big vineyard companies in Northern California to use its premises as locale in late September or early October.

Jesse Devorska In F B O Comedy

Jesse Devorska, comedy find of the year, has been signed by F B O in Hollywood, to play the featured role in "Jake, the Plumber," a feature length comedy.

Devorska's services were obtained from Hal Roach for whom he has been appearing in a series of two-reelers.

"Jake the Plumber" will be the young Jewish comedian's first big production although he has played highly successful comedy parts in "The Big Parade" and "The Unknown Soldier." "Jake, the Plumber," is an original story by Walter A. Sinclair.

Lloyd Resuming

Well along the road to recovery, after a narrow escape from pneumonia, Harold Lloyd has renewed story conferences on his new picture, and in all probability the next two weeks will see him working on his New York production. Lloyd's marvelous physical condition was all that saved him from protracted illness, in the opinion of Dr. William Branch, his attending physician.

Selwyn Buys Film

Archie Selwyn, stage producer, has a seven-reel feature picture he bought in Czecho-Slovakia that he plans to exhibit this fall. The title is "Laughing Gods."

Every year every company stages a big sales convention. Sales managers and salesmen are supposed to absorb enough sales calories at this gathering to live for a year. What they get out of it is a big headache and no sales nourishment for the next ten months. It's like starting off a man who's supposed to do a big job by sitting him down to a meal with enough calories to last hi ma week.

He gets up woozy and before two days are over he's too weak to produce results. There is no more economical nor productive method to break-down sales resistance and build up sales profits than the generous use of trade paper advertising week in and week out.

New Numbers For Vitaphone

Four widely diversified numbers, all very elaborate, have been selected for the Vitaphone program to be used at the Warner Theatre together with the new film, "Old San Francisco," which goes in on June 21.

Gloria Selects Two Cameramen

Gloria Swanson has signed George Barnes as first cameraman, and Thomas Branigan as assistant cameraman for her second United Artists picture, "Sadie Thompson," production of which is to be begun in a fortnight at the United Artists Studio, Los Angeles.

Mr. Barnes, who photographed "The Night of Love," is now making tests of Miss Swanson in her role of Sadie Thompson preparatory to beginning of production.

Janning's Next

Emil Jannings, whose first Paramount picture, "The Way of All Flesh," has its New York premiere at the Rialto Theatre on Saturday, June 25, has started on his second production, "Hitting for Heaven," at the Paramount studio, under the direction of Mauritz Stiller. Fay Wray, who appears in the leading feminine role in the German star's first American production, also plays opposite Jannings in his forthcoming picture.

Warner Bros. Announce Release of Half in Winner Group of "26"

WORK ON THE Warner Bros. program for the season of 1927-28 has progressed to a point where the company now announces the release order of the first half of its schedule of twenty-six Warner Winners.

Opening the new season's lineup will be "The Bush Leaguer," a baseball story starring Monte Blue, supported by Clyde Cook and Leila Hyams. Howard Bretherton is the director and Charles Gordon Saxton the author.

Irene Rich's starring vehicle, temporarily titled "The Outpost," will come next. The story is by Mark Canfield and Michael Curtiz at the megaphone.

This will be followed by Rin-Tin-Tin's first, "Jaws of Steel," by Gregory Rogers, with Ray Enright as its director.

The fourth release, a comedy starring George Jessel, is being made under the temporary title of "The Broadway Kid." Byron Haskin is the director.

Then will come May McAvoy in "Slightly Used." Douglas Gerrard will support the star in this Melville Crosman story.

"A Sailor's Sweetheart," starring Louise Fazenda and Clyde Cook with William Demarest, is then on the list. George Godfrey wrote the story.

Number seven will be "One Round Hogan," starring Monte Blue. F. L. Griffin is the author.

"Beware of Married Men," by Franz Jacque is the next, with Irene Rich as its star.

Then comes Rin-Tin-Tin in "A Dog of the Regiment," by Albert S. Howson.

"Finnegan's Ball," with a special cast is then scheduled.

May McAvoy starring in "Rebecca O'Brien" follows.

"Five-and Ten-Cent Annie" with Louise Fazenda and Clyde Cook as stars supported by William Demarest is number twelve.

"Good Time Charley" with Warner Oland in the title role will complete the first half of the schedule of Winners. Darryl Francis Zanuck is the author.

Hot Ankles! Gwen Lee wears an anklet of firecrackers in honor of the approaching Fourth. Hope nobody touches a match to them. She is seen in M-G-M's "Adam and Evil."

"West Point" At De Mille Studio

Having secured the full cooperation of the United States Military Academy, the De Mille Studio is now completing plans to film "West Point," an original story by Majors Robert Glassburn and Alexander Chilton of West Point, as one of the specials on the new season's program.

"West Point," or "The West Pointer," as it may be called when it finally reaches the screen, is a story of the West Point spirit and depicts with the utmost realism what the army does to make a man a man.

It will be filmed under the direction of Donald Crisp on an elaborate scale on the actual scenes of the story.

Warner Baxter In "The Coward"

Warner Baxter has been signed to play the leading male role in "The Coward," which will be produced by F B O from Arthur Stringer's story which appeared recently in Hearst's International magazine.

After refusing several offers from leading motion picture producers, Baxter accepted the role of the young society man in the Stringer story, because it offered bigger possibilities than any part he had considered since leaving Paramount pictures for the free-lance field.

F B O Signs 3 Directors

F B O has signed three directors, Phil Carle, Louis King and Wally Fox.

For eight years Carle has been assisting Robert Vignola and has worked on all the big productions Vignola has made with Marion Davies, Gilda Gray and other stars.

Louis King is the brother of Henry King, and was assistant on "The Winning of Barbara Worth" and "The Magic Flame."

Fox has been Edwin Carewe's assistant for eight years and directed many of the scenes for "Resurrection."

Borzage Buys Yacht

Frank Borzage, the Fox director, who recently purchased the yacht "Apache" as a birthday gift for his wife, plans to spend his vacation cruising along the coast of Southern California. The "Apache," a fifty-foot power yacht, will be renamed the "Rena B" in honor of its new owner. The Borzages will be accompanied by Lew Borzage, who assisted his brother in the direction of "Seventh Heaven."

No, not a cage. Merely the back window of a cab. A good poker hand, anyway. The three queens are respectively, Shirley O'Hara, Eileen Percy and Alberta Vaughn. They are appearing in Tiffany's "Backstage."

Edward Sloman Directs Scenes In N. Y. Harbor

Edward Sloman veteran Universal director, returned to Universal City, Cal., this week after a successful location trip to New York City in the interests of "We Americans," the Universal Jewel production he is now adapting from the Broadway stage hit of last season, by Milt Gropper and Max Siegel.

Sloman took many pictures while in the East. He went down the bay and boarded the incoming S.S. George Washington at Quarantine, getting "shots" of the routine which immigrants go through from the time they arrive at the portals of the New World.

He also took many scenes at Ellis Island and profited by the advice and suggestions of the officials there.

Japanese Signed

Tetsu Komai, Japanese character actor, has been added to the cast of the Richard Dix picture "Shanghai Bound." Komai joined the troupe at Sacramento.

Work will get under way within a few days under the direction of Luther Reed. Mary Brian plays opposite the star. Others in the cast are Jocelyn Lee, Arthur Hoyt, Charles Beyer, Frank Chew, and Tom Gubbins.

Great Mothers In This Film

The mother in "The Big Parade" and the mother in "The Unknown Soldier" are playing in Vera Reynold's newest starring film, "Beautiful But Dumb," under the direction of Frank Urson at the De Mille Studios.

Claire McDowell, who portrays the famous role of Jim's mother in "The Big Parade," enacts the part of Kenneth Thomson's parent in "Beautiful But Dumb."

Ethel Wales, immortal mother in "The Unknown Soldier," plays an important part in this screen version of Richard Harding Davis' famous novel, "The Bar Sinister," written for the screen by Clara Beranger.

Miss McDowell also plays a mother role in "The Unknown Soldier."

"Beautiful But Dumb" is under the personal supervision of William C. De Mille as an associate producer with Cecil B. De Mille.

Burns Assisting

Roy Burns, one of Cecil B. DeMille's assistants during the filming of his magnificent production, "The King of Kings," is assisting Director Frank Urson, who is making " Beautiful But Dumb," William C. DeMille's first production as associate producer with Cecil B. DeMille.

Gilbert Clarke, English Gown Designer, is Now With M-G-M

THE METRO-GOLDWYN-MAYER studios have placed under contract, Gilbert Clarke, famous English costume designer.

Clarke began his career in England as an actor in Shakespearean reportoire and during one season he played a triple role, that of actor, costume designer and creator of the stage settings.

Lady Duff Gordon, the famous "Lucille," saw Clarke's work and gave him a contract with her as costume creator, where he stayed for four years, later going to Bendel in Paris.

In New York, Clarke opened his own exclusive shop and as a result of his startling creations was given a contract as manager for a film organization in New York, where he designed the costumes for many elaborate productions.

He will remain in California permanently, where he will create costumes for Norma Shearer, Greta Garbo, Eleanor Boardman, Aileen Pringle, Renee Adoree and other M-G-M stars.

Daily Papers Pick Film Men For Goats in Financial Mess

(Continued from page 9)

It may be well that none of those who were enticed into the scheme had the slightest idea that anything was wrong. Probably they were too busy to give much time to what was, to them, an unimportant side line. They were neither more credulous nor more negligent than the bankers and other captains of commercial industry who likewise accepted the statements of the convincing promoters.

And yet, because of the worldwide interest taken in all that pertains to the motion picture, the newspapers, almost without exception, have played up these picture names without regard for the fact that they are perhaps the least of those concerned. From the news angle the picture names have the greater value, and the impression is created, at least by inference, that these men are the chief offenders, rather than the common sufferers with scores in other lines.

The matter has nothing whatever to do with the pictures. The facts may prove to be quite contrary to the original rumors. The acts of a few individuals, who may have been wholly innocent of guilty intent, should not be broadcast as slur upon the picture business as a whole.

Moving Picture World, for one, withholds comment until it can deal with demonstrated fact and full facts. It resents the attitude of the daily press which singles out for undue prominence two or three names from a list of forty or more, merely because these names have connection with an industry more glamorous than the retailing of butter or bank securities. It is unfair from every angle, to cause the few individuals to bear the onus.

Buster Collier registers deep emotion. The scene is from Warner's "Dearie," starring Irene Rich.

Open Warfare

(Continued from page 7)

the producers to cutting down unnecessary expenses entailed in picture production."

One resolution offered was of such a drastic nature that had it been adopted it would have been an open declaration of war. This was tabled temporarily in favor of one with less teeth. The former, however, to use the expression of one star, "can be kept up our sleeve until after it is learned just what action the producers are taking at their meeting tonight in regards to rescinding the proposed salary reduction."

It seemed to be generally believed by the players present that the producers' meeting was for no other reason than to extricate themselves from a disadvantageous position and withdraw the proposed cut gracefully. The entrance of the Actors' Equity into the dispute is regarded as one of the most interesting angles of the entire business. It is a safe prediction that within two weeks practically every big star, as well as others of lesser importance, will be enrolled in the Equity.

Representatives of the Equity attended last night's meeting and stressed in no uncertain terms that had that association been sufficiently strong in its membership of screen players, the present crisis would never have arisen. Another meeting will be held by the actors at the Writers' Club next Wednesday night, at which time it is thought a deluge of Equity applications will be forthcoming from the Hollywood film colony as a collective body. Frank Gilmore will address this meeting in behalf of the Actors' Equity and a plea is now being broadcast for every screen player.

It was pointed out that the Actor's body of the Academy, recently organized, stands to rise or fall during the coming week. A fall is presaged by one speaker in the event that the body buckles down in the present controversy and accepts the producers' fiat.

Several times it was stressed that the producers maintain a strong functioning organization and that it was up to the actor to strengthen his position through unity of purpose in future dealings.

"Now is the time to discuss Equity," cried one actor, and his suggestion was enthusiastically received. The necessity of a standardized contract was also voiced. This, claimed one actor, has been put off and put off by the producers for the past two years, notwithstanding a veritable promise of its assurance last December, when the actors maintained a neutral policy in the big studio strike that was then threatened.

The resolution passed by the Writers' Guild blaming "executive mismanagement for overcost of production" was read and heartily indorsed, from what we could discern from our precarious perch. One male star wanted to know why the actor or actress should have to bear the brunt of an economic movement that undoubtedly resulted from the losses suffered by "retakes, pictures started and never finished and the many others were shelved and never released."

Another claimed that the whole affair was merely a gesture on the part of the producers, using the acting branch as the tool to make an impression on bankers.

Nagel denied when questioned at the conclusion of the meeting that the salary cut had been the core of the three-hour discussion and insisted that it was just the regular semi-monthly meeting of the body. The writer, however, could easily understand Mr. Nagel's evasive attitude, having heard those present warned against giving information to reporters when they left the hall.

That the bigger stars of the industry would refuse any cut was evidenced by the presence of the screen's greatest box-office names in the select gathering. On the surface it appears that the fight has just started, regardless of the possible rescinding of the cut or otherwise. The demand for a standard contract apparently will be carried on stronger than ever.

The invasion of the foreign player was brought up during the meeting but a hasty resolution in favor of foreign artists nipped a possible unpleasant scene, when one well known foreign contract player with DeMille offered to retire from the chamber if he was not wanted. This resolution was introduced and seconded by two First National stars.

One Universal player said that in the letter he received asking him voluntarily to accept the cut in salary it was also intimated that something was certain to happen if he did not accept "graciously." So to all intents and purposes he accepted "graciously."

The wording of a resolution introduced by a First National star resulted in prolonged bickering before it was adopted. The more radically inclined were in favor of an open declaration of war, but were overruled by the more conservative players present. The former were in favor of passing a drastic resolution and giving it to the press for immediate publication.

The substance of the meeting was that the players were willing to cooperate to any reasonable extent with the producers, but were unanimously opposed to coercion.

It was also pointed out that should players accept the cut it would mean the cancellation of their present contracts. Thereby establishing a dangerous precedent that could only react injuriously to the profession as a whole.

Rescind Cut?

(Continued from page 7)

solved itself into a sealed communication early this morning. Later in the day this communication will be delivered and still later divulged at the headquarters of the Academy of Motion Pictures Arts and Sciences.

The communication is in reply to a resolution drafted by the Academy board for directors at a meeting Monday night, which was the salient topic of last night's and this morning's gathering of the producing heads and their closest lieutenants.

The resolution stated that while the Academy's leaders are thoroughly with the producers in their desire to reduce production costs, they are not in sympathy with the salary slashing edict without more specific consideration as to the merits or demerits of each individual case.

The request in the resolution, which shows how it was technically brought to attention at the producers session last night, was that producer members of the Academy "be and hereby are requested to recommend through their executive committee to those producers who have instituted or are instituting the proposed general cut in salaries, that they suspend the taking of effect thereof until at least August 1, 1927, during which period it is earnestly hoped and believed that reforms can be instituted with the proper co-operation of members of all branches of the industry, which will accomplish even greater results than the method proposed, thus eliminating entirely the necessity for any uniform reduction."

That the wage cut was on the skids before the producer conclave was sensed by a few earlier in the week, when it was noticed that several of the sixteen companies listed, at the bottom of their resolution published in the Hollywood department did not recognize the phrase "effective immediately."

United Artists and Hal Roach Studios were two of these. Several hours before the producer meeting yesterday, decided jubilancy was in evidence on the Warner lot, which was the first to officially observe the cut and the first to officially rescind it.

At the same time word was passed around that Paramount Famous Lasky, which through Jesse Lasky's statement preceded the general slashing action of the producers by twenty-four hours, posted on its bulletin board a notice to the effect that because of the absence of so many of its players on location action, the cut would be deferred a week.

Again there were denunciations made everywhere by almost everybody, although few would be quoted for publication. Hollywood seemed unanimous that its stars and big directors would refuse to tear up their contracts. The chief argument in regard to the contract artists was that, should they voluntarily abrogate their agreements they would establish a precedent which would be disastrous in the future.

Again it was almost generally conceded that the money the average studio would save in a salary cut in an entire week would be less than a fraction of the same which they maintained could be saved on a production during the same period confidence. That the cut was but a gesture sprang up still higher when Joseph M. Schenck and Louis B. Mayer, in their capacity of producer members of the Academy, approved the Academy's Monday resolution, which was partially in opposition to the producer mandate of a week ago which bore the approval of United Artists and Metro-Goldwyn-Mayer.

On the other hand, a portion of Hollywood could not understand what it called voting one way with one organization and then voting another with another organization. At the Academy it was explained that such action did not bind such producers to accept it for their studios.

When inquiry was made about the confusion such action might bring, a source at the Academy headquarters volunteered, "Out of confusion comes clarity sometimes."

Stress was laid by Fred Beetson, secretary of the Association of Motion Picture Producers, upon the informality of the Thursday meeting when producers adopted the wage cut. He said that although the sixteen producers are members of the Hays organization yet they were simply producers and not acting as official members under the organization banner when they passed the resolution.

When asked as to whether he had not personally issued the writer a copy of the Thursday statement on Thursday in the headquarters of the association, he said that he had not issued but had given out and that in giving out such a statement he was not functioning as the secretary of the organization.

Mr. Beetson then volunteered that there was a light but very important line of differentiation in the whole matter.

Asked if producers had to abide by their resolution if it was not official, Beetson said, "I imagine they should."

Tonight's meeting of the producers, the one at which they drafted the reply to the Academy was held in the association's headquarters under a special guard. This man remained seated on a bench in the hallway to prevent

(Continued on page 34)

One of the best ways to sell a picture is to show its exploitation possibilities. You can do this before more possible sales outlets, do it quicker and cheaper through the advertising pages of the tradepapers than in any other way. A perusal of the copy in our trade papers today would lead one to think that the motion picture producers are attempting to fashion their advertising after the manner of the professional men—physicians and lawyers — which amounts to simply "hanging out a shingle." The show business can stand a lot of foolishness — but there is a limit to everything. Advertising is one of the greatest sales creators in America. One of the reasons this country leads the whole world in general sales today is because American business has developed the art of advertising to a greater degree than has any other country. It behooves this industry to properly harness the most useful and loyal advertising medium at its disposal—its own trade press.

Nellie Revell Titling Films

Nellie Revell began work this week at the Samuel Goldwyn studio titling "The Magic Flame," the latest Ronald Colman-Vilma Banky United Artists' feature under Henry King's direction.

Mr. Goldwyn selected Miss Revell because he believed that her many years of circuit training and many generations of circus background would ideally equip her for editing this picture, the background of which is divided between a circus and the court life of a mythical Mediterranean kingdom.

On Location

Larry Kent and Jean Arthur are enacting location scenes at Berlin, New Hampshire, for the Pathe-serial, "The Masked Menace."

Producers May Rescind Salary Slash at Academy Meeting

(Continued from preceding page)

loitering of any who did not possess the countersign. It was possible to gain entrance to the anteroom of the conference rooms, but then one was requested to seek advice via the telephone.

The session had been underway less than an hour and the writer was just being warned by the guard when loud voices were heard, managing to loiter a little longer, the writer saw the door open and Joseph M. Schenck and Samuel Goldwyn come out arm in arm.

In reply to questioning Mr. Schenck declared, "they will give you a statement, no doubt. It would not be proper for me to give a statement because I have not stayed for the finish almost."

Immediately thereafter another guard came up and the writer took the elevator down to Hollywood boulevard. During the next three hours he waited. About twenty minutes after Schenck and Goldwyn had left, Ned Marin, temporary business manager at First National, came out smiling.

Shortly before midnight Charles Christie reached the boulevard.

"I don't think there will be any statement," he said. "The matter will probably be referred to committee."

"Are you leaving because of any dissension?"

"Oh, no. Simply because it is nearly over."

William Fraser, business manager for Harold Lloyd, came out shortly after.

"Really I cannot say anything. You will have to see some of the other boys."

"Is the meeting over?"

"No, a lot of them are up there yet."

In the exit with Fraser were also Cecil B. DeMille and Mike Lever. At about 12:15 Mayer, Thalberg, Lasky and Sam Warner came out.

To our questions, "Did they decide to rescind the wage cut?" Mr. Mayer replied, "I'd rather have you get that from Mr. Beetson."

"Was anything decided?"

"There was a final discussion. I think there will be a statement issued tonight."

At 1 o'clock Beetson emerged and said that the Academy would have the dope some time before sunset.

Technical Director

Bertram Johns, former resident of the Soho district of London, and close friend of Thomas Burke, who made the Limehouse district famous through his stories, is the technical director for Emil Jannings' next Paramount picture tentatively titled, "Hitting for Heaven."

To Direct Bancroft

Because Paramount officials were so highly pleased with his direction of "Underworld," Josef von Sternberg has been delegated to direct George Bancroft in the latter's first starring picture.

From the same studio comes the information that Harry D'Arrast will again direct Adolphe Menjou.

A busy day at court. One of the gorgeous scenes from F B O's "Moon of Israel," which had its premiere at the Roxy Theatre recently.

Louise Lorraine, handing her sweetie a line. She isn't getting away with it though. M-G-M is her hangout.

Tryon Has Role In a Fox Film; Green Directing

Glenn Tryon plays the leading male role in "2 Girls Wanted," Janet Gaynor's first starring vehicle, now being made by Fox Films at their West Coast Studios under direction of Alfred E. Green. Ben Bard is cast as the "menace."

Marie Mosquini, whose small but outstanding role in "7th Heaven" won her a place in the dramatic world, plays the part of Miss Gaynor's sister. Doris Lloyd is cast as a patient old-maid stenographer in the film.

George Schneiderman, who made the first test of Miss Gaynor on the Fox lot and who cranked the camera on her first Fox picture, is now acting as chief cameraman on "2 Girls Wanted."

Vienna "Shots" For "U" Film

Cameramen working under the supervision of Universal representatives in Vienna, where Universal has the head office of its South Central European exchange system, are making atmospheric scenes for "Viennese Lovers," the Universal Jewel production listed for release next season.

Have It Your Way!

The script of "Hitting for Heaven," Emil Jannings' picture, has been translated into four languages and these four translations are used on the set. One is in Swedish for Mauritz Stiller, the director, another in German for Jannings, one in Russian for Olga Baklanova, who has one of the leading feminine roles, and another in English for Fay Wray.

Short Feature Magazine

A Magazine within a Magazine, devoted exclusively to the Little Pictures with the Big Punch

Edited by Charles Edward Hastings

Peck Gomersall Does Pittsburgh For Fox Shorts

E. T. (Peck) Gomersall, short subject sales manager for Fox Films, is in Pittsburgh in the interest of the one-and-two-reelers his company will release to exhibitors during the coming season.

"Peck" has many friends among the showmen in the Smoky City and after going over the situation with W. J. Cupper, local manager for Fox, he stepped out and made a few calls among them.

Before leaving for Detroit, his next stop on his extended tour of the country Gomersall expressed himself more than satisfied with the Pittsburgh situation.

Sennett Signs Daphne Pollard

Daphne Pollard, vaudeville personality, who recently played the Orpheum Circuit of theatres, was seen by Mack Sennett and the veteran producer of fun-films persuaded her to enter Pathe two reel comedies.

"Why Is A Bathing Girl?" will be the title of the first one scheduled for production, and in it Miss Pollard will do some of her individual dance steps.

According to Sennett's present plans, the series is to be a study in evolution—the evolution of bathing girl comedies from the days when a few sweet things in abbreviated suits capered by the sad sea waves, down to the present day when a chorus of Venuses make the ensemble of the Sennett "Follies."

The pictures are to burlesque the picture comedy idea, with Miss Pollard doing a travesty on bathing beauties.

"Ben Hur" Captivates London Audiences

"Ben Hur" has been exhibited at the Tivoli, London's smartest cinema, for more than seven months to capacity audiences.

There has been no sign of a let-down in attendance.

The run will continue indefinitely.

"U" Serial Production Work For Next Year Well Advanced

Three of Five Chaptered "Thrillers" For New Season Completed With Other Two Starting in Production

UNIVERSAL is breaking records in serial production this year, three of the five chapter-pictures for next season already having been completed and the other two now entering production. It is expected that the entire line-up of serials will have been completed by the opening of the Fall season.

The two serials just completed are "The Trail of the Tigers," starring Jack Daugherty, and "The Scarlet Arrow," starring Francis X. Bushman, Jr., in a northwest mounted police story by Howard Clark. "Blake of Scotland Yard," the first Universal serial on the current production schedule, was completed more than a month ago.

The two serials now going into production are "Haunted Island" another chapter picture starring Jack Daugherty and "The Vanishing Rider," in which William Desmond will be starred.

"Blake of Scotland Yard" is established as one of the most unusual serials ever made. Directed by Robert F. Hill, it is dressed like a feature and is put out as a distinct first-run house offering. The Universal sales department reports that more first-runs have set this serial in for Fall showing than ever before in the history of Universal serials since the days when every house ran serials. It features Hayden Stevenson in a gripping detective drama of twelve chapters. It is regarded so highly by Universal that Carl Laemmle branded it as a Universal Junior Jewel, the rating given only to Universal super-short product.

The Jack Daugherty serial just completed under the direction of Henry MacRae is a ten-chapter circus story of exceptional drama and appeal. Frances Teague and Jack Mower are in the cast. The production has been made with the color and lure of the circus.

The new Daugherty serial, "Haunted Island" will be an alluring mystery picture from the pen of no less a thrill writer than Frank R. Adams. Robert Hill, who made "Blake of Scotland Yard," is the director. It will be ready for pre-viewing well before September 1st.

Ray Taylor, the young director who did such wonderful work with the two current Universal chapter-picture releases "Whispering Smith Rides" and "Fighting with Buffalo Bill," directed "The Scarlet Arrow," the Francis X. Bushman, Jr., serial just completed. Young Bushman, who inherited his illustrious father's good looks and acting ability, is supported by Hazel Keener, Al Ferguson, Aileen Goodwin, Clark Comstock and others.

Taylor also will direct the new William Desmond serial, "The Vanishing Rider."

Serial production at Universal City is under the supervision of William Lord Wright.

Addie McPhail, one of the than-whichers among screen beauties, has moved her trunks over to the Stern Brothers Comedy lot with Universal.

Sterling Pictures Announces Change

In rounding out the eighteen productions of the Sterling 1926-27 schedule, Henry Ginsberg, president of Sterling, announces that "The Poor Fish," the seventeenth picture now in production at the Coast, will be known as "Face Value" in release.

"Face Value" is directed by Phil Rosen, and boasts a cast featuring Fritzie Ridgeway, Gene Gowing, Edwards Davis, Jack Mower, Betty Baker, Paddy O'Flynn and Joe Bonner.

Pathe Dog Star Is On Location

Sandow, Pathe's dog star, appearing currently in "Avenging Fangs," is on location at Lake Arrowhead, high in the San Bernardino mountains of California, for scenes in "Primitive Justice," his next release under the rooster banner.

Wm Fox Leases Another House

Arrangements have been completed between the Fox Film Corporation and the Messrs. Shubert whereby "7th Heaven" will remain at the Sam H. Harris Theatre until Sunday evening, September 4.

Final Comedy Of the Season At Fox Studio

With production started on "Mum's the Word," a two-reel Imperial comedy featuring Sally Phipps and Nick Stuart, who distinguished himself in "Cradle Snatchers," the Fox Films short subjects program for this season is rapidly nearing completion.

"Her Silent Wow," "Suite Homes," and "Gentlemen Prefer Scotch" have recently been finished at the Fox West Coast Studios.

Director Gene Forde of "Mum's the Word," has assembled a cast that should produce laugh provoking results, for, in addition to Sally Phipps and Nick Stuart, the leads, he has given prominent character parts to Fred Spencer and Harry Dunkinson, both well known in Fox comedies.

Speeding Work On Roach Lot

Four units are hard at work on forthcoming Pathe comedies at the Hal Roach studios. Vacation time is in the offing, and production is at high speed. Charley Chase is finishing a carnival comedy under the direction of James Parrott. Robert McGowan is well started on a football story with "Our Gang." Clyde Bruckman is at work directing Max Davidson under the supervision of Leo McCarey. Fred Guiol is launched on a convict story featuring the Hal Roach triple-star combination, Stan Laurel, Oliver Hardy and James Finlayson.

Spencerian Touch

Ralph Spence is writing the titles for Buster Keaton's second United Artists Picture, "College."

Ivan Mousjukine, who will soon be seen in his first American production, Universal's "Surrender."

Janet Gaynor Elevated to Stardom

Janet Gaynor, the little emotional tempest, whose performance as Diane in "7th Heaven" has been the sensation of the current motion picture season, and who is said to do even better work in the leading feminine role of F. W. Murnau's production, "Sunrise," has been rewarded by stardom.

This was announced this week by W. R. Sheehan, vice-president of Fox Films, on the eve of his departure for Europe where he will conduct a search for new plays and novels suitable for the screen.

"Two Girls Wanted," the Broadway stage success by Gladys Unger, is the medium through which Miss Gaynor will be elevated to that pedestal which is the goal of all artists. The picture is now in production under the direction of Alfred E. Green.

"We are raising Miss Gaynor to stardom not only because her ability justifies it," said Mr. Sheehan, "but because the press of the country has virtually demanded it. In all my experience in the motion picture business I have never seen such unanimous and enthusiastic reaction to dramatic merit as in the case of Janet Gaynor and '7th Heaven.'

"The critics of New York and Los Angeles, the only cities where the picture has been shown to date, have been so lavish in their praise of Miss Gaynor that her stardom is the only answer. One of New York's best known dramatic writers has called this little actress the Maude Adams of the screen."

Harold Lloyd's "Haunted Spooks" A Pathe Re-Issue, Week July 10

HAROLD LLOYD in "Haunted Spooks," a reissue of one of his most popular two-reel comedies, heads the Pathe short feature program for the week of July 10th, which includes "Eyes and Angles," a Sportlight; the fourth chapter of "The Crimson Flash," current Pathe serial; Pathe Review Number 28; "Riding High," and Aesop Film Fable; Topics of the Day Number 28 and two issues of Pathe News, the pioneer news reel.

"Haunted Spooks," a Hal Roach two-reel reissue of the popular Harold Lloyd film was directed by Hal Roach and Alf Goulding and in which Mildred Davis, Harold Lloyd's wife, appears as leading lady. In the supporting cast are Wallace Howe, Marie Mosquini and other well-known players.

Pathe Review Number 28 presents: "A New Land of Linen": The development of the flax industry in Oregon, now a rival of Old Ireland; "Speaking of Pets": A Pathecolor unit filmed in the famous Bronx Zoo; "A Chapeau Tip from Jolly Java": Fashion in headgear in Java; "The Cow Country Changes": The Texas armadillo from a night prowler to a "bon voyage" as a basket.

"Riding High," is the latest animated cartoon comedy release of the Aesop's Film Fables Series. Topics of the Day Number 28 presents the latest squibs of wit and humor selected from the international press and Pathe News, issues Number 58 and 59, present typical highlights of world-wide news events assembled and dispatched with outstanding speed, selectivity and service.

Pathe's "Our Gang" Celebrated "Glorious Fourth" In Advance

NO GROUP of children in the world have so much fun as do "Our Gang," Hal Roach's famous aggregation of kiddies in Pathe comedies. Their work is play. And possibly the best time they have ever had was enjoyed during the making of their July release "The Glorious Fourth," directed by Robert McGowan.

The theme is built to inspire any red-blooded young American, and if you don't think "Our Gang" is red-blooded, just watch them at play between scenes sometimes.

Thrilled to the very core, Farina; his little sister, Mango; Joe Cobb, Jackie Condon, Jay Smith and the rest of them, watched with bated breath as the wagon-loads of fireworks for use in this comedy were delivered to the Hal Roach studios.

During the making of the entire picture, "The Glorious Fourth," there wasn't a single thumb shot off, a single eye put out, or an accident of any kind.

William Haines Leaves, Shortly, For West Point

From golf to guns will be the cinema progress of William Haines when he leaves within a few weeks for West Point to start intensive drill there for a new Metro-Goldwyn-Mayer starring vehicle with a cadet background.

Following the completion of "Spring Fever," an adaptation of Vincent Lawrence's successful golfing comedy, Haines will arrive in the East, having made arrangements to put in a term of regular duty at the famous old military school preparing himself for his part in the new film to be photographed at West Point.

Edward Sedgwick, who is making "Spring Fever," and previously directed "Slide, Kelly, Slide," with Haines in the title role, will again manipulate the megaphone on the West Point story.

Pathe Pictures Open Theatres

A full array of Pathe product opened the Embassy, Fulton and Richmond streets, Brooklyn, recently with the Pathe News, "Jewish Prudence," a Hal Roach comedy, Pathe Review, the well-known film magazine, an Aesop Film Fable and "The Crimson Flash," current Pathe serial.

Simultaneously the new Roxy, at Perry, Iowa, opened with a Pathe program which included "Here 'Tis," Harry Langdon in "His First Flame," "Will Rogers in Berlin," "Songs of Ireland," the Pathe News and the Aesop Fable "Horses, Horses, Horses."

Trudy turns cameraman. Gertrude Ederle, Channel swimmer, tries her luck with a Pathex.

Timely Reviews of Short Subjects

Edited By C. S. Sewell

"Ah, Gay Vienna"

Universal—One Reel

Spooks, fake spiritualism, crooks, cabarets, gay life in general are introduced in this Blue Bird Comedy starring Charles Puffy. It all has to do with the scheme of a band of crooks of which Puffy is a member, to purloin a beautiful necklace. During a fake seance the necklace disappears and each crook thinks the other one has taken it and is double crossing him. After considerable slapstick stuff, it develops that the woman still has the necklace and as the gang are about to make another try, her gentleman escort beats them to it. There is good snap to this comedy, the atmosphere of the European underworld is convincing, and it should prove generally amusing. Harry Sweet directed.

"The Big Reward"

Pathe—One Reel

AFTER BEING TORMENTED by mice, old Farmer Al in this Aesop's Fable cartoon finds he has accepted as a reward a bag supposed to contain money but which is filled with hundreds of mice. It all happens when he captures a bandit dog who bribes him. There are some ingenious stunts in this cartoon, including a new-fangled dish-washer run by the cats and mice. A mule also adds to the merriment. This reel should be good for a number of smiles from the cartoon fans.

"On Furlough"

Universal—Two Reels

Sid Saylor, pictured here, appears as a doughboy in this issue of Stern Brothers' "Let George Do It" series of comedies. As usual, George shows himself to be pretty much of a boob, and is continually getting in wrong though he finally wins the girl. The humor is of a familiar type and this is an average number of the series. George has a hard time piecing together a letter that his buddies tear up and it develops that he and the hard-boiled top sergeant are in love with the same girl. To make matters worse, George throws an old man into a puddle and of course he turns out to be the girl's father. Between the pair, George is led a merry chase and this is made the excuse for a variety of gags and slapstick.

"Riding High"

Pathe—One Reel

THE PLAYFUL MICE have a bright idea, they pump air into a daschund and use it for a dirigible, all goes well until the dog sneezes in mid-air and becomes deflated and then a frisky hippo kiddie uses the poor dog for a jumping rope. The animal does other amusing stunts and there is a cat with a mouse-driven auto to add to the fun. It is a clever conglomeration of nonsense that this Aesop's Fable cartoon offers.

"Pathe Review 27"

Pathe—One Reel

YACHTS, LINERS, SPEED BOATS, all in miniature, models that actually run, furnish the opening installment of this Pathe Review which shows a race of these tiny craft held by a club in England. Maj. A. J. Drexel Biddle heads a troupe of soldiers who demonstrate the use of the bayonet in warfare. The color section showing the making of Japanese folding fans. The final installment showing the Smithsonian-Chrysler expedition loading their menagerie of wild animals aboard ship and sailing for home. Altogether, it is an interesting reel.

Don't Tell Everything

Pathe—Two Reels

A good comedy idea plus Hebrew humor supplied by Max Davidson, makes this Hal Roach comedy decidedly amusing and it should be a welcome attraction. No one can get more laughs out of a Hebrew impersonation than Davidson and in this instance Spec O'Donnell runs him a close second in an uproarous burlesque of a flapper. It seems that Max wins a rich widow and is afraid to tell her he has a rather incorrigable son. This boy insists in coming home and dressing as a girl plans to pose as the maid. Wifie catches Max and the supposed maid in all sorts of compromising situations which, while a bit risque, are decidedly amusing burlesque and are saved by the fact that the spectator is in on the secret. There is a good surprise finish when it develops that the widow also has a son, a "dumb" mechanic who wrecked Max's flivver. Incidentally there is a new flivver stunt here, a stream of water makes it fall to pieces and the parts float away down the sewer.

Will Rogers seems at home with the natives in this quaint shot from "Hiking Through Holland," one of his series of single reelers released through Pathe.

"The One-Man Dog"

Pathe—One Reel

THIS AESOP'S FABLE CARTOON, drawn by Paul Terry, is all about a mischievous little pup that is practically kicked out but returns good for evil by saving his little child playmate from a gang of kidnappers, and wins back his home with Farmer Al. The idea is by no means new, but it has been handled in Terry's usual clever style with some good gags and imaginative touches and proves amusing.

"The Plumed Rider"

Universal—Two Reels

For several hundred feet of this film it looks like Fred Gilman is going to turn out to be a real bandit, as a contrast to his usual heroic roles. However, when he is cornered, it develops that he is a Texas Ranger who, having captured the notorious "Plumed Rider" is posing in his place to round up a gang. This scheme proves so successful that he captures a wife as well. There is more than the usual amount of suspense developed by this masquerade and plenty of action, with an exceptional amount of hard and fast horseback riding, in fact it seems that the hero is either chasing somebody or being chased throughout the film except for brief intervals. On the whole, it rates well as a short western, better than the average and should please.

"The Roaring Gulch"

Universal—Two Reels

A chip rescues a girl and finds out that she has inherited a ranch which was left to him but that the crooked trustee has reported that the real owner has been killed. This is the crux of the plot of an entertaining Mustang Western starring Edmund Cobb who is pictured here. Cobb keeps silent until he learns that the villain plans to force the girl to marry him and then get the property. At the right moments he makes known his real identity, reveals the fact that the villain has tried to have him murdered and lets the girl keep the property, as his wife. There is the usual quota of action of a familiar sort to appear to the western fans.

Live News from Coast to Coast

NOTES ABOUT WIDE-AWAKE EXHIBITORS AND EXCHANGE MEN FROM ALL POINTS

Hires Extra Theatre to Take Care of Overflow

Mountain Grove, Mo., June 29.—If you have an overfloow at your theatre, hire another theatre to take care of it—that is, if you know you are likely to have the overflow and if you can get the spare theatre. The conditions were all clicking for F. H. Riley, who owns the Cosey Theatre in Mountain Grove. The Cosey operates six nights a week. On one of these nights, and sometimes several, there is a bigger attendance than the theatre can take into its seating capacity. Therefore, Mr. Riley, who is just as wide-awake as they make exhibitors, and that is pretty wide-awake, has taken a lease on the old Opera House which will take care of the folks who have responded to his personality, his steady business building efforts, and the draw of his show. After he has gotten them he won't disappoint them.

Ohio

Moving Picture World Bureau,
Cincinnati, Ohio, June 29.

CINCINNATI branch of Metro-Goldwyn-Mayer is temporarily minus a manager, and will be until Carl Sonin, who held down the manager's chair is discharged from the General Hospital, where he is confined as a result of a recent automobile mishap in which he suffered a crushed shoulder, a brozen leg and one broken arm. He will not be able to return to duty for several weeks, and probably months.

Dover

James S. Beck, a business man of Dover, Ohio, has leased ground in that city for erection of a modern picture house. The lease is for 15 years, with privilege of extension.

Lisbon

The Grand Theatre, as also the Opera House at Lisbon, Ohio, have been acquired by Robert Madigan and Vic. Wolcott, the former to manage the houses. Wolcott was formerly owner of the Standard, Main and Princess Theatre, at Cleveland.

The "L" Theatre Circuit, Cincinnati, which controls the Forest, Nordland, Columbia. Park and Liberty Theatres, has contracted for a new organ to be installed in each of these houses, some of the instruments already being put in place.

The Capitol Theatre, Cincinnati, is hanging up records with "Don Juan" and the Vitaphone which is being held over from week to week.

Canton

Edward Bokius, Canton, Ohio, has closed his Valentine Theatre for an indefinite period, the cause of which action cannot be ascertained.

Oxford

Ed Keen, manager of the Oxford Theatre, Oxford, Ohio, staged a benefit performance for the local American Legion, the funds of which will be applied to establishing an addition to the fresh air camp for tubercular children sponsored by the Legion.

Toledo

The Liberty Theatre, Toledo, Ohio, suffered slight damages by reason of a fire resulting from explosion of a roll of film. No one was injured.

Kenmore

B. Rafiel, manager of the Rialto Theatre, Kenmore, Ohio. is contemplating the erection of a new theatre to cost approximately $100,000. A new house will also be erected at Springfield, Ohio, by the I. O. O. F. Lodge, at an estimated cost of $125,000.

Elyria

The Grand Theatre, Elyria, Ohio, is being all dolled up by John Perkas, who operates the house. Among other improvements, an entirely new front of period architectural design will be added.

Cleveland

William Murphy, of New York, has been appointed assistant manager of Loew's Allen, Cleveland, to succeed Louie Mumaw, who recently resigned.

The Penn Square Theatre, Euclid avenue and East 55th street, Cleveland, has passed into possession of Jacob Stein, who made the purchase from B. C. Steele. "Jake" is an old-timer in the game.

Sidney

The Gem Theatre, Sidney, Ohio, which for the past nine years has been operated by B. C. and Harry McClure, has been taken over by Frank P. Spellman, of New York, who has assumed charge. No immediate change in policy is contemplated.

Chester Martin, secretary and treasurer of the Orpheum Theatre Co., a suburban house, located at Walnut Hills, Cincinnati, has returned to the city after an extended honeymoon abroad. Martin is a son of the late Col. I. M. Martin, for years executive head of Chester Park, one of the leading Cincinati resorts.

Cincinnati is to have a branch of the International News, according to advice emanating from the local branch of Universal. The local station will cover Cincinnati and vicinity, as also several contiguous states, and will supply Pittsburgh, Indianapolis and other adjacent cities with news reels.

Manager Jules Frankel, of Gifts Theatre, Cincinnati, is in his second week of the Dempsey-Tunney fight films, which are going over to big returns. In this connection the secret is no longer a secret. There is an Ohio law prohibiting the transporting into the state of any official fight pictures, and a corresponding fine for their exhibition. There is nothing, however, in the law which specifies that violator can be penalized after he has once been arrested and paid the penalty. Al. Ledensberger, of Cleveland, did the trick. Bringing the fight pictures from Pittsburgh to Columbus, Ledensberger was arrested, found guilty, fined $700 and sentenced to two days in jail. He paid the fine and served the sentence, and is, therefore, immune from further prosecution. The Cincinnati showing is the first in Ohio.

One of the oldest theatres in Cincinnati, namely, Keith's, is to be razed, and with its passing Cincinnati will be minus the two-a-day policy which has been in vogue here for many years, according to a statement issued personally by E. F. Albee, on a recent visit to the city. In place of the present theatre an elaborate new structure will be erected to house a continuous policy of vaudeville and pictures, similar to the Palace Theatre, another Cincinnati Keith house, established nine years ago. The new Keith theatre will be the largest in the city, with a seating capacity of 4,500, Albee said.

Baby First Run Busy

Manager Griff. Granger, of the Kaypee Theatre, Mt. Gilead, the smallest first-run house in the state, reports business the best ever. In fact, he has been compelled recently to give extra performances on Saturday

San Francisco

Moving Picture World Bureau,
Berkeley, Cal., June 29.

NUMEROUS changes have followed the taking over of the San Francisco string of Publix theatres by West Coast Theatres, Inc. The Northern-California headquarters of West Coast Theatres, Inc., which for several years have occupied the entire eighth floor of the Loew Building, on Market street, have been moved to the Granada Theatre Building. Jack Brehaney, who has filled an executive position with this organization for some time, has gone with Louis R. Lurie, who is opening the Lurie Theatre, but otherwise the staff has been maintained in its entirety.

An important change in policy has gone into effect at the California Theatre, which has been redecorated and placed in first class condition for the showing of pictures usually picked for extended runs, the opening production being Paramount's "Rough Riders." Two weeks for each production is the definite established policy of the house. The orchestra will be increased to symphonic proportions and will be under the direction of Gino Severi.

The Columbia Theatre is again being given over to moving pictures for a limited time, the attraction being "Old Ironsides." The engagement commenced just at the close of the school season.

Some interesting improvements have been made of late in the Washington Theatre under the direction of Manager Sam Jacobson, these including the installation of Preddey Reflector Arc Lamps.

Morris Gallas, well known San Francisco exhibitor, recently made his appearance on Film Row with an unusually expansive smile which was readily understood when he announced that he had become the proud father of a baby daughter.

John T. Spickett, of Spickett's Palace, Juneau, Alaska, was a recent visitor at San Francisco, calling on friends in the amusement business. He is spending a few weeks in California for recreation.

Arthur Aronson, formerly of San Francisco, but now manager of the Seattle branch of the Western Poster Company, was a recent visitor in his old home town.

W. J. Lee, for a time with the National Screen Service, is again in charge of the San Francisco office of the Supreme Film Exchange.

Al. Oxtoby, for a time manager of the Portland office of First National, has returned to San Francisco as assistant manager. He was succeeded at Portland by L. E. Davis, formerly of Minneapolis.

Palo Alto

J. Edward Lowery, formerly manager of the Varsity Theatre, has been made manager of the New Stanford Theatre, succeeding Harry C. Seipel, and G. T. Teckemeyer, formerly with the New Stanford as assistant manager, has been made manager of the Varsity.

Fresno

Alexander Pantages has exercised his option on property at Fulton and Tuolumne streets and plans to proceed with plans for the erection of a theatre.

L. L. Cory, who recently wrecked the old Hippodrome Theatre, has arranged to erect a new house on the site. The theatre will be of the stadium type and will seat about 1,500.

New York

Moving Picture World Bureau,
Albany, N. Y., June 29.

ALBANY'S film exchanges extended the hand of welcome last week to quite a number of exhibitors, including Clarence Dopp, of Johnstown; Mr. and Mrs. McNamara, of Valatie; Donald Bame, of Athens; Mrs. Thornton, of Saugerties; Morris Silverman, of Schenectady, and others who were here to book pictures for the fall showing.

Schenectady

H. A. Gill, who manages the Proctor house in Schenectady, has just adopted a slogan which seems to catch on in that city. During the hot spell this summer, Mr. Gill will hammer home the slogan of "We wash and cool the air you breathe."

Utica

L. H. Garvey, who already has a theatre in Clinton, broke ground the past week for a house in Hartford, just outside of Utica. A high board fence now surrounds the new theatre being erected by Nate Robbins in Utica. Plans have been prepared for the new Stanley residential theatre in Albany, but ground has not yet been broken. Commendable progress is being made in Harry Hellman's new theatre in Albany.

Fred Robke, formerly of Albany, but who of late has been connected with Warner's Brooklyn territory, has just been transferred back to the Albany branch. Dan Creed, who has been with F B O's home office, has been sent to Albany, for the summer, to help out generally. Nat Levy, new Universal manager in Albany, is smiling these days as he announces that his family has moved here from Philadelphia, and he has been able to put his feet under his own table.

Troy

Jake Rosenthal, of Troy, is wondering exactly what constitutes a few questions. The other day he received a letter from some one in Portland, Me., who is evidently considering opening a motion picture theatre. The writer asked Mr. Rosenthaal no less than 35 long drawn out questions, and according to Mr. Rosenthal himself showed a greater knowledge of the theatre business than he himself possessed. Mr. Rosenthal has been busy of late in connection with the Jewish Relief Drive in Troy.

The Palace Theatre, which has been owned and operated for some time in Troy by the Berinstein interests, was acquired last week by Emanuel Rosen, who formerly ran the Cozy Theatre in Schenectady, and who is an old-timer in the business. It appears that the negotiations between the Berinsteins and the Schine brothers for the Palace fell through at the eleventh hour and Rosen stepped in. Gardiner Hall, in Troy, one of the Rosen houses, has closed for the summer, and it is said that the American, also in Troy, one of the Stanley group, will close on July 1, for a few weeks. Business continues poor in Troy, owing to the laying off of many employees in the collar shops.

Charles Henschel, eastern division sales manager for Pathe, was in Albany last week, spending a day or two with Ed Hayes, the local manager, before continuing on to Boston. Mr. Hayes has been so busy that he hasn't been able to use his golf clubs a single time this summer. The clubs still repose in the corner of Mr. Hayes' office, and probably will for the remainder of the season.

Carthage

William O'Brien, new manager of the Strand Theatre in Carthage, became well acquainted with the residents of that village last week. Mr. O'Brien possesses a rich tenor voice and decided to appear in a number of songs on three evenings. He was very well received by his audiences. Jake Rosenthal, of Troy, featured in a slight automobile accident last week. Mrs. Dennis Regan, of Greenwich, is recuperating from a recent illness. The sympathy of central New York exhibitors is extended to Jack Hutcheons, of Amsterdam, who lost his mother last week. J. J. R. McLaughlin, who runs "Jim's" Theatre in Poland, made a fine catch of trout last week.

Chris Buckley, of the Leland and the Clinton Square theatres in Albany wasn't obliged to whoop things up last week ,either at his theatre or at his home. The feature attractions took care of his theatres and a couple of the Buckley youngsters, with the whooping cough, took care of things at the home. Incidentally, Mr. Buckley turned down an invitation from one of the producing companies for a trip that would have carried him to the West Coast.

Once more Renee Craven is back on Film Row in Albany, after four weeks in handling promotion work for one of the city's electrical supply houses. Miss Craven simply couldn't resist the lure of Film Row, particularly when the lure included the offer of the management of the Bond exchange at a salary that is a topnotcher for Albany. Miss Craven was connected with the First National exchange for five years and is known to everyone in the ranks of central and northern New York exhibitors.

Isaiah Perkins, who runs the theatre in Speculator, was along Film Row during the week, being accompanied by Mrs. Perkins. In view of the fact that Mr. Perkins is a great friend of Gene Tunney, the fighter, who is doing his training at Speculator, there was more talk in the various exchanges as to Tunney's chances, than there was about pictures. Mr. Perkins said that Tunney is doing a great deal of road work these days and lauded him to the skies.

Cooperstown

Bill Smalley, of Cooperstown, was along Film Row during the week and, as usual, spent several days in Albany, booking heavily.

Michigan

Moving Picture World Bureau,
Detroit, Mich., June 29.

AFTER a four weeks' motor trip that took them to New York and other eastern states, Edward C. Beatty, manager of the Butterfield Theatrical Circuit, with Mrs. Beatty, have returned. They were gone four weeks and Mr. Beatty is now back at his desk, allowing his assistant, J. Oliver Brooks, an opportunity to go and do likewise.

Max Spiegel, proprietor of the Iris Theatre, who has been in Europe on a business trip during the past eight weeks, is expected home early in August.

After being associated with Standard Film Service for the past eight years in various capacities and during the past five years as manager, A. M. Goodman sprung a surprise on Film Row last week by announcing his affiliation with United Artists as special representative. Mr. Goodman's successor at Standard will be announced shortly.

An ever-increasing number of exhibitor visitors to Detroit exchanges has been reported this summer and the fact that Ontario has lifted the liquor bars is rumored as having something to do with this new flood of "personal" business transactions.

Harry Rede, cashier at the Fox Film Exchange for the past five years, died recently from heart failure. Mr. Rede was very popular with Michigan exhibitors and his face will be missed in the Fox office.

Official notice has been given to George Koppin that he must vacate his Woodward No. 1 Theatre by July 1. The owners of the property contemplate the erection of a new building on this site, which is one of the most profitable on the Koppin chain.

Henry Koppin, who some time ago bought the New Home Theatre and property in Detroit, took over the actual operation of the theatre last week, adding it to his rapidly growing string of community theatres.

Kansas City, Mo.

Moving Picture World Bureau,
Kansas City, Mo., June 29.

THE following changes in management, ownership and improvements in theatres in the Kansas City territory have been announced: F. R. Broom has succeeded Frank Cassel as manager of the Sedalia and Liberty Theatres of Sedalia, Mo. Mr. Cassel formerly was manager of the Isis Theatre, Kansas City. New South Main Theatre, Joplin, Mo., has been opened by C. W. McAbee and Harold Gibbons joint owners. An Arctic Nu-Air cooling system has been installed in the Lyric Theatre, Rolla, Mo., by Kenneth Gray, manager. The Strand Theatre, Osage City, Kas., has been purchased by Sam Blair from J. S. Bunch. Mr. Blair also owns the Opera House and Standard at Mankato, Kas.; the Majestic, Belleville and Rialto at Clyde, Kas., and the Princess at Scandia, Kas.

Among the out-of-town exhibitors in the Kansas City market this week were: G. L. Hooper, Orpheum, Topeka, Kas.; Glenn Dickinson, Dickinson Circuit, Lawrence, Kas.; T. D. Black, Odessa, Mo.; C. R. Wilson, Liberty Theatre, Liberty, Mo.; Ed Frazier, Pittsburgh, Kas.; L. M. Miller, Miller Theatre, Wichita, Kas.; Charles McVey, Herington, Kas.

C. E. Cook, former business manager of the M. P. T. O. Kansas-Missouri, and who has been representing the Pathe exchange as salesman, has been promoted to feature salesman by that company, succeeding Art Levy, who now is managing city sales. Joe Rosenberg of Universal was receiving congratulations along movie row for having won the Universal button for leading in sales four consecutive weeks. Cleve Adams, division manager of F. B. O., was a Kansas City visitor. Eph Rosen, Tiffany branch manager, was out in the territory this week hustling business, as was Jack Auslet, Pathe representative. While Ed Solig is away on his vacation, Miss Bertha Dubinsky is handling the booking for the Warner Bros.' exchange. E. P. O'Neill, formerly of Educational, has joined the Universal sales force, working out of the Wichita, Kas., branch. J. C. Jossey, vice-president of Enterprise, was a Kansas City visitor. Like father, like son. Dan Truog, son of W. E. Truog, film veteran, now is starting on the upward grade in the poster department of Universal, of which his father is sales director.

Many summer improvements are being made by theatres in the Kansas City territory. The Star Theatre, managed by Paul Stonum, is being redecorated and refurnished. The West Theatre, Wichita, Kas., also is undergoing improvements. The Dexter Theatre, Dexter, Kas., again is under the management of Mr. and Mrs. H. Meece. The Mission Theatre, Shawnee, Kas., which will seat about 400, is being erected by Summerour. A Panatrope, produced by the Brunswick-Balke-Collender Company, has been installed in the Courter Theatre, Gallatin, Mo., by Manager H. Courter.

Don Woods, Paramount representative of Minneapolis, was a visitor, as was G. E. McKean, Fox district manager. Bob Withers, Enterprise branch manager, accompanied "Red" Jones on a business hunting trip in the territory this week. Miss Georgene Preble is the new booker at the P. D. C. exchange. Miss Ruth Auslet of the Pathe exchange found a police tag on her car the other day, notifying her to appear in court. An hour or so later a "cop" called on the telephone and said he would "forget it" if she would make a date with him. The date was made, but the cop failed to show up.

W. A. Hartung, who was appointed to succeed S. H. Hess as manager of the Mainstreet Theatre, Kansas City, has reported for duty and is on the job. Mr. Hess went to Chicago. Mr. Hartung has been with the Orpheum Circuit nineteen years and came to Kansas City from the Orpheum at St. Louis.

Illinois

Moving Picture World Bureau,
Chicago, Ill., June 29.

THE new Loop theatre projected by the National Theatres circuit for Monroe street near Dearborn, has been delayed, as the building is to be rented by the Lehmann Estate, owners of the property, for other business purposes for short periods, according to the announcement on the property.

Lubliner and Trinz circuit have sold the block of land on Lawrence avenue extending from Campbell to Artesian avenues to the John Arnold syndicate. Lubliner and Trinz were going to build a fine theatre on the site, but with the sale, the new owners may take over the project and go ahead with it.

J. L. McCurdy, who recently was transferred by the L. and T. circuit from the management of the Harding Theatre to the Congress Theatre of that circuit has resigned and gone with the Publix Theatres and gone to Kansas City, Mo., for them where he will take over the direction of the Newman Theatre for them. His many friends in the trade wish him success in his new connection, as Mac is very popular with the trade here.

The replacement of the old Auditorium Theatre and Hotel building, which houses during season, the activities of the Chicago Grand Opera Company and during the summer months is used for runs of de luxe and roadshow movies, will be replaced by a huge new structure as soon as the details can be worked out by the owners of the property.

S. A. Johnson, E. C. Egloff and Albert G. Ziesk have organized the Savoy Corporation with a capital of $25,000 to erect and maintain theatres and other places of amusement. The new company have offices at 112 West Adams street.

Norval E. Packwood has been made manager of the Peoples Theatre of the Schoenstadt circuit and D. E. Rice has taken charge of the remodeled Atlantic Theatre of that circuit. It is also reported that negotiations are underway for the acquisition of the new Piccadilly Theatre of that circuit by others in the industry.

John, Max and Barney Balaban and W. K. Hollander have returned from Indianapolis, where they attended the opening of the new Indiana Theatre of the Publix Theatres circuit and they report a successful opening.

The folks at Glen Ellyn, Ill., a west side suburb, voted against Sunday movies at the last election, as they seem to prefer to come to Chicago for their Sunday amusements.

Seventeen of the Lubliner and Trinz theatres and five of the Balaban and Katz houses are conducting bathing beauty contests, while the Great States circuit have a contest of their own that will be linked up with the larger affair when the winners are decided.

James Coston and Eddie Silverman, who now operate the Shakespeare, the Ellis and the Owl Theatres, have bought the leases of the following theatres from the Ascher circuit, the Oakland Square Theatre, at Drexel and 39th streets, for which they are to pay $20,000 annual rental for twenty years; the Metropolitan Theatre, at 4644 South Parkway, for which they will pay a reported $25,000 rental annually for 25 years, this theatre having been used by the Ascher circuit for the past two years as their house that catered to the colored patronage in that district. The Frolic Theare, at 55 and Ellis avenue, has been leased for 20 years at a yearly rental of $12,500, and the Vista Theatre, at 47th and Cottage Grove avenue, has been leased for the balance of the unexpired term of the Ascher contract. It is reported that other deals are on for additional Ascher theatres.

Frederick L. Cornwell, F. H. Kreismann, Sam Hamburg, Jr., Louis Low and L. E. Walther have organized the LeClaire Theatre Company at Moline, Ill., with a capital of $50,000 to operate the LeClaire Theatre in that city.

The Great Lakes Securities Company of Aurora, Ill., originally organized to sell securities of the Great Lakes circuit, have changed their name to the Theatre Financing Corporation and moved their headquarters to 162 North State street, Chicago, and will expand their activities in financing the building of new theatres in this territory.

Villa Park, Ill., will have another movie theatre, as work will soon start on a 700-seat house to be erected at the southwest corner of Cornell and Park avenue, in that place. Walker and Angell have the plans for the new house.

Pennsylvania

Moving Picture World Bureau,
Pittsburgh, Pa., June 29.

MOST of the employees of the Pittsburgh film exchanges attended a three-hour meeting of the Film Board of Trade in the Hotel Henry last Saturday afternoon. The purpose of the meeting was to instruct all exchange workers of the aims of the Board of Trade, as well as the working of the Arbitration Board and the methods being used to accomplish these aims. Speakers were: Robert Mochrie, Joseph Kaliski, W. J. Kupper, J. J. Maloney and Miss Olive J. Harden.

The Orpheum Theatre at Franklin has been purchased by Mose Bachrach of Franklin from Franklin J. Dion, owner and manager of the Orpheum for many years. Negotiations for the sale of the theatre by Mr. Dion to Mr. Bachrach have been under way for several weeks and the deal was consummated this past week. The Orpheum will continue to operate as a picture and vaudeville house.

Oil City

The long talked of theatre for the South Side district in Oil City seems near to realization and it is understood that an important announcement will be made shortly. It is known that subscriptions among South Side business men have mounted during the past week to $100,000. While no one will say just what the structure is to cost, it is understood that it will probably be double that sum. The new theatre will occupy a quarter block at the intersection of Central avenue and East First street.

Recent exhibitor visitors to Film Row included: Samuel S. Crangi and daughter of Koppel; B. W. Redfoot, Windber; C. A. Lofstead, Masontown; H. E. Hammond, Erie; William Lipsie, Blairsville; Mr. and Mrs. Tom Kinney, Franklin, and Tom Wright, Brownsville.

Aaron D. Wayne, for some time member of the sales force at the local Paramount office, this week joined the Universal exchange force, and has been assigned the northern territory.

David Silverman, booker at the Pathe exchange here, spent Sunday in New York visiting his brother Max, who is assistant concertmaster at the Mark Strand Theatre there.

Albert Wheeler, member of one of Film Row's best known families, most recently with the Warner and Federated exchanges, this week took up his new duties as booker and city salesman for the Capitol Film Exchange.

Phil Dunas, division manager for Universal, was a recent visitor in Pittsburgh conferring with Manager A. L. Sugarman, of the local "U" office.

Harry E. Reiff is back again with the old love, and has taken charge of the Allegheny County sales for Standard-Federated. Other well-known local salesmen who have recently joined Standard-Federated include: O. R. Kurtz, West Virginia territory; Ray Miller, Northern territory, and "Mike" Hogan, who is working the main line.

Oklahoma

Moving Picture World Bureau,
Oklahoma City, June 29.

OKLAHOMA Film Board of Trade elected the following officers, W. P. Moran, president; R. E. Heffner, vice-president; Carr Scott, secretary; E. S. Oldsmith, treasurer, and the following directors, W. P. Moran, F D. Brewer, J. N. Burd, A. A. Rebfro and W. A. Ryan.

Tom H. Boland, the genial manager of the Empress Theatre, is sojourning in Minnesota for a few days, combining business with pleasure.

F B O has appointed Charles Reed as shipper and Craiker as poster at Oklahoma City, Okla.

Wallace Walthall, the genial manager and prince of entertainers, left Oklahoma City for New York City and other eastern points for a two weeks' visit.

F B O has appointed J. A. Mason as traveler and Dewey Gibbs, formerly with F B O at Oklahoma City, has transferred to Liberty Special as traveler.

Houston

A new moving picture studio for making two reel comedies is being built by Abe Wagner and associates at Houston, Tex. A factory site for 17 factories, new amusement parks, etc., will be included in the project.

C. E. Beard, for the past dozen years auditor for the Mid-West Enterprise Theatre Company at Oklahoma City, Oklahoma, died Thursday, May 26, and was buried in Oklahoma City, Saturday. He leaves a wife and several children. Mr. Beard was auditor for the Empress, Folly and Orpheum Theatres at Oklahoma City, and was very popular in theatrical circles.

Aldon (Buster) Felix, with Warner Bros. at Oklahoma City, has gone to California and is succeeded by W. B. Mitch.

Griffith Bros. of Oklahoma City are bucking carnival shows and tent attractions wherever he has theatres in Oklahoma City or Texas by giving the ladies free admissions and sometimes everybody given free admission while the tent shows are in town.

The Rainbow and Log Cabin Theatres at Sulphur, Okla., have been purchased by J. Featherstone and L. A. Crump.

R. D. Hutchinson, manager of the Liberty Theatre at Oklahoma City, is sojourning at Mineral Wells, Texas, for a while and where everybody is a single "pusson."

G. A. Peterson is opening a new manufacturing plant at Oklahoma City where he will manufacture his Freezem machines.

St Louis, Mo.

Moving Picture World Bureau,
St. Louis, Mo., June 29.

A ROBBER armed with a revolver held up Harry Redmon, owner-manager of the Majestic Theatre, East St. Louis, Ill., as he was turning into the driveway of his home, 912 Pennsylvania avenue, East St. Louis, at 1:30 A. M., June 8. The robber took Redmon's ring valued at $2,000 and $150 in cash. When Redmon reached his home and stopped his automobile the driver of another machine parked across the street beckoned to him. Immediately a man, revolver in hand, jumped from the parked car and ran towards Redmon. Redmon slipped his ring into his vest pocket and when the robber inquired: "Where is your rock?" he endeavored to make him believe it had been left at the theatre, but a search revealed the ring.

Selling the Picture to the Public

This Department Was Established September 23, 1911 by its Present Editor

Epes Winthrop Sargent

Follow the Present Trend and Give Exploitation To Your Organ If You Have One Worth Boosting

SEVERAL weeks ago Major Bowes announced a series of half-hour organ recitals to precede the regular performances at the Captiol Theatre, and this week the Paramount Theatre announces a similar feature, offering a daily recital. The Paramount recitals start at eleven and those at the Capitol at noon.

H. M. Addison, now operating the Great Lakes Theatre, Buffalo, now comes in with a new angle on the idea. He gives only a Saturday morning recital, for Buffalo does not possess the crowd of idle transients from which the Broadway manager may draw, but Mr. Addison puts the bells on his stunt by making an appeal not only to music lovers but to music students, and with characteristic adroitness he offers free tickets to the students, knowing that the resultant good-will will more than offset the slight loss in admissions. His idea is best explained in the letter sent out by him to music teachers. It follows:

"With the idea in mind of creating a greater love of music among Buffalo's younger folk, the Great Lakes Theatre will on June 25 give the first of a series of Saturday morning musicales, opening at 10 o'clock sharp and lasting one hour.

"In years of theatre work, I have found that those most appreciative of good music are often unable to go places where they may enjoy it. It is my idea to make these musicales free to pupils of music and with this in mind, I am writing you to ask that you furnish me with the names of a reasonable number of your pupils who you think would enjoy these programs.

"At the start, it is my plan to give an organ recital by Alex. F. Taylor and Tim Crawford, organists at the Great Lakes, and to present one or two, perhaps more, of the pupils their teachers believe qualified to appear at such a performance. Mr. Taylor specializes in classic numbers and Mr. Crawford in the lighter popular music, assuring a varied program which will be sure to please all. In addition, there will be specialties under the direction of Herman Schultz.

"The cost to the pupils will be nothing. If you are interested, I would like to have you call at the office of the Great Lakes Theatre and allow me to present to you enough special free tickets to care for pupils under your instruction who you think would enjoy such a recital. At the same time, I would be able to get from you names of pupils you feel to be far enough advanced to participate in such a recital.

"The theatre, of course, will ask nothing of its guests other than they enjoy themselves. There will be no cost, either to yourself or pupils, and I want you and them to feel that they are to be guests of the theatre—without obligation."

Mr. Addison's handling of the matter is particularly to be commended. In a large house the morning attendance will not tax capacity. There is a very small definite loss on admissions. On the other hand, many of the students will bring friends with them, and will advertise the recitals to others. The verbal advertising alone will be worth many times the cost.

But in addition the musical editors will approve and play up the idea, giving additional advertising to a host of music lovers who can be made to realize the attractiveness of the programs, and where pupils are permitted to appear at the console, he will have the further attraction of local talent.

If you have a worth-while organist and organ, it will pay you to offer a recital at least once a week, and if you invite the church organists to be guest soloists, you can get even more out of it.

If you've got an organ, put it to work.

Something Different

Co-operative pages for various pictures have been worked almost to death, but the Colonial Theatre, Cambridge, Ohio, pulls an almost new one in getting merchant co-operation for a radio team.

Eighteen merchant ads on three pages tied in to the appearance of the team ranging from "Ford and Glen say—" to "Next door to the Colonial. Next door to Ford and Glen."

The only other instance we recall is H. M. Addison's similar stunt for Edna Wallace Hopper in Binghamton last Spring.

Ties Sennett Picture To Bathing Beauties

This is the season for bathing beauty contests, and the Delancey Theatre, New York, kicked in on a contest in connection with a Mack Sennett bathing girl comedy, Cataline Here I Come.

Around New York the bathing beauty idea has been worked out into a semi-professional stunt, with all the performers in bathing suits. They are booked through agencies, precisely as are the full professionals. As a result a fair grade of local talent is assured without the uncertainty of depending upon amateurs, but the purely local girls are welcome to try out along with the paid talent.

Mr. Solodowsky, of the Delancey, uses the Sennett comedies to back up the idea, and finds that the Pathe releases give a decided snap to the general idea.

Pathe users have done well with all-comedy carnivals. Why not an all bathing girl show for the summer months? A long list of titles is available and with the local talent the stunt should work as well as the all-comedy idea. The chances are that if you try it once you will repeat.

PLAYING UP KELLY AT THE BALL PARK IN MACON, GA., FOR THE RIALTO

James L. Cartwright offered Publix Chex to all players stealing bases, and delivered the prizes for the first game before the second episode of a double header, advertising the M-G-M picture and the Publix ticket books. All the sporting editors also mentioned the books in their pages. Boys handed heralds to all incoming patrons.

Live Managers Make Money Congratulating Pupils

Addison Is Clicking At His Buffalo Desk

H. M. Addison has been out of the department lately because he has been too busy orienting himself in his new job as manager of the palatial Great Lakes Theatre, Buffalo, to shoot stuff in, but he is coming along again, better than ever, because he has more scope.

One of his first moves was to send a pass to each clergyman, and in Buffalo this means 800 passes, but it is one of the most profitable stunts you can work if you can make good with your show.

And to make good Mr. Addison enlisted the interest of the Mayor in a campaign for the elimination of profanity and vulgarity in the vaudeville he plays. He sent the Mayor a copy of his call board card and a suggestion for a letter in which the Mayor urged the actors to assist Mr. Addison in his campaign for clean shows. The original is framed and hangs on the board, but copies were sent all of the newspapers, and they played it up.

He enlisted one paper in a contest on "The Greatest Mothers in History," in connection with The Fourth Commandment, and then landed the Great Lakes Transit Corporation for a poster contest in which the prizes were three steamer trips of varying lengths and thirteen ticket prizes. These are probably the most valuable prizes ever offered in a theatre co-operative contest of this sort.

Mr. Addison evidently is organized.

Wasn't Captive

T. W. Erwin thought he was going to use a captive balloon for exploitation on Rookies, but the balloon thought otherwise, and Erwin had to hire an airplane to go after it. Erwin manages the Majestic theatre, Austin, Tex., but he advertised Rookies all over the state, for the balloon was just a dot in the horizon when Erwin discovered the escape, and was twenty miles away before it was caught.

The papers all over that section carried the story and Erwin made the front page in his own town.

Production Hints from Edward L. Hyman

Managing Director, Mark Strand Theatre, Brooklyn

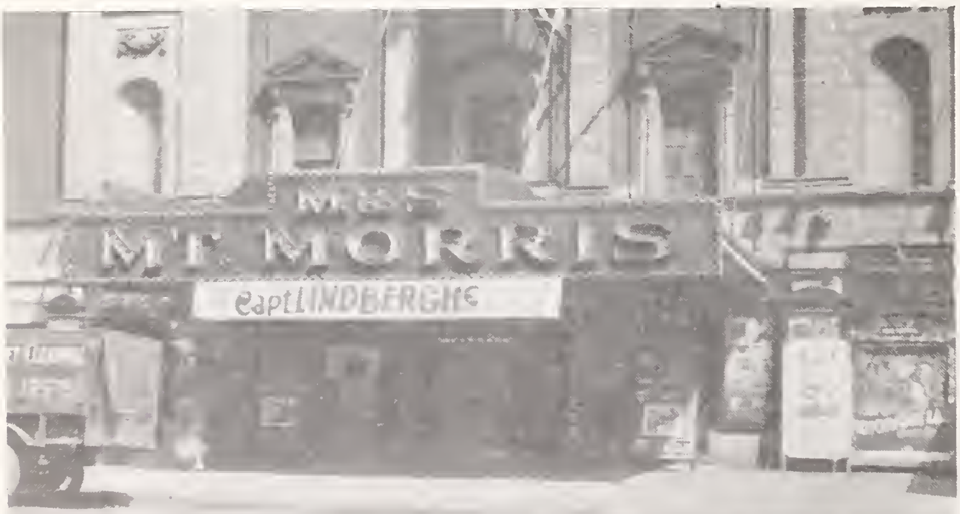
A new type of stage show was inaugurated this week, this being along the lines of a pretentious revue with a master of ceremonies and a legion of artists. This big act was given 32 minutes, and, in addition, there were other musical incidents which made up altogether 57 minutes for the musical end of the show. The film portion of the program ran 1 hour and 22 minutes, of which time 1 hour and 15 minutes was given to "The Tender Hour," a First National product. The Mark Strand Topical Review used up 7 minutes, the main thing in this being the latest pictures of Lindbergh.

Opening each of the de luxe performances was the Overture "1812" by Tschaikowsky and played by the orchestra. Eleven minutes were used for this overture, which was lighted as follows: amber and lemon spots across ceiling; blue borders full; red borders ¼; 2 lemon floods on orchestra from dome; bridge No. 1 orange on draw curtains and side; bridge No. 2 violet on draw curtains and side.

For incident number two, Fabiano, who plays a cello in the orchestra, stepped from his chair to the apron of the orchestra stage and played on the mandolin a medley of selections including "Zigeunerweisen," "Waters of the Minnetonka" and "Tea for Two." He was spotted from the dome by an amber light and all other lights were dimmed off. Fabiano was given 3 minutes.

The Vitaphone presentation was Marion Talley and Beniamino Gigli in a duet from Verdi's opera, "Lucia de Lammermoor." This duet was 11 minutes and was preceded by the orchestra in a brief introduction from the opera, this introduction being played while the opening titles were run on the screen.

After the Topical Review came the big stage number called, "The Jazz Carnival," running 32 minutes. It opened up in special setting disclosing Art Landry and his Victor Recording Orchestra seated on the stage, in white and black clown costumes, backed up by a silver cloth cyclorama, upon which were hung red and blue balloons. Streamers of various colors were hung from the flies. A scrim was at the proscenium opening when the act started and this was raised at the chorus of the opening selection. Art Landry then, as master of ceremonies, introduced the various specialties, including "Dream of Love" by the orchestra and lighted by amber, red, lemon, pink, green, light blue side spots shooting through streamers; light blue borders; blue foots; bridges deep blue floods on scrim; dome deep blue floods on orchestra. On cue white borders, white bridges and dome. "Tootsie" was the next orchestra selection, followed by a waltz by Jules and Josie Walton, specialty dancers, who were covered from the dome by steel blue spots. After "Sam the Accordion Man" by the orchestra, the Waltons did another dance, then Walter Smith, baritone, sung a ballad, "When Day Is Done." All lights dimmed off, with the exception of a blue spot from dome on the singer. A violinist then played the same number, covered by the same spot from the dome. Harry Breuer, the xylophonist of the orchestra, followed with a medley of popular songs. A steel blue spot also covered Breuer. For the finale by the entire company all stage lights off; bridges lemon floods on second and third choruses, bridges working in tempo with music, changing colors and finishing white.



SPLASHING UP THE PATHE NEWS IN NEW YORK CITY

Knowing that the Lindbergh pictures would be along pronto, the M. & S. theatres had their banners and boards all ready to display. This shows the Mt. Morris Theatre, with a banner and two painted threes.

Congratulates Pupils And Makes Them Guests

John W. Creamer, who is now managing the Orpheum Theatre, Atchison, Kans., repeated the advertisement he used last year in Arkansas City and got the same results.

This is a special space; a two fours, in which he extends his congratulations and good wishes to the graduating class of the high school and invites them to be his guests. The congratulations are paneled in the upper center of the space, set diagonally. The rest is straight composition in the lower right. The copy reads:

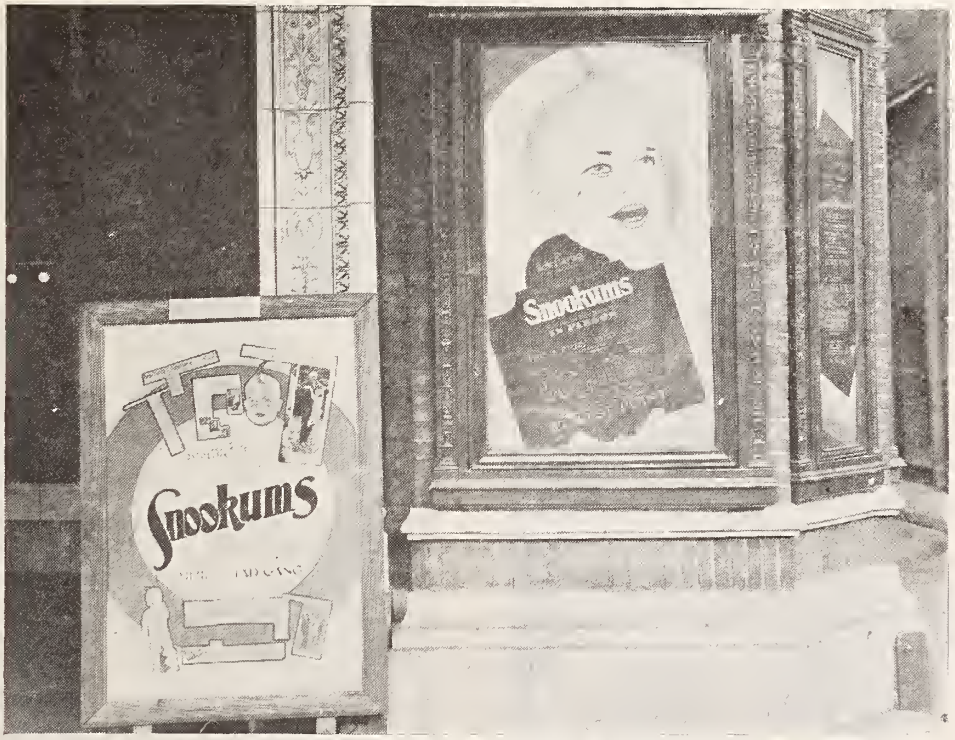
Another class of graduates! A mighty fine bunch of boys and girls have passed through the doors of A. H. S. to enter the busy world. To the class of '27 we extend our congratulations and best wishes for successful careers.

To the Class of '27:

I want to invite every one of you to attend the Orpheum and be my guest at any show this week that you want to see. (Signed) John W. Creamer.

Paste this up and try it yourself next year. It is a great good-will builder, not only with the class but the school body and the citizens.

Got A Bank Interested In The Rogers Series



EFFECTIVE ORIGINALS FOR SNOOKUMS IN PERSON AND FILM

Brush work for the Universal baby star at the Branford Theatre, Newark, where he packed them in on a personal appearance. The easel frame is based on some of the press clippings including the Coolidge pose.

Got Newspaper Display With Half Price Cards

What amounted to a two-for-one ticket stunt brought a lot of special advertising for Casey at the Bat when it played the Stratford Theatre, Poughkeepsie, N. Y.

The local paper, the Courier, had been awarding dolls for a certain number of subscriptions, and E. P. Hoff permitted the paper to print a coupon which could be redeemed at the theatre for a special ticket for the Saturday matinee only when accompanied by one paid adult admission, the terms being clearly stated on the coupon.

Ostensibly this was a little celebration to wind up the campaign, and the newspaper gave liberal publicity, with a front page story in the Sunday issue prior to the opening.

It was a material aid to business and yet it came at a time when the weather required a little extra work to hold up the afternoon houses. The children felt they were getting something for nothing and were grateful to both the newspaper and the theatre, and so everybody was happy.

Gave Wu a Ride

J. P. Harrison used a sedan chair, made of scrap material, to advertise Mr. Wu at the Hippodrome theatre, Waco, Texas. The figure of Wu carried a plaster head, and two men bore the chair about town, pausing now and then to permit the sales copy on the sides to be read.

When this staled the chair was mounted on a truck and again circulated. In the intervals it was parked in the lobby, where lanterns, a bamboo lattice and other decorations helped to give a Chinese effect.

Tagged the Milk

Because screen doors make the doorknobs rather uncertain spots during the Summer, Charles H. Amos used milk bottle hangers for Special Delivery at the Arcade Theatre, Jacksonville. It cost only 40 passes to the 20 route drivers, and these were made good only for the opening day, which helped the verbal advertising.

Conversational Cutout Was Big Lobby Feature

For a small town a stunt recently used on The Telephone Girl by James H. McKoy, of the Rex theatre, Spartanburg, S. C., is a winner. He used a cutout of a desk telephone as large as could conveniently be set in the lobby, and this was backed by a loud speaker.

The mouthpiece was upstairs and was operated by a man who knew most of the people in town and who could see them as they passed the house of entered the lobby. As he was a quick and clever thinker, he could greet them with some wise crack that got attention, and many came back at him with as good as he sent.

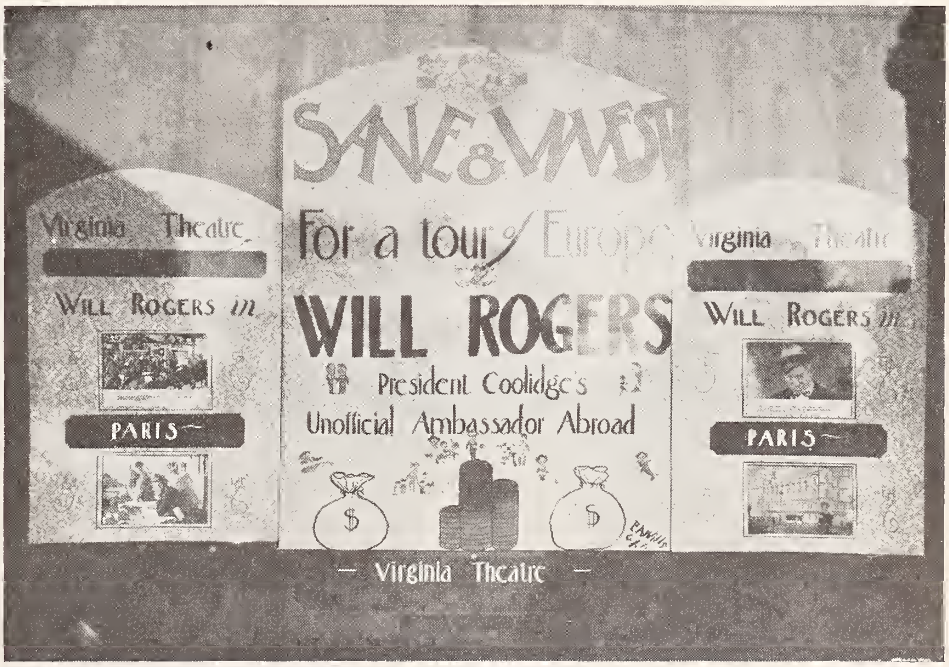
The result was that people crowded the sidewalk to listen to the exchange of remarks, which gave the operator a chance to shoot through some good plugs for the show. Care must be taken to select someone with good taste, who will not give offense, but properly worked this is a winning idea. It has to be shut down during show times or it will clog the lobby and hold patrons from entering. On the other hand, if it builds a standout, the waiting patrons can be entertained until the house clears.

Town Marshal Helped Plaster the Parkers

J. H. Harris, of the Burley Theatre, sends in a baggage tag with a large list pointing to "Everybody will see you in jail," with a smaller type reference to the house and play date.

These were attached to the doors of all parked cars, and the Town Marshal liked the stunt so well that he asked Mr. Harris for a bunch and helped put them on the cars.

Auto summons are practically in the discard, but these did not look enough like a summons to shock and yet they did have a distinct value as an attractor.



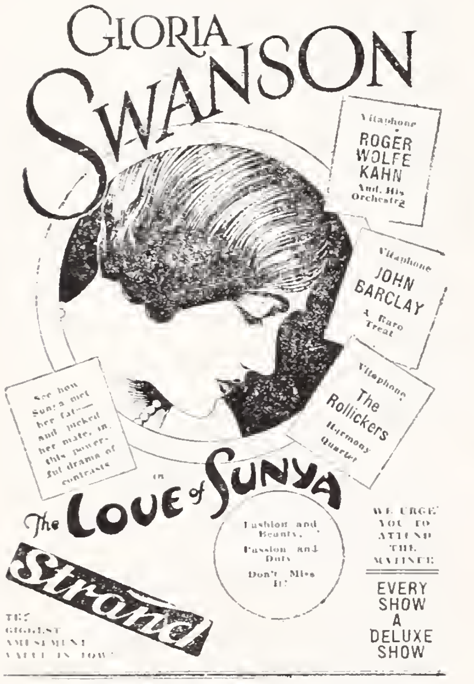
HOOKING WILL ROGERS SERIES TO BANK EXPLOITATION

Live wire banks now go in for window dressing and the Chicago Pathe branch landed this in Champaign, Ill., for Will Rogers in Paris on the slogan "Save and invest for a tour of Europe." Any live bank will take it.

Managers Start To Put Vitaphone Over For Run

McDowell Continues Experiments With Rule

Walter McDowell, of the Strand Theatre, Syracuse, continues his experiments with rule work and sends in a number of examples on The Love of Sunya, from which we select a two sixes, which is the largest of the spaces. The next larger is a three threes, for Mr. McDowell has not gone much over the old spaces. He works for effect instead of size, and gets more for less money.



GLORIA SWANSON

Vitaphone
ROGER WOLFE KAHN
And His Orchestra

Vitaphone
JOHN BARCLAY
A Rare Treat

Vitaphone
The Rollickers
Harmony Quartet

See how Sunya met her fate—and picked her mate, in this powerful drama of contrasts

in
The LOVE of SUNYA

Fashion and Beauty, Passion and Duty
Don't Miss It!

WE URGE YOU TO ATTEND THE MATINEE

EVERY SHOW A DELUXE SHOW

Strand

THE BIGGEST AMUSEMENT VALUE IN TOWN

A McDOWELL EXAMPLE

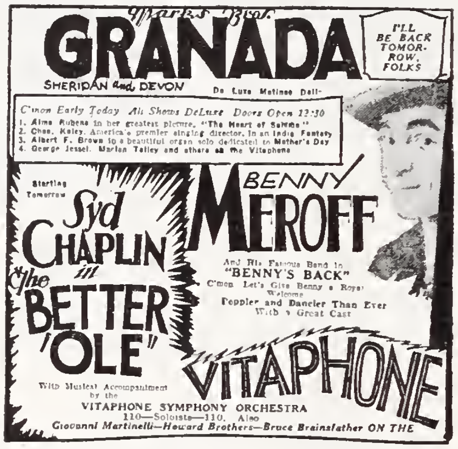
This seems to be based on a press book drawing, though he may have made it up himself. Certainly he worked up the design instead of merely using a mat, or he could not have arranged the mortised panels. But it should be noted that while he has the services of an artist, he uses the man for his proper functions and lets the printer do the work of type setting. He gets a much better effect and at very little more cost.

It will be noted that he plays up his Vitaphone attractions as individual acts rather than a combined program. He knows that he can get more for his money in this manner, and so he makes the fullest use of them. To offer Vitaphone as a unit where it offers a number of really big names, is to lose the full value of those names.

Here is a stunt that probably will work anywhere. After the new sound device had been running a few weeks Mr. McDowell persuaded the local paper to give him a page and a turn in the Sunday magazine section on how the Vitaphone works. This was not the cut and dried semi-scientific explanation, but a popular article on the development of the talking picture, giving the basic idea without tiresome detail. In return for the smash the theatre ran a slide announcing that the paper would carry the article. It was illustrated with pictures made in the Strand, but probably Vitaphone can supply cut copy if your local conveniences are limited.

Three Part Display Fairly Well Handled

Using space where space costs more by the line than it does in some towns by the inch calls for nice figuring, and when three features are to be put over in a little less than two fours, as in the case of the Granada Theatre, Chicago, the problem becomes an intricate one. In this instance there is also the closing chow to be carried, since the Granada sticks to the Monday opening instead of the more convenient and generally profitable Saturday.



Marks Bros.
GRANADA
SHERIDAN and DEVON
De Luxe Matinee Dail-

I'LL BE BACK TOMORROW, FOLKS

C'mon Early Today All Shows DeLuxe Doors Open 12:30
1. Alma Rubens in her greatest picture, "The Heart of Salome"
2. Chas. Kaley, America's premier singing director, in an India Fantasy
3. Albert F. Brown in a beautiful organ solo dedicated to Mother's Day
4. George Jessel, Marion Talley and others on the Vitaphone

Starting Tomorrow
Syd CHAPLIN in The BETTER 'OLE"
With Musical Accompaniment by the
VITAPHONE SYMPHONY ORCHESTRA
110—Soloists—110. Also
Giovanni Martinelli—Howard Brothers—Bruce Brainsfather ON THE VITAPHONE

BENNY MEROFF
And His Famous Band in
"BENNY'S BACK"
C'mon Let's Give Benny a Royal Welcome
Peppier and Dancier Than Ever
With a Great Cast

DISPLAYING FOUR FACTORS

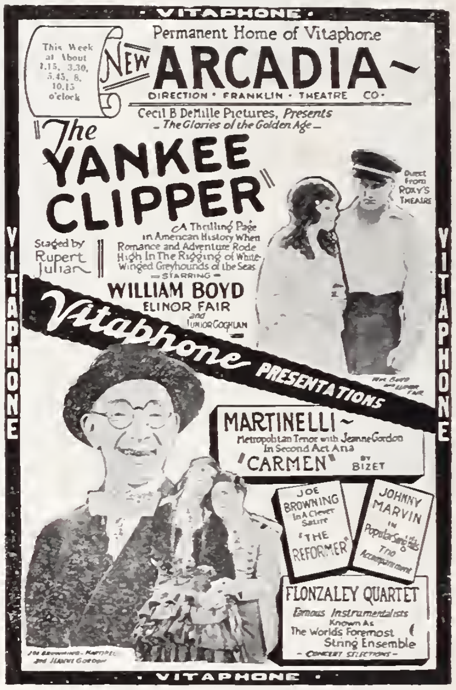
The current show is carried in four lines of eight point in the panel just below the title. With another line for the opening time, this is a five line panel. The portrait and best lead is given to the jazz orchestra which is played above the film feature and makes Syd Chaplin in The Better 'Ole a rather weak second. Vitaphone gets a better play, over on the right, for this is one word as against four, but the individual items are dropped to a single line of eight point at the bottom of the space, with an intermediate line for the Vitaphone Orchestra. Using the Philharmonic Symphony Orchestra in opposition to the jazz would seem to be the answer to the earlier suggestion that Vitaphone would put local orchestras out of business. It seems rather to have had the opposite effect and to have bettered the position of the local musicians.

In the reproduction the probabilities are that the display will come through better than in the original size. Reduction seems to bring up the display better, helped by the better printing on better stock. We think that a better result would have been gained by omitting the irregular border around the picture title. A light line would have been better than this design, which evidently is supposed to suggest the bursting of a shell. It detracts from the lettering instead of helping it.

Takes Half a Space To Advertise Vitaphone

Practically all Vitaphone installations are being advertised heavily, since managers realize that they are not only of immediate novelty interest but a five-year feature. They are getting the largest possible return. This example is from the Arcadia Theatre, Reading, Pa., giving rather better than half the space to the Vitaphone and using a border with the word in reverse. This last is something new.

If it is desired to have the border permanent it might pay to have a special matrix cut for the casting machine. The Arcadia also does another hook-up that seems to be new in its announcement as "the permanent home of Vitaphone" hooking to the signature. This establishes the idea of continuation in the minds of the patron until he associates the house with the invention.



• VITAPHONE •

This Week at About 1.15, 3.30, 5.45, 8, 10.15 o'clock

Permanent Home of Vitaphone
NEW ARCADIA
DIRECTION • FRANKLIN • THEATRE CO•

Cecil B DeMille Pictures, Presents
The Glories of the Golden Age
"The YANKEE CLIPPER"
A Thrilling Page in American History When Romance and Adventure Rode High In The Rigging of White-Winged Greyhounds of the Seas
Staged by Rupert Julian
STARRING
WILLIAM BOYD
ELINOR FAIR
and
JUNIOR COGHLAN

Direct from Roxy's Theatre

Vitaphone PRESENTATIONS

MARTINELLI
Metropolitan Tenor with Jeanne Gordon In Second Act Aria
"CARMEN" by BIZET

JOE BROWNING
In A Clever Satire
"THE REFORMER"

JOHNNY MARVIN
in Popular Songs with Trio Accompaniment

FLONZALEY QUARTET
Famous Instrumentalists Known As The World's Foremost String Ensemble
CONCERT SELECTIONS

• VITAPHONE •

BOOMING VITAPHONE

This is useful now. It may be still more useful when other sound devices come into the field. There will always be the suggestion that the Arcadia was first.

But it is surprising to find a house otherwise so alert clinging to the hand lettering in a town where type is very well handled. We have shown numerous good type examples from Reading, and it would seem to be unnecessary to use the pen and brush in a town where the compositors know how to put the type in properly. Most of this work could be better done in type and even the slanting bar could be achieved by stepping the cut. It may be convenient to send the block over to the printer as one job, but it does not yield the results.

Good Pictorial Work Helps Sell Snatchers

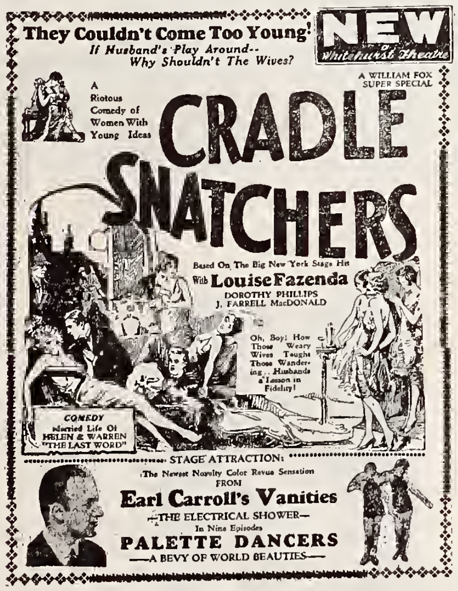
There is a trifle too much detail to this three column cut for The Cradle Snatchers used by the New Theatre, Baltimore, yet it is a distinct aid to the text and probably does more than half the selling. The picture is an appeal to the eye more than to the mind, and can best be sold through the illustrative matter. There are two good sales lines, one to the right of the vignette in the upper left hand corner and the other set into a mortise in the cut itself. This runs: "Oh Boy! How those weary wives taught those wandering husbands a lesson in fidelity." It might be advanced that "their" would be better than "those" husbands, but on the other hand the latter word leaves open the suggestion that "those" husbands might not be their own, and so piques curiosity.

The title gets a nice display and Miss Fa-

Another Good Example Of Boston Trick Border

zenda comes through reasonably well through a bit buried in the type surrounding her name. It gets a good display in three eights.

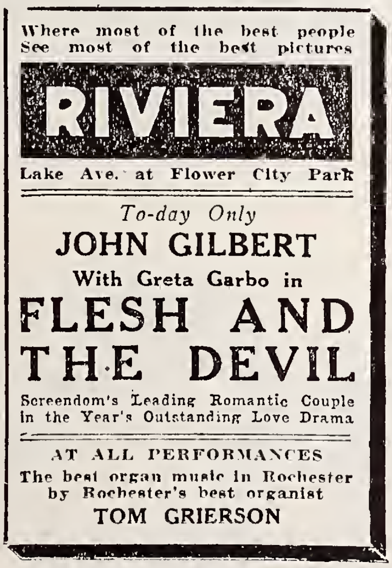
The art work is good, but there is rather too much of it. We think it would be a good idea if the Fox art department was placed on half rations of ink. A lighter drawing would have been even better, for here "good" as applied to the drawing means sales value and not display value, and the sales value would be even better with a cleaner cut. News pages are no place in which to exhibit fine hatchment and closed masses. The more open and pronounced the figures, the better the appeal.


They Couldn't Come Too Young!
If Husband's Play Around--
Why Shouldn't The Wives?
NEW
a Whitehurst Theatre
A WILLIAM FOX SUPER SPECIAL
A Riotous Comedy of Women With Young Ideas
CRADLE SNATCHERS
Based On The Big New York Stage Hit
With Louise Fazenda
DOROTHY PHILLIPS
J. FARRELL MacDONALD
Oh, Boy! How Those Weary Wives Taught Those Wandering.. Husbands a Lesson in Fidelity!
COMEDY
Married Life Of HELEN & WARREN "THE LAST WORD"
STAGE ATTRACTION:
The Newest Novelty Color Revue Sensation
FROM
Earl Carroll's Vanities
—THE ELECTRICAL SHOWER—
In Nine Episodes
PALETTE DANCERS
—A BEVY OF WORLD BEAUTIES—

GOOD ILLUSTRATION

Another Good Display In Simple Forty Lines

Here is another display that is two lines short of being three inches deep and yet which gives full effect to the feature announcement and throws in four lines for the organist. It is reproduced actual size.


Where most of the best people
See most of the best pictures
RIVIERA
Lake Ave. at Flower City Park
To-day Only
JOHN GILBERT
With Greta Garbo in
FLESH AND THE DEVIL
Screendom's Leading Romantic Couple
In the Year's Outstanding Love Drama
AT ALL PERFORMANCES
The best organ music in Rochester
by Rochester's best organist
TOM GRIERSON

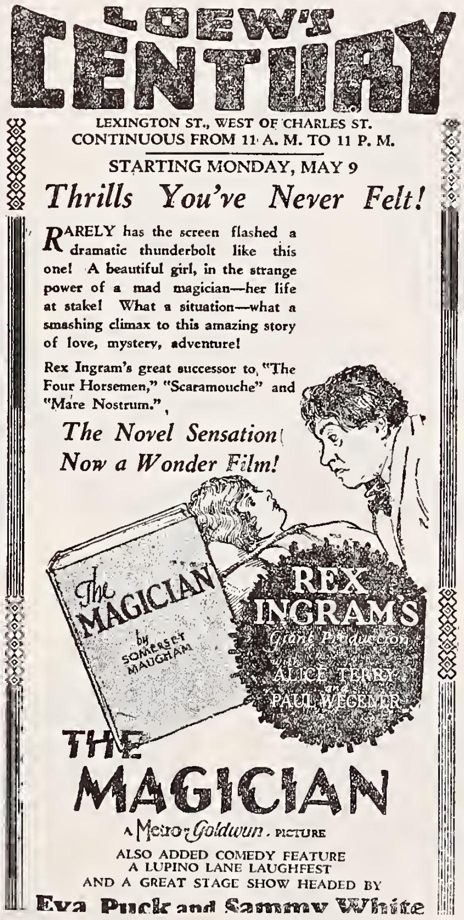
MUCH FOR THE MONEY

This is from the Riviera Theatre, Rochester, "where most of the best people see most of the best pictures." It offers this slogan a name plate and the address and still finds room for a twelve point star and an eighteen point title. Greta Garbo is cut down to a ten and Lars Hansen is left completely out, in order to gain display for Gilbert, who doubtless is regarded as the best local seller.

In some sections of the country managers complain that they are unable to get good results from singles, though they are compelled to use them from matters of practice or economy. If they will only realize that display is purely a matter of relative sizes and not a question of thirty point or sixty point type, they can achieve a real display, but they must do it with twelves and eighteens instead of trying to use the thirty. A six-story building is a skyscraper in a two-story town as surely as a thirty floor structure gets respect here in New York. It's the same way with type. A thirty point in a single will only serve to make your reader feel the space is cramped.

Makes Good Sales Talk Substitute For Picture

The Century Theatre, Baltimore, takes a 120 x 2, or around an eight inch drop for The Magician, and uses a minimum of cut in the space. The feature offers material for real sales talk, and the house makes the most of it. This reproduction eliminates the rather long drop for the vaudeville, which does not affect the upper display and which is not particularly interesting in itself.


LOEW'S CENTURY
LEXINGTON ST., WEST OF CHARLES ST.
CONTINUOUS FROM 11 A. M. TO 11 P. M.
STARTING MONDAY, MAY 9
Thrills You've Never Felt!
RARELY has the screen flashed a dramatic thunderbolt like this one! A beautiful girl, in the strange power of a mad magician—her life at stake! What a situation—what a smashing climax to this amazing story of love, mystery, adventure!
Rex Ingram's great successor to "The Four Horsemen," "Scaramouche" and "Mare Nostrum."
The Novel Sensation
Now a Wonder Film!

THE MAGICIAN
A Metro-Goldwyn PICTURE
ALSO ADDED COMEDY FEATURE
A LUPINO LANE LAUGHFEST
AND A GREAT STAGE SHOW HEADED BY
Eva Puck and Sammy White

AMPLE SALES TALK

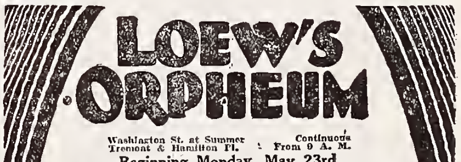
Some pictures carry little with which to make appeal. They follow conventional lines and a sales talk would look so much like the talk on scores of other stories that there would be no ticket-buying conviction. In such a case it is better to trust to a good cut and slide on the conventional story. But where there really is something to say: where the different story can be argued, it is better vending to talk about the story after interest has been gained with a cut, and the Century follows this procedure.

Using a heavy border compels the cropping of the cut on the right, but probably this will not be noticed by the average reader. It will look to him as though the drawing had been made that way on purpose. It does not spoil the effect and it does give additional space for the type, since to permit the seal to run fully rounded would have cut off an em or two from the type measure since the entire cut would have been pushed over.

Some agents probably would have run full measure on the first six lines, filling in that white space above the man's head, and in doing this they would have hurt the entire space. That little patch of white is much more valuable as it stands than it would have been covered with type. It not only gives better display to the cut, but it has a display value of its own and, moreover, gives a straight run to the type instead of an indent.

One More Example of Nice Boston Display

Here is another advertisement from a Loew theatre in Boston, the Orpheum. This is seventy lines, or a five-inch drop, but a rather full program is given in the comparatively small space.


LOEW'S ORPHEUM
Washington St. at Summer
Tremont & Hamilton Pl.
Continuous From 9 A. M.
Beginning Monday, May 23rd
Lon Chaney
IN "MR. WU"
WITH
RENEE ADOREE—LOUISE DRESSER—RALPH FORBES
A Metro-Goldwyn-Mayer Picture
LOEW'S SUPER VAUDEVILLE
IRENE FRANKLIN
The Famous Red-Head in a Cycle of New and Old Melodies
JERRY JARNAGIN at the Piano
Other Star Acts
Charles Hector's and Karle Rohde's
ORCHESTRAS
Choniere at The Mighty Organ
Opening to 12:30 25c 12:30 to 5:30 35c 5:30 to Closing 50c
TODAY
Doors Open 2:30
Wm. Haines in "Slide Kelly, Slide," Al Herman, Perley Stevens and His Broadcasting Band, Big Vaudeville Show.
Monday Night—Black Bottom-Charleston Contest for Girls. Cash Prizes.

ANOTHER FROM BOSTON

Here the attractor is a portion of an oval. This had to be hand drawn since rule is not available, but a single side can be made and repeated where economy of drawing is desirable, though this does not appear to have been done here. Giving the design the entire job of getting attention leaves the central space clear for the type, and intelligent use has been made of this opportunity.

Prizes for Penmen

Pupils in the grade schools of Sandusky, Ohio, literally wrote their own passes to Michael Strogoff at the Star Theatre. They wrote "Michael Strogoff was the brave courier of the Czar" ten times, and the eighteen best examples drew ticket prizes offered by one of the newspapers. The other paper offered prizes for the longest list of words made up from the letters of the title.

Beauty On Her Pedestal

PAULINE STARKE suffers beautifully. That is, she looks beautiful when she suffers. Lars Hansen looks worried. The scene is from M-G-M's "Captain Salvation."

LA Donna Dolores. In an old mission garden, Dolores Costello finds a perfect setting for her beauty. Scene from Warner's "In Old San Francisco."

AUDREY FERRIS, a promising newcomer, has been signed by Warner Bros. Under a long-term contract, her first role will be leadying lady to George Jessel.

ONE of the reasons why the world moves. The soft beauty of Marion MacDonald on the pedestal where it belongs. She is making hearts beat faster at Pathe.

BARBARA WORTH plays opposite Reginald Denny in Universal's "Fast and Furious."

JACQUELINE LOGAN scans the horizon for a squall in Columbia's "The Blood Ship."

LILLIAN GILMORE, the 17-year-old daughter of Barney Gilmore, is playing in F. B. O.'s "The Mojave Kid."

OLIVE BORDEN registers allure in "The Joy Girl." And how she registers.

Through the Box-Office Window

Reviewers' Views On Feature Films

Edited by C. S. Sewell

"The Way of All Flesh"

Emil Jannings Offers Composite of Other Roles In His First American-Made Tragedy Production

FOR HIS FIRST American-made picture, Emil Jannings is presented in what probably is a rather liberal adaptation of the story by Perley Poore Sheehan, selected for its character study rather than its dramatic value; not so much that the dramatic moments are lacking, as they are spread too thinly. Yet it is probable that the production will find ready audience acceptance, for the character work is done with Jannings' accustomed skill, and the vehicle certainly gives him every opportunity to demonstrate his protean powers, for he is seen in three distinct characterizations. Interest in the man outweights the lack of continual story thrust. It may even be argued that with the average audience lack of plot makes for interest since it gives wider scope to the character development. The thinking spectator, however, will regret that the story does not at least reach the standard of the German works. Artistically Jannings is a sacrifice to the Hollywood theory that its producers know best what the public wants.

The opening sequence shows the home and business life of August Schiller, proud parent of six children, a loving father, a tender husband and a substantial business man; cashier in the Germania Bank. The character is not unlike that of the doorman in "The Last Laugh," with the same smug content in pride of place. It is a cleverly drawn picture of the home life of a German-American from the morning ablutions to the evening at the bowling club.

Then August is sent to Chicago to realize on some of the bank's securities. He is vamped on the train, and is so completely dominated by the cheap girl of the dives that he even sacrifices his ample beard as the price of a party, which starts in an amusement park and winds up in the dingy room of a transient hotel, where August, still half-sodden with result of his debauch, comes to the realization that he has been recreant to his trust. He goes back to the dive to reclaim his own, is felled by a chair and taken to the railroad tracks. One of the thugs has pocketed all his valuables and is about to decamp when August revives and struggles to regain his property. A train rushes by and the man falls under the grinding wheels.

Three days later August reads that the body is supposed to be his and decides to stay submerged. Years later, still down and out, he hears his son, now a famous violinist and is drawn to the home to witness the Christmas feast. He is driven off and goes slowly down the street into the obscurity whence he briefly emerged as the picture ends.

In all three phases Jannings is artistic in the extreme, though both "The Last Laugh" and "Variety" are strongly suggested in his work. As the banker he is once more the carriage opener of the first, while in his brief orgy he is more suggestive of Boss in "Variety." The third stage suggests both plays, and yet this is a new and distinct character, played with the delicately certain touch of the artist in emotions. Belle Bennett, as his wife, also demonstrates her ability in this line, for the change from the young to the old woman is complete and convincing. Phyllis Haver, as the vamp, does some real acting.

The pathos is piled rather too heavily at the close to be artistic, but will appeal to the less thoughtful, and the same persons probably will appreciate the intrusion of the Smith Brothers gag into the usually good sub-titles. The direction is excellent and there are innumerable bits of clever business and trick shots rightly employed, though the use of the feet alone to express emotion is a little overdone. Victor Fleming seems to have caught the European idea of using trick shooting to enhance effect rather than merely as a curio effect, and he has given life, if not much movement to the story. The picture should enjoy a profitable career.

Adolph Zukor and Jesse L. Lasky Present
Emil Jannings in
"The Way of All Flesh"
With Belle Bennett and Phyllis Haver
Directed by Victor Fleming
A Paramount Picture
CAST:

August Schiller	**Emil Jannings**
Mrs. Schiller	**Belle Benneett**
Mayme	**Phyllis Haver**
August Junior	**Donald Keith**
Tough	**Fred Kohler**

Length—8,486 Feet

August, model husband and father, is ensnared by Mayme, a worldly woman, and is reported dead. Stunned by disgrace, he does not return home, but gets a job, and years later, looking in at window of his own home is gladdened at the sight of his wife and happy children. Gripping human drama.

"Captain Salvation"

Lars Hanson and Pauline Starke in Gripping Drama of Founding of the First Gospel Ship

Metro-Goldwyn-Mayer Present
"Captain Salvation"
With Lars Hanson and Pauline Starke
Directed by John S. Robertson
Based on novel by Frederick W. Wallace
CAST:

Anson Campbell	**Lars Hanson**
Mary Phillips	**Marceline Day**
Bess Morgan	**Pauline Starke**
Captain	**Ernest Torrence**
Zeke	**George Fawcett**
Peter Campbell	**Sam DeGrasse**
Nathan Phillips	**Jay Hunt**
Old Salt	**James Marcus**
Mrs. Snifty	**Flora Finch**
Mrs. Bellows	**Eugenia Forde**
Mrs. Buxom	**Eugenia Besserer**

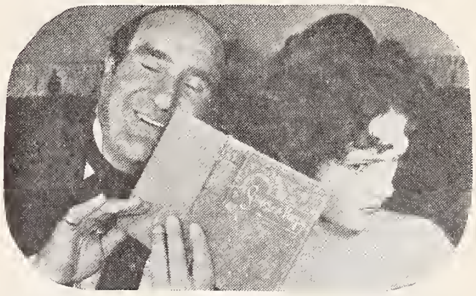
Length—7,395 Feet

Although his heart it with the sea, Anson studies for ministry. When the villagers scorn a sinful woman he aids her and both sail on a convict ship. She keeps her promise to Anson and when the captain attacks her, kills herself. This brings Anson back to faith and he starts the first gospel ship. Returning home, he weds his sweetheart, Mary. Powerful stirring drama of the sea and of conflict between faith and bigotry.

AROUND WHAT IS DESCRIBED as the story of the founding of the first Gospel Ship, Metro-Goldwyn-Mayer is offering in "Captain Salvation," a John S. Robertson production for Cosmopolitan, a gripping dramatic story of the ministry and the sea.

The central character is a young minister portrayed by Lars Hanson who created a like role in "The Scarlet Letter" and there are other points of similarity between the two pictures for the young preacher champions a woman who has sinned, taking the broader and more human view of Christianity as opposed to the strait-laced attitude of the Puritanical inhabitants of the small New England village of a past century.

There is a pleasing light-heartedness to the earlier reels, for the hero is more fond of the sea than he is of his calling, but with the appearance of the sinful woman in the little village, there unfolds a sombre drama of the fight between faith and bigotry in the depressing atmosphere of a convict ship where the hero sinks lower and lower while the woman, steadfast in her promise not to return to her old life, kills herself when she can no longer resist the brutal captain's advances.



Director Robertson has directed this climax in a masterful manner. The scene where the dying woman asks the minister to pray, his struggle with himself, the re-birth of his own faith and the effect on the hardened convicts is tense, gripping, emotional drama. Then follows a series of stirring melodramatic thrill when the hero attacks the captain and they climb the rigging and fight to a finish at the top of a mast. This is the most exciting and best handled situation of its kind that we have ever seen.

While Marceline Day has the leading romantic role, she is far overshadowed by

(Continued on page 48)

"The Sunset Derby"

Hero's Fight Against Cowardice Gives Extra Punch to an Exciting Race-Track Melodrama

First National Pictures, Inc., Presents
"The Sunset Derby"
With Mary Astor and William Collier, Jr.
Based on story by William Dudley Pelley
Directed by Albert Rogell

CAST:

Mollie Gibson	**Mary Astor**
Jimmy Burke	**William Collier, Jr.**
Sam Gibson	**Ralph Lewis**
Mike	**David Kirby**
McTeague	**Lionel Belmore**
Bobby	**Burt Ross**
David	**Henry Barrows**
Peddler	**Michael Visaroff**

Length—5,000 Feet

Jimmy, star jockey, captivated by Mollie's eyes, rides her horse in a race but is thrown and injured. Losing his nerve, he coaches a kid, but at the last minute he overcomes his fear, rides the horse to victory in the handicap and wins Mollie. Human-interest racing melodrama.

RACE TRACK MELODRAMAS are a distinct type of entertainment that in the main follow along well-grooved lines working up to the big climax in which the hero not only wins the race but the girl as well. In writing stories of this type authors strive to retain the characteristic punch elements and at the same time create new interest by varying the situations that motivate the big scene.

In the case of "The Sunset Derby," a First National production featuring Mary Astor and William Collier, Jr., there are several minor changes from the usual formulas, the main one being the absence of any villain who seeks to stop the race. Instead, the dramatic punch is supplied by the fact that the hero is faced with the situation where he has to fight against his own cowardice caused by a severe fall in a previous race. This introduces a good human-interest touch and Director Al Rogell has handled the situation so that unusual suspense is developed. There is a pleasing little romance between the jockey and the village girl, with humorous comedy touches and character bits and capable direction and good acting hold the interest so that "The Sunset Derby" ranks well up in the list of racing pictures as an audience attraction.

Mary Astor is charming as the girl and William Collier gives a competent portrayal of the jockey, the scenes where he shows a yellow streak being especially well acted. Ralph Lewis in the minor role of the girl's father gives one of his characteristic well-handled portrayals.

"The Little Firebrand"

Edith Thornton Featured in Comedy Based on Bachelor's Efforts to Tame a Vivacious Girl

EDITH THORNTON has the featured role in "The Little Firebrand," a comedy released by Pathe, which is built around the idea of a bachelor's attempt to lay down strict rules of conduct for a vivacious and self-willed young woman whose father was unable to manage her.

Of course, the story ends with the marriage of the bachelor and the girl and the realization of the man that he tackled an impossible job. While the idea of this comedy is not new, it has good possibilities for lively and mirth-provoking entertainment, which has been only partially realized. This seems due in a large measure to the fact that the action is considerably drawn out and not enough comedy complication provided to keep up a fast pace for the allotted. footage. There are, however, a number of amusing moments, with one clever situation in which the hero nicely turns the tables when the villain tries to win the girl by compromising her, so altogether "The Little Firebrand" results in fairly pleasing entertainment.

Miss Thornton gives a vivacious and spirited performance and meets the demands of the role. The length of her dresses would indicate that the picture was made some time ago. Lou Tellegen is satisfactory as the bachelor and Eddie Phillips makes an effective villain.

Pathe Presents
"The Little Firebrand"
With Edith Thornton
Directed by Charles Hutchison

CAST:

Dorothy Jackson	**Edith Thornton**
Godfrey Jackson	**George Fawcett**
Harley	**Lou Tellegen**
William	**Eddie Phillips**
Miss Smyth	**Joan Standing**
Tubby	**Lincoln Stedman**
Maid	**Helen Crawford**
Butler	**Ben Walker**

Length—4,615 Feet

Dorothy, pampered and lively girl, is piqued when her guardian, Godfrey, refuses to marry her, but a villainous plot of her friend, Billy, causes Godfrey to marry her to save her reputation and an auto accident throws them into each others arms. Vivacious comedy drama.

"The Great Mail Robbery"

Marine Guard for the Mails Furnishes Idea For Exceptionally Entertaining Melodrama

Joseph P. Kennedy Presents
"The Great Mail Robbery"
With Theodore Von Eltz and Lee Shumway
Directed by George B. Seitz
An F B O Picture

CAST:

Lt. Macready	**Theodore Von Eltz**
Sgt. Smith	**Frank Nelson**
Laura	**Jeanne Morgan**
Howard	**Lee Shumway**
Davis	**Dewitt Jennings**
Sheriff	**Nelson McDowell**
Sally	**Yvonne Howell**

Length—6,504 Feet

Ordered to a junction point with his troop to help guard the mails, Lt. Macready learns of a big attack on a mail train by a gang and, with his troops, airplanes, tear gas, etc., finally captures the gang and reveals that Howard, apparently a crook, is a Marine captain. Howard wins Laura, who has stood by him. Thrilling melodrama.

USING A STORY WRITTEN and adapted by Peter Milne, Director George B. Seitz has produced for F. B. O. "The Great Mail Robbery," a corking good action melodrama that looks like a capital box-office attraction.

The timely idea of the marines guarding the U. S. Mails furnishes the keynote and around this has been constructed a story in which there is good human interest, genuine surprise twists and a thrill climax that is exciting enough for a super-special, in which a whole company of marines, a fleet or aeroplanes, a railroad train, and finally a generous shower of tear gas are all called into play to capture a big gang of mail bandits and rescue the girl. This climax is a humdinger.

The story shows excellent construction with the interest continually mounting. Unexpected twists lift the picture out of the usual run of plots of this type and materially increase the dramatic values. The supposed villain in a logical and satisfactory manner turns out to be the hero, a marine corps officer posing as a crook while a seemingly respectable citizen is revealed as the master-mind of the crooks. This idea is not new but the punch comes in the way it is handled.

"Captain Salvation"

(Continued from page 47)

Pauline Starke, as the woman who sinned, who gives a remarkably effective performance. Lars Hanson gives a sincere and effective performance as the minister but is inclined to overact the role. Ernest Torrence's portrayal of the suave but brutal captain of the convict ship could not be bettered.

Patrons who like powerful gripping drama will find it in "Captain Salvation."

Straight from the Shoulder Reports

Exhibition Information Direct from the Box-Office to You

Edited by A. Van Buren Powell

F. B. O.

FLAMING WATERS. This turned out to be a pretty fair picture. Several real thrills. A little too much of the mother stuff in it. This is a good program picture but not a special. Sunday O. K. Draw small town and country class. Admission 10-25-35. H. V. Ritter, McDonald Theatre, McDonald, Kansas.

HER FATHER SAID NO. Featured cast. Silly and nothing to it. Failed to please a Saturday night crowd. Was disappointed in this as well as my patrons. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

MAGIC GARDEN. Star cast. This is a very beautiful picture and one that will please the better class. However, not much action; but better than a lot of the so-called specials. People liked this one. Appeal 90 per cent. Special yes. Admission 10-30. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

MOTHER. Star, Belle Bennett. Here is a good picture; but for me a total loss. Did not take in expenses. Tone good, appeal fair. Sunday, special yes. Draw farming, town class, town 600. Admission 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

MOULDERS OF MEN. This was very good. Tone good, appeal 100 per cent. Sunday, special yes. Draw farming and resort classes, town 300. Admission 15-25. J. J. Parker, Cozy Theatre (200 seats), Merom, Indiana.

OUT OF THE WEST. Star, Tom Tyler. A fair western, with not much western in it, but a real good cast. Frankie Darro is the star and he is worth it, as he is a real actor. Tone, appeal good. Sunday yes, special no. Draw working class, city 13,500. Admission 10-20. G. M. Bertling, Favorite Theatre (160 seats), Piqua, Ohio.

ROSE OF THE TENEMENTS. Star, Shirley Mason. An old one but good one. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

First National

ELLA CINDERS. Star, Colleen Moore. Good picture, tone and appeal ditto. Sunday yes, special no. Draw farming, merchant classes, town 1,650 widely scattered. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

LADY IN ERMINE. Star, Corinne Griffith. A big flop. Thought that Three Hours was rotten here but this one worse. It's a joke to have to foist such pictures as this on the public. This star has made so many bad ones lately that we cannot get them in on her productions. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

McFADDEN'S FLATS. Here is a real good comedy picture that you can boost up to the skies. First National pictures always take here and I find they are good people to deal with. Play this and boost it. Tone, appeal excellent. Sunday, special yes. Draw miners and railroad class, town 3,000. Admission 10-35. Giles Master, Strand Theatre (700 seats), Gallup, New Mexico.

PERFECT FLAPPER. Star, Colleen Moore. Here is another old picture that will never spoil by age. Contains a good moral for the young folks of today. Syd Chaplin furnishes most of the laughs. Tone good, appeal 100 per cent. Sunday no, special yes (if not too old). Draw from farming community, 450. Admission 10-25. George Fleischman, Paramount Theatre (200 seats), La Jara, Colorado.

H. H. Hedberg, one of us, named us Our Gang to typify the fraternal, good-will, stick-together spirit that governs our sending of dependable reports on pictures we have played.

Playing fair by picture and producer, aiming to help each other and you, we will be very glad to have your tips as an earnest of your wish to help us and be one of us.

OUR GANG.

PRINCE OF TEMPTERS. Star, Ben Lyon. Here absolutely rotten: you will have plenty of walkouts on this one. I have my first one yet to play from this fellow that has made a hit. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

SOMEWHERE IN SONORA. Star, Ken Maynard. This is a good Maynard subject that my Saturdav crowds liked fine. Maynard is about as good as Mix now at the box office and my people like this star fine. Ideal Saturday picture for small towns. Appeal 85 per cent. No as special. Admission 10-30. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

SPORTING LOVER. Star, Conway Tearle. Fell off, not good. Too slow and Tearle should not be in those kind of stories. Poor attendance. Draw neightborhood class, city 90,000. Admission 10-20. Charles Epler, New Allen Theatre (600 seats), Allentown, Pennsylvania.

TRAMP, TRAMP, TRAMP. Star, Harry Langdon. As for all the panning that this picture has received, I don't think that it deserves it. Nothing to crack your head about, of course, but a lot of fun, well enjoyed by my audiences. Good comments. Tone, appeal good. Sunday yes, special no. Draw general class, town 2,200. Admission 10-25. A. F. Jenkins Community Theatre, David City, Nebraska.

Fox

CANYON OF LIGHT. Star, Tom Mix. Five reels of the usual Mix action. Appeal good. Sunday, special no. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

CRADLE SNATCHERS. Star, Louise Fazenda. A rip-roaring farce comedy of married people. Too spicy, maybe, for the small towner. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

DESERT VALLEY. Star, Buck Jones. A good average western. Buck is certainly a great rider and most of his pictures have good and clean comedy. Keep up the good work, Buck. Tone O. K., good appeal. Sunday yes, special no. Draw all classes, town 3,000. Admission 15-25. T. L. Barnett, Finn's Theatre (525 seats), Jewett City, Connecticut.

FAMILY UPSTAIRS. Star, Virginia Valli. This is a good one. Boost it and you won't be sorry. Should take any place. Tone good, appeal great. Sunday yes, special hardly. Draw town and farming class, town 600. Admission 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

FIGHTING BUCKAROO. Star, Buck Jones. Jones is certainly forging ahead in the western game. He outshines any but Mix in this action picture and a house that uses thrillers to advantage needs it. Tone fair, appeal 85 per cent. Sunday, special no. Draw all classes, town 3,500. Admission 15-30. Henry W. Nauman, Moose Theatre (500 seats), Elizabethtown, Pennsylvania.

FLYING HORSEMAN. Star, Buck Jones. A good picture. Pleased the grown-ups and kiddies alike. A very satisfactory program picture. Tone O. K. Appeal 70 per cent. Special no. Draw from small town. Guy C. Sawyer, Town Hall, Chester, Vermont.

HONESTY THE BEST POLICY. Stars, Pauline Starke, Johnny Walker. A program picture with a peculiar angle. Some of the comedy scenes are uproarious, while the whole becomes a bit tedious. A broad burlesque on so-called "true story" magazines forms the basis of the plot. Tone fair, appeal 85 per cent. Sunday, special no. Draw all classes, town 3,500. Admission 15-30, Henry W. Nauman, Moose Theatre (500 seats), Elizabethtown, Pennsylvania.

LAST TRAIL. Star, Tom Mix. I cannot give this picture enough praise, because it broke all my house records. Tom Mix is a good bet here and I am glad that I have all his pictures for this year bought. James Elliot, Grand Theatre, Tassel (pop. 804), Minnesota.

MIDNIGHT KISS. Star, Janet Gaynor. This is a good little home life picture. All of the actors deserve credit; they sure got the most out of their parts. I would say book and boost it. Tone, appeal good. Sunday yes, special no. Draw town and farming class, town 600. Admission 10-30. Henry W. Batchelder, Galt Theatre (175 seats), Galt, California.

RUSTLING FOR CUPID. Star, George O'Brien. Peter B. Kyne as a "name" insures good box office receipts, as his comedy dramas are all good. This one, with a clever cast and well directed, is no exception and should pull fine. Title is a bit weak. Tone fair, appeal 90 per cent. Sunday, special no. Draw all classes, town 3,500. Admission 15-30. Henry W. Nauman, Moose Theatre (500 seats), Elizabethtown, Pennsylvania.

SILVER TREASURE. Star, George O'Brien. Joseph Conrad novel, whipped into very enjoyable South Sea drama. Should play to advantage in almost any house. Appeal 90 per cent. Special no. Draw all classes, town 3,500. Admission 15-30. Henry W. Nauman, Moose Theatre, Elizabethtown, Pennsylvania.

A TRIP TO CHINATOWN. Star, Earle Foxe. An oddity in type and an entirely entertaining comedy drama. Two-reel thriller or western should be used to balance a program. Tone fair, appeal 85 per cent. Sunday, special no. Draw all classes, town 3,500. Admission 15-30. Henry W. Nauman, Moose Theatre (500 seats), Elizabethtown, Pennsylvania.

WHISPERING SAGE. (5 reels). Star, Buck Jones. A splendid picture with Buck doing excellent work. Appeal good. Sunday yes. R. A. Preuss, Arvada, Theatre, Arvada, Colorado.

WHISPERING WIRES. Star, Anita Stewart. Very good mystery show. Well liked: good comments. Tone, appeal good. Sunday, special no. Draw general class, town 2,000. Admission 10-25. A. F. Jenkins, Community Theatre, David City, Nebraska.

Metro-Goldwyn

CALIFORNIA. A good western with some historic interest. Draw from city 10,000. H. V. Smoots, Vine Theatre, Mount Vernon, Ohio.

CAPTAIN SALVATION. Star, Lars Hanson. A melodrama of the sea. Heavy and grewsome. Didn't please. Tone bad, appeal only fair. Sunday, special no. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

WOMANPOWER. Star, Ralph Graves. A nice little picture and well acted. Tone good, appeal fair. Sunday yes, special no. Draw town and farming class, town 600. Admission 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

FAUST. Star, Emil Jannings. This is a great picture, but not for the small towns. I had no turnout either night. Tone good, appeal poor here. Sunday yes, special yes (with regard to above). Draw town and farming class, town 600. Admission 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

FRISCO SALLY LEVY. Star, Sally O'Neil. A good, clean family picture. Splendid cast with Miss O'Neil. Poor paper. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

LOVERS. This one was good. H. V. Smoots, Vine Theatre, Mount Vernon, Ohio.

MIKE. Star, Sally O'Neil. A good comedy. Charley Murray is his own self in this. Laughs were plenty and prolonged. Too bad it has such a poor title. Tone O. K. Appeal 80 per cent. Sunday yes, special no. Draw small town patrons. Guy C. Sawyer, Town Hall, Chester, Vermont.

MR. WU. Star, Lon Chaney. I really believe the public is tired of Chaney in his make-up roles. Why not put him in more pictures like Tell It to the Marines. This one proved about fifty per cent. Tone O. K. Sunday yes, special no. Draw town, country class, town 1,200. Admission 10-25. C. R. Seff, New Radio Theatre (250 seats), Correctionville, Iowa.

RED MILL. Star, Marion Davies. Quite a nice little picture but not a special. Some good comedy scenes. If you can buy it right, run it. Tone good, appeal fair. Sunday yes, special no. Draw farming and town class, town 600. Admission 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

ROOKIES. Stars, George K. Arthur, Karl Dane. The best box office attraction of the year. H. V. Smoots, Vine Theatre, Mount Vernon, Ohio.

TAXI DANCER. Star, Joan Crawford. Not so good for the small town. Too fast and snappy. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

TELL IT TO THE MARINES. Star, William Haines. Very good picture but nothing startling. Tied up with the Legion and made a little money, the first in a long time on M-G-M specials. They told me they had to charge me more for this picture, as a percentage went to the U. S. Marines: I don't see why the Marines wanted any more than the good advertising they got in this picture: I suppose it was the same old line. Tone good, appeal 70 per cent. Sunday, special yes. H. L. Beudon, Grand Theatre, Port Allegany, Pennsylvania.

TEMPTRESS. Star, Greta Garbo. This was one of the best pictures we have ever shown; in fact it has everything, stars, acting, sets, action, thrills. Advertise it strong; it will please a hundred per cent. Draw town, country class, town 1,200. Admission 10-25. C. R. Seff, New Radio Theatre (250 seats), Correctionville, Iowa.

VALLEY OF HELL. Star, Francis McDonald. An action, never-let-up picture of the woolly west. They liked it here. Appeal good. Sunday, special no. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

VALLEY OF HELL. Star, Francis McDonald. A good outdoor picture. Worth seeing. Tone good, appeal fair. Sunday yes, special no. Draw farming, merchant classes, town 1,650 widely scattered. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

WAR PAINT.—Star, Tim McCoy. The first of Metro's westerns went over well. Photography very clear. Many favorable comments. Draw small town patrons. Guy C. Sawyer, Town Hall, Chester, Vermont.

A scene from "The Clown," a Columbia picture. Dorothy Revier is peeved about something and William V. Mong is not in a good humor.

WAR PAINT. A good western story, but not a feature. Tone good, appeal fair. Sunday yes, special no. Draw farm and merchant class, town 1,650 widely scattered. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

Gotham

FINAL EXTRA. Picture went over big and pleased everyone. Good story; well directed. Tone, appeal good. Sunday yes, special no. Draw big city neighborhood class. L. R. Markum, Ritz Theatre, Indianapolis, Indiana.

Paramount

ARIZONA BOUND. Star, Gary Cooper. Story good but very little attention paid to details. A hurry-up job: result, only a program picture. Very rough for us. Played two days. Lost money. Draw farming, merchant classes, town 1,650 widely scattered. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

BLIND GODDESS. Star cast. Here is a special, to my way of thinking, with a cast that will knock them cold. I wish half of the specials were as good. This is something a little different. a picture that holds your interest from beginning to finish and one that's as clean as a pin. I think it's a two-day picture for a small town, as people will talk about it. Sorry to hear that Holt has left Paramount, as he took well here. H. L. Beudon, Grand Theatre, Port Allegany, Pennsylvania.

CASEY AT THE BAT. Star, Wallace Beery. A good comedy but Beery better get back with Raymond Hatton or we won't want any more. Can't say much. Didn't draw at all, not funny either. Tone poor, appeal 50 per cent. Sunday, special no. Draw neighborhood class, city 90,000. Admission 10-20. Charles Epler, New Allen Theatre (600 seats), Allentown, Pennsylvania.

EVENING CLOTHES. Star, Adolphe Menjou. This was just fair. H. V. Smoots, Vine Theatre, Mount Vernon, Ohio.

KISS IN A TAXI. Star, Bebe Daniels. I thought this was a dandy little comedy, but for some unknown reason Bebe didn't draw here and business was off a lot. Tone O. K. Appeal fair. Sunday yes, special no. Draw all classes, town 3,000. Admission 15-25. T. L. Barnett, Finn's Theatre (525 seats), Jewett City, Connecticut.

KNOCKOUT REILLY. Star, Richard Dix. This one is the best Dix has made in a long time. Comes near pleasing them all as much as any Dix picture we have ever had. Tone O. K. Appeal very good. Sunday yes, special no. Draw town and country class, town 1,200. Admission 10-25. C. R. Seff, New Radio Theatre (250 seats), Correctionville, Iowa.

MYSTERIOUS RIDER. Star, Jack Holt. Another good Zane Grey western, up to the standard of the other stories by the same author. These are what I call good, high class westerns which should please anybody. Tone O. K. Appeal good. Sunday yes, special no. Draw all classes, town 3,000. Admission 15-25. T. L. Barnett, Finn's Theatre (525 seats), Jewett City, Connecticut.

PATHS TO PARADISE. Star, Raymond Griffith. This is a very good picture. You don't need to have any music with this show, as the people laugh so loud that you can't hear the music. Don't be afraid to step on the advertising. The picture will back you up. Tone O. K. Appeal 90 per cent. Sunday yes, special no. Draw all classes, town 431. Admission 10-35. R. N. Rounds, Scenic Theatre (180 seats), Kodoka, South Dakota.

ROUGH HOUSE ROSIE. Star, Clara Bow. Another money maker for the exhibitor, but it's not another It. Good entertainment, with Clara doing exceptionally fine work. Tone, appeal good. Sunday, special yes. Reed Howes, leading man, is the razzberries, especially to play opposite youthful, peppy Miss Bow. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

ROUGH HOUSE ROSIE. Star, Clara Bow. Here is a corking good little story; without a doubt one of the best pictures Miss Bow has made. It gives her a part that seems exactly suited to her. Into this little story Miss Bow brings all her cute personality, bobbed hair and cunning facial expressions. Tone good, Sunday yes. Draw general class, city 398,000. James D. Kennedy. Apollo Theatre (1,100 seats), Indianapolis, Indiana.

SPECIAL DELIVERY. Star, Eddie Cantor. Didn't do the business I thought it would. Liked by the majority. Few kickers. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

SPECIAL DELIVERY. Star, Eddie Cantor. This was good, but not up to expectations. H. V. Smoots, Vine Theatre, Mount Vernon, Ohio.

TIME TO LOVE. A good program picture. H. V. Smoots, Vine Theatre, Mount Vernon, Ohio.

TIPTOES. Star, Dorothy Gish. Terrible. Took it off after the matinee. H. V. Smoots, Vine Theatre, Mount Vernon, Ohio.

WHIRLWIND OF YOUTH. Star, Lois Moran. Too much lovey-dovey stuff in this young lady's pictures. She does not draw anything to speak of. Good picture of its kind and with all the mush in it, it's a clean one too. Poor appeal. Sunday, special

BETTER BUSINESS BUILDERS

not once or twice a month
but
EVERY WEEK

Make Patrons Feel They Are Guests and They Will Pay Another Visit

F. F. Proctor and his new 86th Street Theatre.

BACKSTAGE selling seats! Who'd have though it a few years back? Imagine an actor stepping through the stage door into a realm more like a fine home than a theatre! He can't help reacting to that class and comfort. And it puts the snap into his work that brings the crowds that departing patrons sell on your corking show.

B. B. B.

In his special feature this week on F. F. Proctor's Eighty-sixth Street theatre, E. W. Sargent, who sat in on the earliest Proctor houses, gives you some real business building slants.

Always seeing the way to better patronage, Mark A. Luescher of the Keith-Albee Vaudeville Exchange this week gives you invaluable tips on drilling and staff morale not alone from the safety angle but as business building necessities.

B. B. B.

Back of the Curtain Line there is a colorful, luring presentation by O. T. Taylor that will make patronage for small houses which can easily use it, as well as for the bigger stages.

B. B. B.

Right in line with the useful original presentation, Algiers, is a practical report on How We Put It On that offers a band novelty completely detailed and suited to any theatre that can use a band.

B. B. B.

Fired because he joined a union—yet a projectionist keeps on studying and progressing. Just one of the men who build bigger business for theatres by making of projection a real profession. No exhibitor can afford to neglect Better Projection back of this color sheet. F. H. Richardson packs it with pep for projectionists and that means money for the box office.

B. B. B.

Anything that builds business is interesting to the exhibitor—certainly better projection builds up patronage as surely as poor projection drives away the people. This week F. H. Richardson has more of his straightforward tips and talks to projection folks. As always, in Better Projection, back of this color sheet.

B. B. B.

Next week there will be still more business helps. They come to you back of the color sheet EVERY WEEK.

Get the Combination

Productions of quality usually reflect the use of Eastman Negative Film.

Specify prints on Eastman Positive and you get the combination that carries photographic quality through to the screen.

EASTMAN KODAK COMPANY
ROCHESTER, N.Y.

BETTER BUSINESS BUILDERS—EVERY WEEK

Backstage Gets the Break As Well As Patron in Proctor's Business Ace

A backstage bit of home atmosphere.

By EPES W. SARGENT

BACK in 1895 this writer was one of a small group of newspaper men invited to inspect the new Proctor's Pleasure Palace, F. F. Proctor's fourth New York theatre and the first to be built by himself. Designed to cater to the substantial German families, driven north from lower Second avenue, it offered a number of family features, reminiscent of the Fatherland. These included a rathskeller, where there was a stage for light entertainment, situated below the auditorium, and a Palm Garden on the street level, back of the stage.

The stage itself was provided with a fire curtain instead of a back wall, and it was planned so that this could be raised and the performance enjoyed by the patrons of the theatre part and the Palm Garden at the same time.

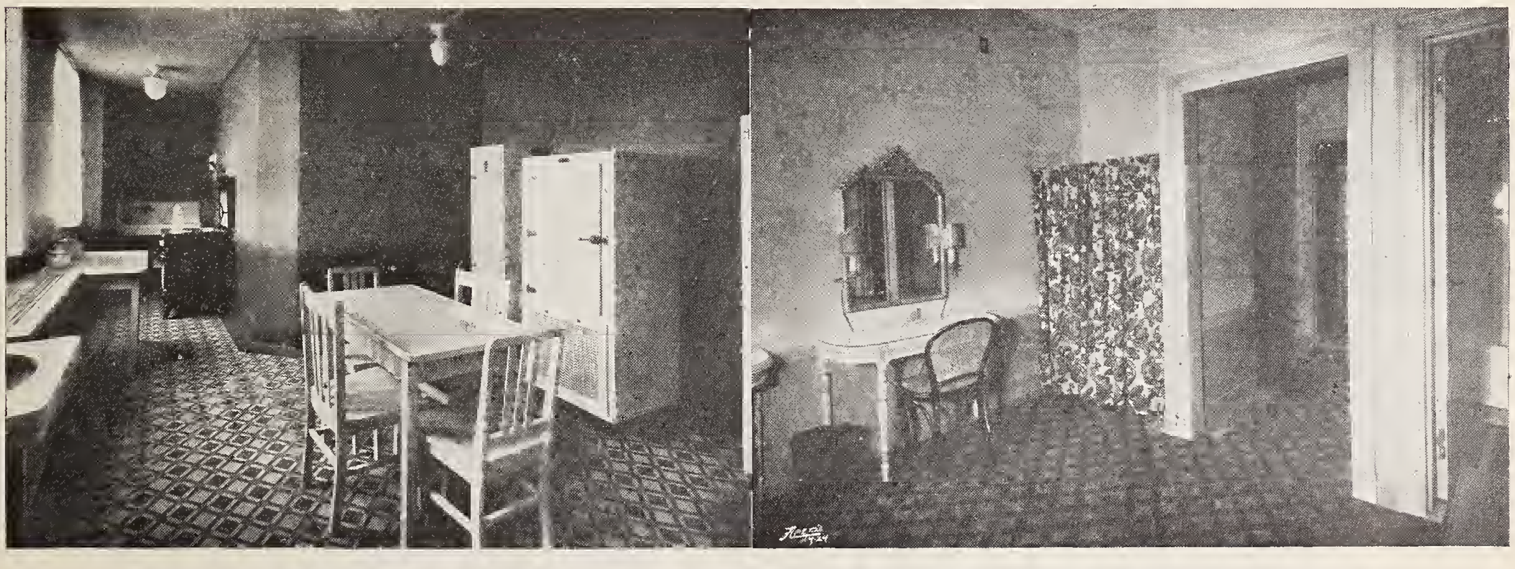
But even the "dumb acts" found it difficult to play to two audiences at once, the rathskeller could not compete with Terrace Garden, just across the street, and presently the kitchen and bar were closed while a little later the stage wall was bricked in and the Palm Garden became a separate institution. But the Palace itself long remained the outstanding "neighborhood" house, notable in a city where men marveled, only a year later, that Oscar Hammerstein should have the temerity to cross the "deadline" at Forty-second street and invade the unlighted areas of Longacre Square. Proctor's Pleasure Palace was virtually the only theatre between Forty-fifth street and One Hundred and Twenty-fifth street, and there were but three theatres in the Harlem district, not counting an upstairs burlesque house over the car stables.

The other day we had the pleasure of making a tour of the new Proctor's Eighty-sixth Street Theatre, at the corner of Lexington avenue, the very last word in neighborhood theatres and of an elegance that would have startled the Broadway theatregoer had it been in existence when the Pleasure Palace was new. To an old-timer the contrast was amazing.

The Eighty-sixth Street occupies the entire block to Eighty-seventh street, with a frontage of about 150 feet on Eighty-sixth street, which is one of the transverse "business" streets which cut modern New York into scores of localities, each more or less a miniature city within a city.

As with most of the Proctor houses, there are stores on the street and avenue with three stories of offices above, which yield a good income and materially reduce the overhead.

Because of the stores the lobby is small but



Does this kitchen look like a backstage feature, Yet that, and the splendidly comfortable dressing rooms, one of which is shown above, make the players make good—and that makes patrons come back.

ample, since the house capacity is 3,500 and there is need for standout room only on holidays. The lobby is in the center of the Eighty-sixth street front and leads directly into the narrow inner lobby, designed to shut out drafts, and so into the spacious foyer, rising through a well to above the mezzanine.

Marble stairways rise at either side to the mezzanine, from which the single balcony is approached, rising, in the modern style, to a pitch undreamed of in the old days.

The general color scheme is ivory and rose, picked out with gold, but so skillfully have the colors been blended that there is less the suggestion of dominant colors than the effect of a harmonious blending of many colors. The designing was personally done by E. F. Albee, who avoids the common fault of a too pronounced adherence to the basic colors.

The chief color suggestion comes from the rose brocaded walls, set off in cream paneling, but because cream and rose is the dominant note, it does not follow that these colors only are employed.

The mezzanine, of course, lies under the rear of the steeply pitched balcony, which is approached by aisles along either wall, a cross-aisle giving on the loges on one hand and the seats on the other.

Along the mezzanine are the retiring rooms for men and women, the former suggestive of the smoking room of a palatial steamer while the latter suite is in lighter colors. A rest and a cosmetic room, the latter supplied with individual tables, supplement the toilet provisions.

The main retiring rooms are below the auditorium. Here they not only occupy greater space but a women's smoking room has been added, which is shut off from the remainder of the suite. Here are a dozen make-up tables.

The auditorium is well-pitched, and the overstuffed chairs are far more comfortable than in the older Broadway houses. They are upholstered in fabric to match the walls, and are wide enough to contain an equally overstuffed patron.

Another Backstage Hit

In every phase this neighborhood theatre is a vast advance over the most elaborate of the Broadway theatres of fifteen years ago and of an elegance to be found in only one theatre back in the days when the Pleasure Palace was young, that exception being the then new Keith Theatre in Boston.

But it is backstage where the creative fancy has held the fullest sway, and it is almost impossible for an old-timer to realize that he really is backstage, once he is off the stage proper.

There are four tiers of dressing rooms, each room named for one of the cities in which there is a Proctor theatre, and the old-time "star" dressing room pales before the present elegance. Old-timers may recall the amazement of the players when it was known that Richard Mansfield had installed a bathtub in his dressing room in the old Garrick Theatre (renamed from Harrigan's), and would have blinked their eyes had the book told of a theatre in which each dressing room contained its private bath with a tub instead of a shower.

Each room contains a heavy rug and in each there are two well lighted make-up tables differing from those in the cosmetic rooms in the auditorium only in that these are done to match the color scheme of the room, which differs with each apartment. Easy chairs and a chaise lounge are found in all rooms.

All rooms are served by elevator, and on the top floor are three unique apartments. The first of these is a spacious kitchen, with an electric ice box, an electric stove with four hot plates and an oven, a well supplied kitchen cabinet and lockers for individual supplies.

It is not anticipated that the featured players will make much use of the kitchen, but rather that the girl acts may have a place where they can do their own catering, if they so desire.

Next door is a nursery for the children of the players. It is a gaily decorated apartment with tiny chairs and tables, and well stocked with toys. Even the toilet accessories are of a size to match, with wash basins only twenty inches instead of the usual three feet from the floor.

In the corner room is a pocket billiards table where the men can lounge and amuse themselves between shows. On the ground floor there is a reception room where the artists may receive callers in real comfort and where they may rest while waiting their call to the stage. One thing the old-timer notices is the velvet carpets in the hallways. It is a far cry back to the days when the elegance was confined strictly to the front of the house.

The dressing rooms are entirely shut off from the stage by soundproof doors.

The stage itself is thirty-four feet deep, with an opening fifty-three feet wide. Ample gridiron space provides for all the scenery that possibly could be required, and all is operated from the stage floor instead of the old-fashioned fly gallery.

The huge switchboard is of the pre-set system, and the last word in modern lighting.

Below the stage is the usual trap room, and off this is an animal room where dog and other acts may be housed, with a commodious washing tank.

Nearby is the engine room, with its oil-fed boilers and off this is a room from which the temperature of the house can be regulated. Against one wall is a tablet of about the same size and appearance of the inter-office telephone signal block, but pressure on the various buttons permits the engineer to ascertain the temperature in any part of the building. Temperature readings are taken at stated periods and these tables are turned in each night to show the day's record.

In summer the air is cooled before being piped to the mushrooms and ventilators, the air being drawn from the roof.

There is a three-room suite for the girl ushers, another suite for the men employees, and the usual music room for the orchestra, together with the usual offices for the repair man, electrician and other service men.

Although regarded as a neighborhood theatre, this is the last word in construction and offers the maximum of comfort and efficiency as well as elegance.

In the span of years there are but thirty-two years between the Pleasure Palace and the Eighty-sixth Street, but in point of elegance and comfort, the two houses stand centuries apart.

EDINBURG, TEXAS.—L. J. Mason, of McAllen, Texas, and Louis L. Dent, of Dallas, Texas, plan to erect theatre on South Closner Boulevard. Estimated cost, $90,000.

JONESBORO, ARK.—Preston Hatcher and W. M. Counsie have leased Grand Theatre and will remodel.

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BETTER BUSINESS BUILDERS—EVERY WEEK

Fire Drills Build Staff Morale And Create Impression That Is Good for Business

By MARK A. LUESCHER

General Director, Special Promotion Bureau, Keith-Albee Vaudeville Exchange

ONE of the most important phases of the operation and management of the modern theatre is but little known by the public. It is the maintenance of a "Safety Organization" in every perfectly conducted theatre. The idea and plan as applied to playhouses originated long ago and is by no means new, but it has been vastly improved with the splendid discipline and well drilled organizations now employed in modern theatres. The Messrs. Shubert, beginning with their first New York theatre—the old Herald Square—introduced a "fire-drill" among the employees and when I opened the New Amsterdam Theatre for A. L. Erlanger, the house employees were as conscientiously rehearsed as the stage chorus, to perform specific duties quickly and quietly in case of alarm.

It was at the great Hippodrome in its heyday, however, that I learned the most about the necessity and desirability of precaution against fire and fright. Here were 6,000 seats, all occupied twice daily, and largely by women and children in the afternoon, when Charles Dillingham was presenting his memorable spectacles at this big playhouse.

Ushers and attendants were never allowed to move rapidly. They were taught to go about leisurely. Here we also established a stationary sentinel, placed where all parts of the theatre were visible, to constantly watch the audience and not only look for disorder, but to anticipate the wishes of patrons. It was this official who in case of accident or some sudden outbreak, gave the signal to the staff to "stand by."

The first "Safety Committee" of which there is a record, was originated with the late B. F. Keith and his partner, E. F. Albee, the present president of the Keith-Albee Vaudeville Circuit, when they founded and began to expand this branch of entertainment in Boston over forty years ago.

The slogan of these pioneers in the then new form of theatrical entertainment was: "Courtesy, comfort and cleanliness." Probably that also was considered as a novel idea in those formative days, and Keith and Albee were proud of it, publish it, and, what is most important, carried it out to the ultimate limit.

But underneath all of the ambitious plans and progressive policies of these pioneers was the basic and most vital thought—"Safety First!" That motto, involving as it does, the most sacred and inescapable duty of a theatrical manager to his public, is now universally acknowledged and fulfilled by every capable and conscientious factor in the show business. Modern science has played a vital and permanent part in the realization of this motto of all good showmen—"Safety First," so that it has come to pass that all really modern theatres are fireproof, or practically so, and equipped with every device and facility for safe and speedy exit of the audiences, for the prevention of incipient blazes and for the instantaneous quenching of fires on the stage or in any part of the theatre.

MARK A. LUESCHER

But modern science has not yet devised a prevention or a cure of that strange and irrational, but very real, tendency of otherwise intelligent people to become stampeded, panic-stricken, hysterical at times, and in places where no real danger actually impends. That is one of the unsolved problems of what is called "mob psychology" and the history of the theatres of all countries show that, even in the old days before there were such things as fireproof buildings of steel, stone and concrete, there were more fatalities from panic than from injury or death by fire.

It was to forestall, control and prevent this impalpable, but always menacing, tendency of crowds to become panic-stricken, that the "Safety Committee" was experimented with in theatres of all classifications and is now one of the accepted and fixed essentials of all adequate theatrical managements.

This "Safety Committee" has for its chairman and commanding officer, the manager of the theatre. The members of the organization include the assistant manager, the treasurer. the musicians, the doormen, the ushers, the electricians, the stage manager, the carpenters, the property men, the engineer and his helpers, the call-boy and, in fact, every employee of the theatre backstage and throughout the auditorium and the front.

For instance, the chief usher immediately flashes the orchestra ushers, the balcony ushers, porters and matrons who take their stations at their appointed exits and are under direct charge of their head. The stage manager has under him the stage carpenter, property man, electrician and all other members of the backstage crews. The stage carpenter is responsible for the perfect functioning of skylights and releasing of the asbestos curtain. The duties of the property man are dressing room exits and sprinkler systems immediately started into operation. The electrician sticks to his switchboard to see that all exit and aisle lights are in condition as well as throwing on the house lights all over theatre. The assistant manager takes charge of the orchestra music, that is to see that music is played while the audience is making an exit to prevent panic and he also looks after the main entrance and engine room.

BETTER BUSINESS BUILDERS—EVERY WEEK

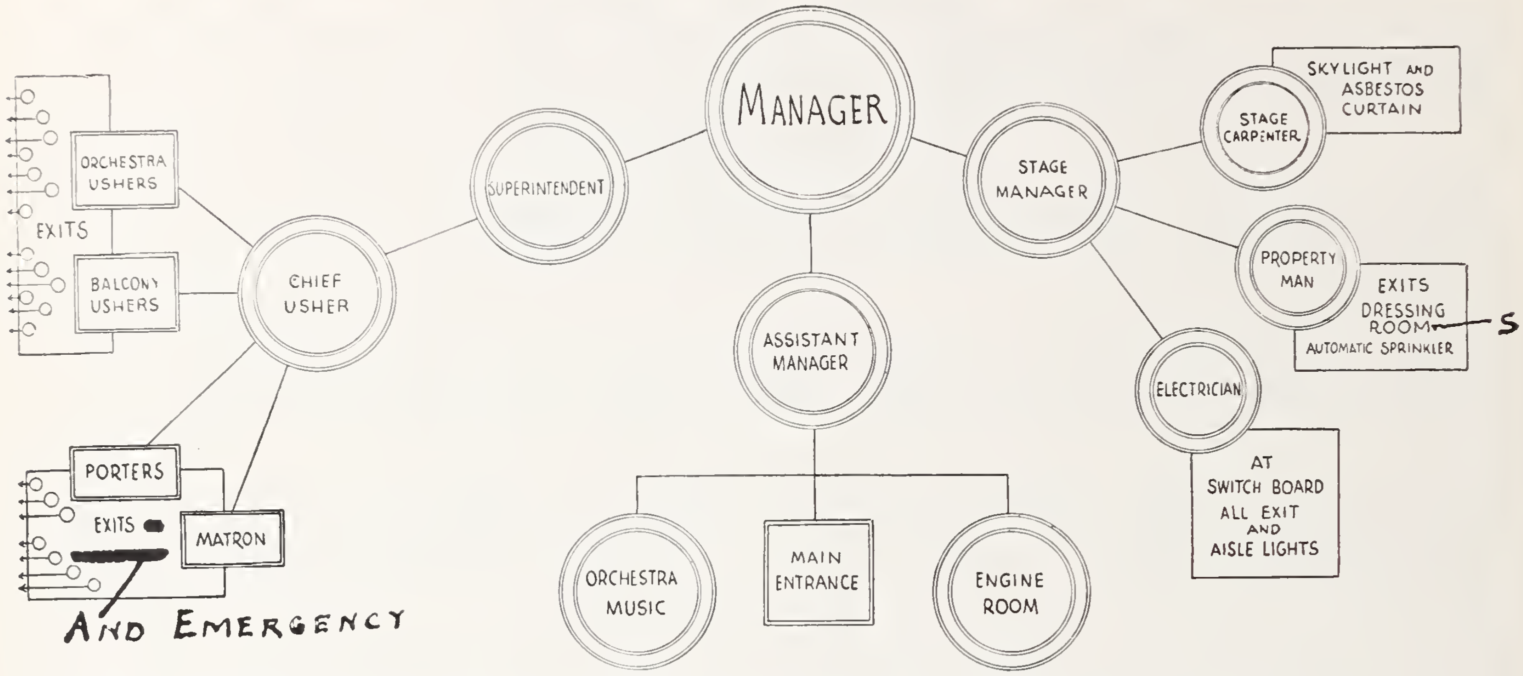

Chart showing how the Committee of Safety in all theatres of the Keith system is organized to function whenever the occasion arises. The system has its head and center in the office of the Manager and each member of the Committee is thoroughly drilled in the part he must take in an emergency to act for the safety of the audience within the theatre.

There is a code of signals, noiseless, unseen and unknown by the audience, that can be communicated to any individual or to the entire group, conveying a hint or a warning or an alarm. It is well known that a local, or incipient panic may result from the most insignificant cause. In a crowded audience the fainting of a woman may startle or frighten her neighbors. The head usher, or one of his lookouts, goes quietly to the ailing patron and assists her gently to the rest room. An argument, or confusion, may start a momentary disorder in any part of the audience. The same quiet and authoritative method is again followed. The "Safety Committee" is on the job.

Occasionally and for some unforeseen cause, the lights may go out all over the house. The orchestra leader and his musicians go on playing. They have lively music that allays fear and heartens the timid, and they can play it beautifully in the dark. They are trained, disciplined and rehearsed for just such emergencies. They're all members of the "Safety Committee."

No matter how trivial or how threatening an unusual incident or accident may arise in a rightly managed modern theatre, each and everyone of the employees knows what to do and what not to do on the instant.

Occasions arise when the manager deems it wise and prudent to dismiss the audience rapidly and safely. He knows, and all his employees know, that the strongest impulse of members of an audience is to pass out of the theatre through the same door by which he or she entered. Of course, on all New York City programs there is the warning: "Choose the nearest exit. Walk, do not run," etc. But when at long intervals an emergency arises in which it is desirable (and necessary) to leave the theatre as quickly and as easily as possible, the majority will head for and even struggle for the main entrance while the nearest, and therefore, safest exit may be within a few steps of them and comparatively vacant.

That's where one of the most important groups of the "Safety Committee"—the ushers—become most important, most valuable, most effective. They know exactly what to do and how to do it. They have rehearsed such an almost improbable incident scores of times when the theatre was empty. They do not shout or push the people, but by quiet gestures, and polite words, direct them towards the nearest exit. Once their captain—the head usher—has passed the signal with silent yet unmistakeable precision, each usher goes to his post according to the well-practised code. At once he becomes the embodiment of quiet assurance, calmness, courtesy and efficiency.

In the most recently perfected motion picture theatres of vast seating capacity requiring large corps of ushers and attendants, the "Safety Committee" system as outlined here, is carried yet further as to discipline and training. Some of these architecturally perfect picture theatres employ young officers from West Point or Annapolis to drill their small regiment of ushers whether they be boys or girls. Quickness, precision, obedience, grace and willingness in the discharge of their orders are inculcated as seriously and as thoroughly as in the drill-rooms of the academies.

The theatre-going public which has never had either need or opportunity to witness any of the maneuvers of the "Safety Committees" in their beautiful fireproof playhouses may read

(Continued on page 61)

BETTER EQUIPMENT MEANS BETTER BUSINESS
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Back of the Curtain Line

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"Algiers"

Another Taylor Idea That Can be Used as Prolog, Organ Scrim Novelty or Stage Band Presentation, for Small Theatres or Big Stages

IT is not difficult to visualize the possibilities of a presentation of Moorish atmosphere. Moorish architecture, mosaics of exquisite coloring and design; minarets and gilded domes; picturesque stairways and arched doorways, is particularly suited to stage settings.

Colorful and bizarre costumes of dancing girl and bedouin; harem inmate and sheik; slave and beggar, lend charm to a picturesque scene.

As an atmospheric prologue, or a scrim novelty, this idea could be worked up with local talent featuring oriental and acrobatic dancing. Or introduce stage band featuring oriental music and perhaps a dance number or two.

The suggestions offered herewith are of a general nature; that is, other features may be added or interpolated to meet the requirements of the individual producer.

THE ROUTINE—(Note: right and left from audience.) The beating of tom-toms and wail of a musette is heard as the drapes open on a high wall in the center of which is a large and two smaller gates. Musicians are sitting in front of the wall, right. The scene is in red side flood and beam of amber from spot shooting diagonally across the wall. The Arab music dies down and organist plays softly, "That Night in Araby." The distant cry of the muezzin calling moslem to prayer is heard. Lights dimming in front of the wall as glint of magenta illuminates the top of minaret which now becomes visible through the scrim gates. Red and blue up gradually behind wall, magenta to flood on minaret and dome. Moslems in prayer as the muezzin's cry of "Allah il Allah" is again heard. Organist segue introduction to "I'll Sing Thee Songs of Araby." Introduce singer. Green overhead spot. At finish of song amber flood up gradually in back. Organist segue, "By the Temple Gate." Dancing girls, in pink spot from right, come down steps from mosque. Scrim flies; pink spot from projection room picks up dancers coming through gates. Organist segue, "Dance Orientale" (G. Lubomersky), for oriental dance number. Other dances may be introduced here; also singers or bedouins in drill. At finish of turns the performers withdraw to platform—scrim down, muezzin's cry is heard, lights dim and out. Curtain.

So many splendid oriental musical compositions are available for use with additional dances or songs that it becomes difficult to name but a few, however, the following are particularly suited to this presentation:

"Allah's Holiday," 'L'Automme et L'Hiver," "Oriental Veil Dance," "Ballet Egyptien," "Marche Slaves."

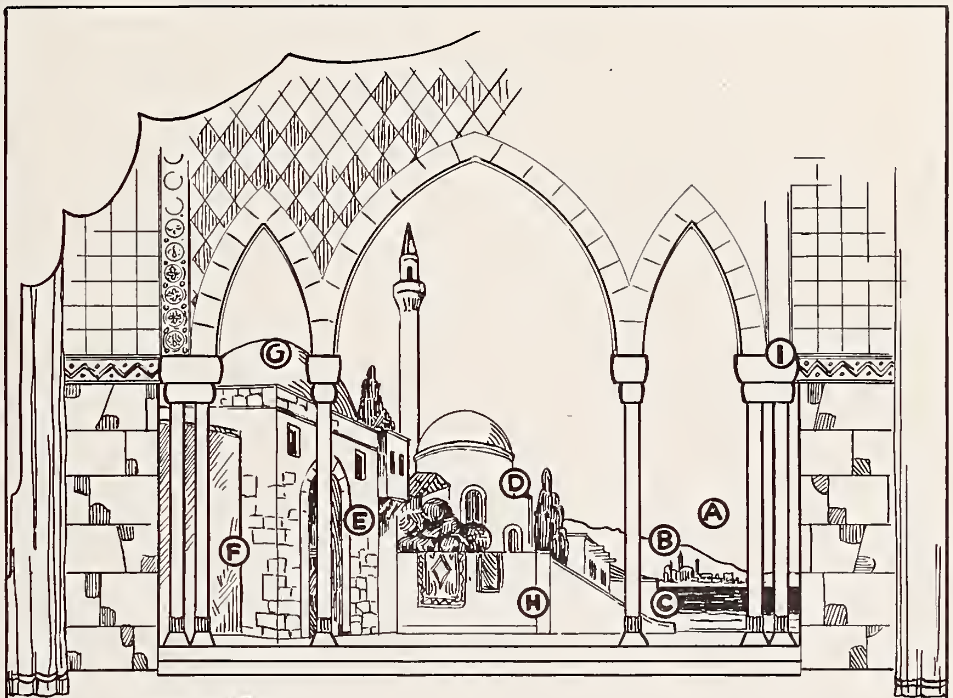

FIGURE 1

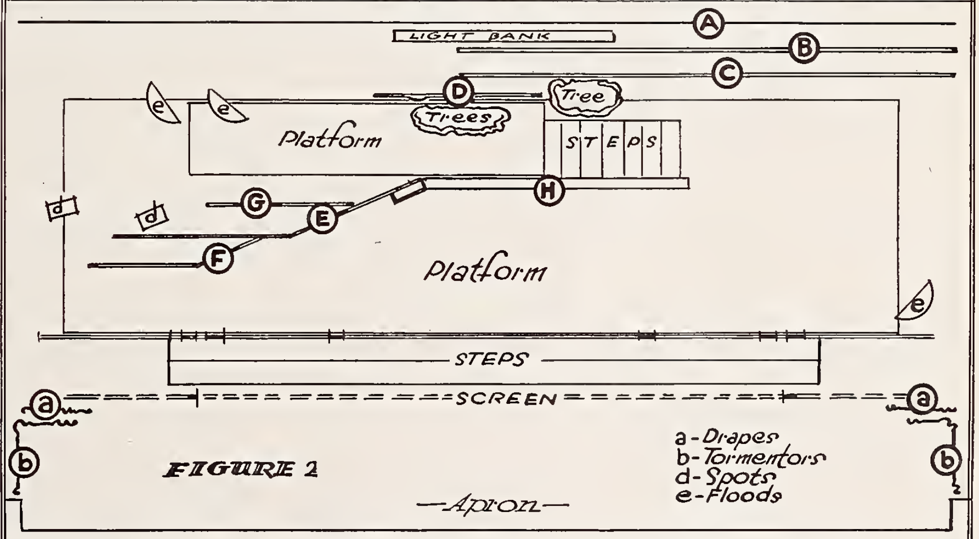

FIGURE 2

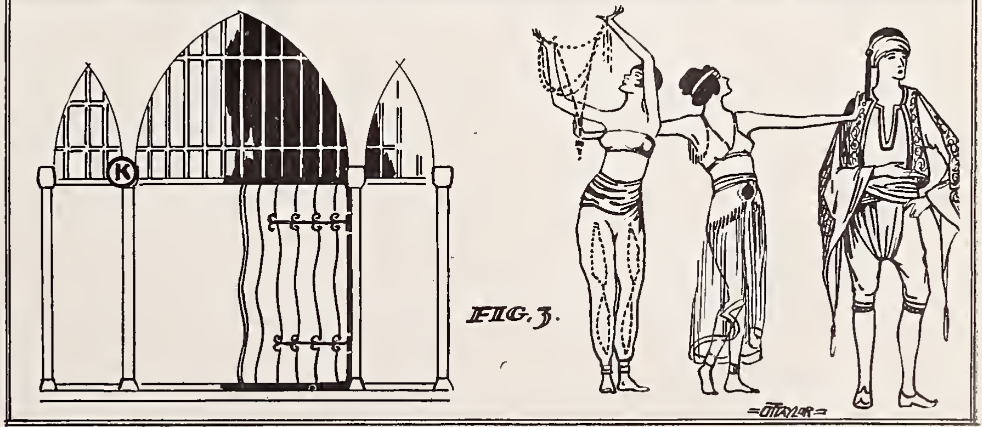

FIG. 3.

BETTER BUSINESS BUILDERS—EVERY WEEK

It is a simple matter to adapt the idea to a stage band presentation. Place the band in front of the wall and use an oriental suite as a featured number, introducing singers and dancers as a scrim novelty. "In a Persian Market," a descriptive suite, and "Algerian Song," both by Ketelby, fits perfectly and would make wonderful numbers for a band presentation.

THE SETTING—Figures 1 *and* 2—Most, if not all, of the pieces required for this setting can be of light framework covered with heavy paper (blue plaster board), profiles cut from wall board. The building of ground rows, raking pieces, platforms, parallels, etc., has been explained in detail in previous presentations.

Where the setting is to be used at several theatres and therefore shipped it would be well to build in sections and cover with muslin instead of paper. Make the archway in set E, fig. 1, practical so that it may be used for entrance. Odd flats, such as F and the straight part of wall H, could be of more permanent construction and stored after use for future re-use. Where storage room permits, it is well to save other pieces such as the ground row B. This can be repainted to fit in with almost any sort of outdoor setting. Row C, including the flat-roofed building with tile-roofed lean-to, is just the thing to use for fill-in on a Spanish or Italian setting. Only such parts of the setting that are of a distinctive architectural order are unfit for use in a setting of a different character. Thus, the minaret and mosque is obviously out of place in anything but a setting of this particular order. The set house E, to the contrary, would fit into other distinctly different settings by simply omitting the dome G. The masking piece, I, can be a leg drop; or make the walls, up to the frieze at the letter I, fig. 1, as well as the columns, of frame, paper and wall board. Peg the bottoms of the columns to the floor, fasten lines to the tops and draw taut. A cut border forms the arches, the lower edge tacked to the top of columns and walls.

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Use several set trees and palms to fill out corners and angles, and hang rugs over walls to lend a touch of atmosphere. The rugs should, of course, be of oriental design.

COSTUMES—It is often found advantageous to make the costumes, especially if the presentation is staged in conjunction with a dancing school. Patterns are now obtainable for almost any style costume, making it possible for any one who has had some slight experience in sewing to make the costumes.

We will gladly furnish the names of firms handling these patterns to anyone interested.

PAINTING SUGGESTIONS—Blue sky cyc, A. Ground row B: water in deep blue, mountains and hills in blue, purple, lavender and pink. Ground row, C, cream with light blue shade. Do mosque, D, and minaret in white shaded with lavender, buff, light blue and pale pink. Dark blue and black in window and door openings. Dome on mosque and minaret are gilded. Do wall, H, and foreground set, E and F, in light buff, shaded in medium blue, lavender, tan and brown. The Moucharaby gets bright orange against a wall of pearl grey. Dome, G, cream and lavender.

The masking piece, I, should be done in brilliant colors. Do the diamond shapes on upper part of the wall in light grey and pink; inserts of ornamental tiles in gold, turquoise and dark blue; the square tiles in rich tints of rather light blue, green, pink, rose, etc. Walls and arches in very light warm stone grey, detailed and shaded in sepia and lavender. Or do in aluminum bronze with shading and detail in colored bronzes. Corner patches on sandstone blocks in walls (shaded portion) in various colored bronzes. The gates, K, fig. 3, are in light orange with black trim. This painting is on the scrim.

How We Put It On

"Tex" Howards ten piece all-artist Orchestra was the stage attraction at the D & R Theatre, Aberdeen, Washington, featured with the showing of the screen version of "Getting Gertie's Garter." As the booking was on such short notice that no advance work was possible in the way of special presentation the band was worked in a plain cyc. However, "Tex" put over a Novelty number to big returns, a description of which follows. The program: "Elegie" was the opening number, followed by "What does it matter" and "I hear you calling me," the latter played as a sax solo number.

The Novelty number was "Where do you worka John?" and ran as follows:

The band opens with "Pagliacci" playing 12 bars then to chorus of "Worka John" playing one chorus and back to vamp for verse sung by one of the boys, who has made a quick change to Italian by way of a wig and mustache. As he finishes the verse band picks up first line of chorus, singing it; John sings second line, and so on alternating on the lines with the entire band winding up with 'a-wan. a-wan, a-wan, the Delaware-Lac-a-wan, -ah-ah-ah! ah-ah-ah! ah-ah-ah! ah-ah-ah! HEY!' Another of the boys, doing a Swede impersonation, does the chorus as a Harmonica solo with band accompaniment, then sings special chorus, alternating lines with band singing:

(Band) Where do you worka Dan?
(Dan) Oh—Ay work in Tex Howard's Band.
(Band) What do you do'a Dan?
(Dan) Ay push, Ay push, Ay push.
(Band) What do you pusha Dan?
(Dan) Ay push dis mouth-organ.
(Band) Where do you pusha Dan?
(Dan) Oh—Ay push in Tex Howard's Band.
(Band) Band, band, band, Tex Howard's Novelty Band.

Dan plays chorus on Harmonica with band singing the last four bars of "oh, oh, oh," each man holding his nose to demonstrate how terrible the harmonica solo was. Band next segue eight bars of "Barcarolle." The violinist stands up to sing a special chorus to the effect that he "pusha de fiddle bow,—in the Bijou Picture show." (Band singing) "Show, show, show,—at the Bijou picture show. Let's hear you go! Let's hear you go!"

Joe plays chorus on violin as an old time fiddler would do it as a dance tune. Band sings last few bars: "oi, yoi, yoi,—oi, yoi, yoi," with much shaking of heads. Band picks up eight bars of "Oh, Marie" and segue chorus of "Worka John."

Another impersonates Italian with grind organ and sings a chorus, alternating on lines with the band:

(Band) Where do you worka, Pete?
(Pete) On the corner of —— street.
(Band) What do you do'a Pete?
(Pete) I push, I push, I push.
(Band) What do you pusha Pete?
(Pete) I pusha de music sweet.
(Band))Where do you pusha Pete?
(Pete) On the corner of —— street.
(Band) Street, street, street,—the corner of —— street.

Band to chorus of "Moonlight and Roses" playing to imitate a street grind organ, while Pete turns the crank on the make-shift organ. (Band again sings few bars) "Get off the street,—come take your seat" then play last eight bars of "Worka John" for curtain. For an encore "Tex" came back with a hot delivery of "Brain Storm." The show clicked.

Next week another novelty from "Tex" Howard. Watch for it.

St. Paul Capitol Builds Up Business With Novel "Party"

The Capitol Theatre in St. Paul recently followed the lead of the State in Minneapolis and put on a novelty which was planned by Harold Finkelstein. The act was called "Oscar Baum's Birthday Party." Other cities have since used the idea to bring their favorite organist into stage prominence. At the Capitol and the State the orchestra was turned into a jazz band for the week and put on the stage. The background was a banquet hall. The idea proved very successful from the box office standpoint.

BETTER BUSINESS BUILDERS—EVERY WEEK

Better Projection

Good Projection Is a Business Asset. Poor Projection Is a Detriment. The Better Your Projection, the Better You Can Make Your Business. Give More Thought to Projection.

Edited by F. H. Richardson

(This department was founded by its present editor in 1910)

Stanton, Va,, Strand Is Worth Commendation

BELIEVE me it is a very real pleasure to be able to give unqualified commendation to a live-wire, progressive theatre manager ,and to a real progressive motion picture projectionist. This is particularly a pleasure when they are found in a relatively small city. We expect, but by no means always find, progressive men in large cities. There is no earthly excuse for the large city man being anything but progressive, but in the smaller places the theatre and men are in considerable measure isolated, and there is not the same amount of keen competition that is found in large cities. We can therefore in some measure find excuse for the small citier, provided he be not too darned rank.

When the S. M. P. E. meeting in Norfolk was finished, I mounted Nancy Hanks, the go-devil, and with friend daughter as passenger and part time driver, went up to Yorktown and inspected the place where Cornwallis admitted that the United States of America had won its place in the sun. Thence we went west through Richmond to Charlottesville, Va., and were privileged to see that wonderful beauty spot, Monticello, which was the home of Thomas Jefferson. It is truly a gem of beauty.

Thence we drove west to Staunton, Va., and there had a most agreeable surprise. In the evening we set forth intent upon seeing a "movie." Staunton is a relatively small city and we expected "not so much" in the way of entertainment. The sign of the Strand Theatre—there are but two motion picture theatres in the city—attracted our attention, so in we went and bought tickets.

Suspecting the man on the door to be the manager I handed him my card as I passed in and—we .were stopped right there, for friend manager nearly snapped my head off for having bought tickets. The Strand is operated by the Weinberg-Sacks Theatre Enterprise, Inc., which company also operates the New Theatre and the Lyric Theatre, Lexington, Va., the Masonic Theatre, Clifton Forge, Va., and the New Virginia, Harrisonburg, Va. I had the privilege of meeting Mr. Weinberg, a most affable gentleman.

H. E. Hunter is manager of the Strand, and a real manager, too. Keeps in close touch with the business and puts on a good show. The industry might with profit have many more Hunters of his sort.

Manager Hunter took us to the projection room and there I got a real surprise, and a most agreeable one, too.

The projectionists' name is Gilbert Heatwole. He, of course, had absolutely no notice of my coming, hence I saw things at normal, and let me say that projection room showed every possible evidence that it was in charge of a real motion picture PROJECTIONIST. To begin, it was as neat and clean as a brand new pin. The equipment was emaculately clean. Even the inside of the lamphouses and the lamps (Peerless reflector arc lamps) were as clean as though just installed, and I mean just that too.

The Simplex projectors were equally clean, and in excellent condition. There was a Hertner Transverter and a Ft. Wayne A.C. to D.C. compensarc, the latter to be used in emergency.

Projectionist Heatwole was using 18 amperes, and the picture, not a large one but just right for the theatre, was if anything too bright. Heatwole reports the Peerless lamps, recently installed, to be giving entire satisfaction. No out of focus or any other trouble. The screen is metallic surface. The projection distance is about 100 feet. The picture is 14 feet wide, and not appreciably distorted.

My compliments to Manager Hunter and to Projectionist Heatwole. Those two men should be held in high esteem by the company they serve, and should be advanced, should advancement be possible. Men such as they are the sort the motion picture industry and employing companies ought to encourage. We have much more than plenty of a kind that might be spared. Men like them, who

Better Projection Pays

Bluebook School

Question No. 589

Here is a surprise for you. It is a practical question which will in all human probability "stick" nine men out of ten, just as it stuck me until I glanced at the answer which accompanied it. It is self evident, however, that that one thing IS the ONE BIG job of the projectionist, and a job very, very few have even half way tackled up to this time. I personally know of but one man who has tackled the job in question and pushed it through to a thoroughly successful conclusion, yet it stands out far above all other projection problems.

I will give you this hint: Most men, especially machine operators, say it can't be done, so why try. Most projectionists, even, are doubtful. Also it is a really BIG task. This department has pointed it out several times in the past. Now get you busy! Here is the question, proposed by G. L. Doe, Chicago, Ill.: "What is the most important task—the really biggest job which confronts the motion picture projectionist. I mean the one thing in connection with motion picture projection which needs the serious attention of the projectionist above all others."

The editor is betting new Rockerfeller dimes that he won't get to once over to exceed half a dozen correct replies. I shall expect those who reply to tell us WHY the thing dealt with in this question is the biggest thing in projection.

Brother Wants Dope On Formation of a Union

IT is thought best to not divulge the name or location of the writer of this letter, because "forming union" is not always so popular with the exhibitor, though the exhibitor for the most part belongs to his own union, and rightly, too. At least, I've never observed the exhibitors of any city or town insisting that a projectionist union be formed. The writer says: "In a recent letter I asked for information as to how to proceed to form a local union in this city, applying for a charter, etc. I am very much interested in this. Cannot imagine why you have not answered."

I've been away for two weeks. Then I moved up to the summer home, and in the process have fallen very far behind with my correspondence. Am just beginning to catch up now. I'm sorry, and hereby offer apology for the delay, not only to this good brother, but to those hundreds of others who also have probably wondered why they have not received answers to their letters. I'll try to not let it happen again, but you will observe the word "try." It is no easy matter to do my necessary writing and at the same time keep up with a very heavy correspondence.

As to forming a union of projectionists, I think I have been appealed to for this information at least fifty times during the time I've been at the head of this department. Write to William Canavan, president, I. A. T. S. E. & M. P. M. O., 1440 Broadway. Tell him exactly how many men there are in your city and its immediate vicinity who are eligible to the proposed union; also how many theatres, their size, etc. If there are any stage employees, tell him just how many. President Canavan will then advise you what to do and how to proceed. Don't forget that letter you promised.

Now It's All Off!

When I published an offer to send a copy of "The Supervisor of Projection" to those who wished it, I did not expect such a darned unanimous response. I did not have them printed by the thousand. I sent them to the first thirty who asked, but kept twenty of them because occasions frequently arise where I may use them to decided advantage.

The thirty was merely a fly speck compared with the requests. I'm sorry, men. I won't fool you again that way.

This Is to Go in Bluebook

This table you might well cut out and tip it into your Bluebook. It will enable you to order the correct brushes for your Transverter, if you have one. If you haven't, maybe you will have, so preserve the data.

TRANSVERTER BRUSH DATA

TYPE	SERIAL NUMBERS	BRUSHES PER SET	GRADE RECOMMENDED	SIZE			BEVELS	
				LENGTH	WIDTH	THICKNESS	COMM.END	FINGER END
MULTIPLE ARC TYPE								
MA-20-40	To Date	4	NCC 255	1-1/4"	1-1/4"	7/16"	None	None
MA-1-20-40	To Date	4	NCC 255	1-1/4	1-1/4	7/16	None	None
MA-30-60	To Date	8	NCC 255 or 623	1-7/8	1-1/4	3/8	55°	60°
MA-1-30-60	To Date	8	NCC 255 or 623	1-7/8	1-1/4	3/8	55°	60°
MA-40-80	To Date	8	NCC 255 or 623	1-7/8	1-1/4	3/8	55°	60°
MA-1-40-80	To Date	8	NCC 255 or 623	1-7/8	1-1/4	3/8	55°	60°
MA-60-120	To Date	6	NCC 255 or 623	1-7/8	1-1/4	3/8	55°	60°
MA-1-60-120	To Date	6	NCC 255 or 623	1-7/8	1-1/4	3/8	55°	60°
MA-80-160	To 7860	8	NCC 255 or 623	1-7/8	1-1/4	3/8	55°	60°
MA-80-160	After 7860	12	NCC 255 or 623	1-3/4	1-1/4	1/2	55°	60°
MA-100-200	To 7850	12	NCC 255 or 623	2-1/4	1-1/4	1/2	55°	2-45°
MA-100-200	After 7850	12	NCC 255	1-3/4	1-1/4	1/2	55°	75°
MA-125-250	To 7845	20	NCC 255 or 623	2-1/4	1-1/4	1/2	55°	2-45°
MA-125-250	After 7845	20	NCC 255	1-3/4	1-1/4	1/2	55°	75°
MA-150-300	To 7840	20	NCC 255 or 623	2-1/4	1-1/4	1/2	55°	2-45°
MA-150-300	After 7840	20	NCC 255	1-3/4	1-1/4	1/2	55°	75°
SERIES ARC TYPE								
D-20-20	To Date	4	NCC 623	1-7/8"	1-1/4"	3/8"	55°	60°
D-1-20-20*	To Date	4	NCC 623	1-7/8	1-1/4	3/8	55°	60°
D-30-30	To Date	4	NCC 623	1-7/8	1-1/4	3/8	55°	60°
D-1-30-30*	To Date	4	NCC 623	1-7/8	1-1/4	3/8	55°	60°
D-40-40	To Date	4	NCC 623	1-7/8	1-1/4	3/8	55°	60°
D-1-40-40*	To Date	4	NCC 623	1-7/8	1-1/4	3/8	55°	60°
D-50-50	To Date	4	NCC 623	1-7/8	1-1/4	3/8	55°	60°
D-1-50-50*	To Date	4	NCC 623	1-7/8	1-1/4	3/8	55°	60°
D-75-75	To Date	6	NCC 623	1-7/8	1-1/4	3/8	55°	60°
D-1-75-75*	To Date	6	NCC 623	1-7/8	1-1/4	3/8	55°	60°
D-100-100	To Date	8	NCC 623	1-7/8	1-1/4	3/8	55°	60°
D-125-125	To Date	12	NCC 623	1-7/8	1-1/4	3/8	55°	60°

*Single phase series arc Transverters are equipped with a starting brush 1-3/4 x 1-1/4 x 1/4" Grade EG-3 Morgan Crucible.

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Sutton is Appreciated

FRANK SUTTON, Chief Projectionist for Wilmer & Vincent, Norfolk, Va., had charge of projection when the Vitaphone Company made its demonstration before the S. M. P. E. at its spring meeting in Norfolk, Va., last month.

This department is advised (not by Projectionist Sutton, by the way) that the Chesapeake & Potomac Telephone Company and the Portsmouth-Norfolk Chamber of Commerce, Inc., have written Mr. Sutton expressing appreciation and thanks for the excellence of the results produced by him and his assistants. The Chamber of Commerce, by its President Leon T. Seawell, says:

Mr. Frank Sutton, Chief Projectionist,
Wilmer & Vincent,
Norfolk, Va.

Dear Mr. Sutton: I understand that you are the gentleman who handled the recent demonstration of the Vitaphone which was given in the ballroom of the Hotel Monticello, under the auspices of the Chamber of Commerce. On behalf of the Chamber of Commerce I am writing to express our appreciation of your services, and to repeat what you probably already know—that the exhibition was most favorably received by every one who saw and heard it."

Mr. Sutton may well be proud of this, and the Local Union he belongs to and the Norfolk branch of the American Projection Society may well feel proud, because this is, so far as I know, the very first time such a body as the Chamber of Commerce of a sizeable city, or any other city for that matter, has ever publicly given a projectionist credit for the excellence of his work, or publicly acknowledged that the work of a projectionist has much to do with the excellence of what the audience sees.

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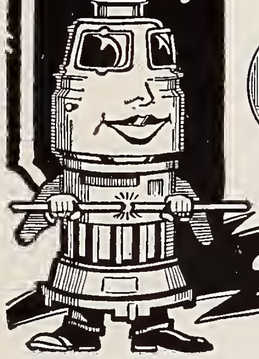

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Editor Must Admit He Pulled Squarehead "Bone"

RECENTLY in replying to an inquiry as to an out-of-focus effect which had developed on one side of the screen in a theatre in Courtland, N. Y., I instructed them to rotate the projection lens to see if it would alter the position of the out-of-focus spot.

John Griffith, Ansonia, Conn., now takes me to task, saying: "It is practically impossible to rotate the lens and at the same time keep it in exactly the same distance from the film within a few thousandths of an inch, hence rotation has no value, since the least alteration of its distance from the film would change the location of the out-of-focus spot if it be due to lens fault. I would recommend that the projector mechanism be sent to the factory for test. I think it will be found that its front has been slightly buckled by the heat, in such way that it no longer holds the film precisely perpendicular (at right angles to. Ed.) to the optical axis of the lens system."

The editor was a squarehead when he pulled that one. I knew perfectly well, of course, that what Brother Griffiths tells us is quite true. Even a "machine operator" should know that much. It is queer how the human brain will slip a cog every once in a while. Apologies!

As to the warping or buckling, it is of course possible, though it seems hardly likely that exactly the same thing would happen at the same time to both projectors. It seems the most probable guess, however, and it would be a good scheme, if the seat of trouble has not yet been found, to follow Griffith's advice.

Another one: This comes from Geo. Einzinger, New York City: "Concerning the trouble of A. E. Worden, I presume the middle plane of one of the elements of the lens system is not perpendicular to the optical axis of the system. Cause: The female thread (inside the tube) is "out" just one single fine thread and then is held just that much oblique to the axis. Carefully inspect, using a good light and magnifying glass, examining each set of threads inside the lens barrel. Another possibility is that the tube as a whole is not square with its axis to the plane of the film."

I don't see that the axis of the lens as a whole being out of line a bit would produce such an effect. It would, I think, merely operate to displace the picture upon the screen. One of the lens elements being out of true because of a probable loose holding ring was what I first had in mind myself, but the trying of a lens from another theatre seemed to squash that.

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New Editor

Frank Nealy has resigned as editor of the American Projectionist. He will devote his energies and abilities to motion picture projection in which he is proficient. He holds a position as projectionist in the Roxie Theatre.

Mr. Nealy is succeeded by L. Jones, an able man to whom we wish every success in his new position; also this department is very willing to and will render him any possible assistance to that end. The American Projectionist was welcomed into the field by this department and its editor when it was first launched.

This department cordially welcomes Editor Jones. The past is the past. Let it sleep, while we all pull together in friendship and accord for the betterment of the profession of motion picture projection and for BETTER PROJECTION.

Brains

Men who use their brains and watch their work more than they do the clock, are the sort that are needed. Never mind the union scale. Men of this sort are worth more. The kind of work men of his sort put on the screen brings in dollars at the box office; also costly equipment which ought to last say three years, won't be wrecked in two, and each watt of electric current you have to buy for projection will have to do its full share, and not be half wasted.

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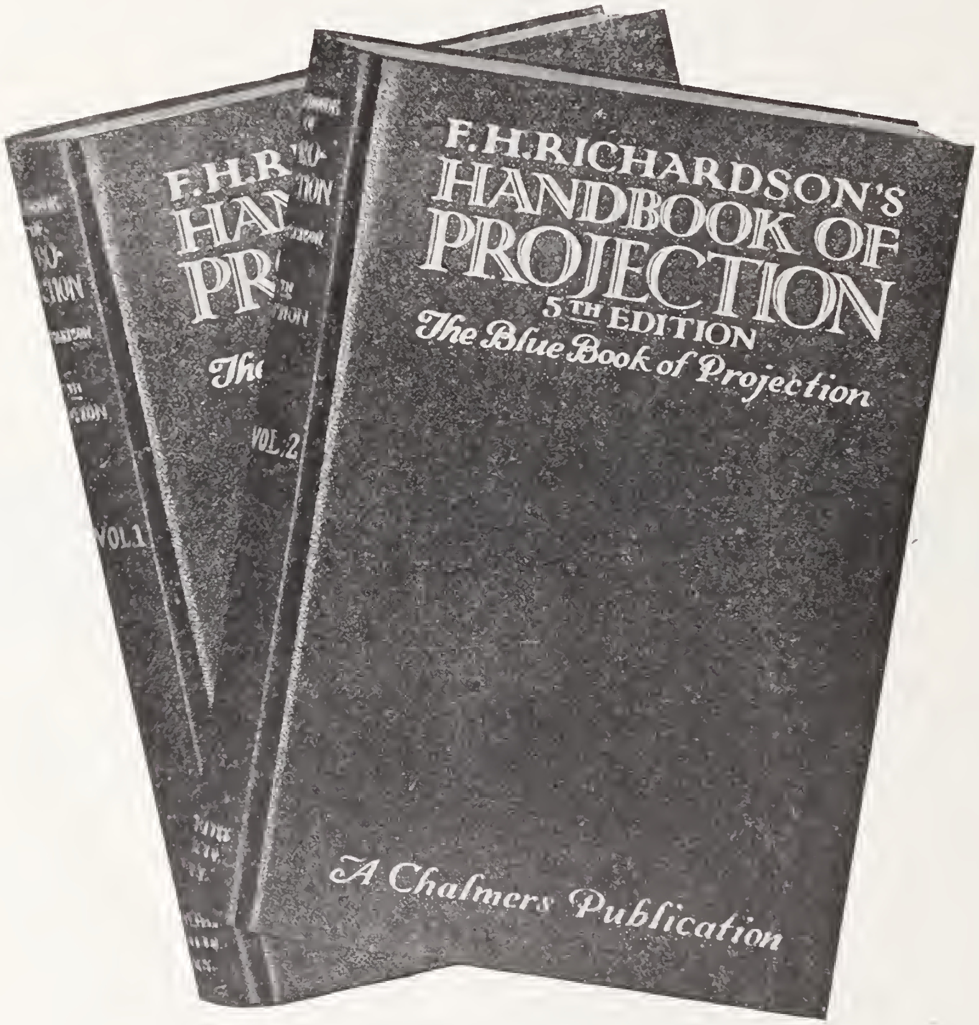

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Some of the many subjects to be found in this edition are: *Projection Angle, Arc Light Source, Carbons, Condensers, Electrical Action, The Film, Generators, Fuses, Insulation, Lenses, Light Action, Optical Terms—their meaning, Picture Distortion, Projection Room, Practical Projection, Resistance as applied to the projection circuit, Screens, Spotlights, Switches, Wiring, etc.*

VOLUME II

This volume is devoted almost entirely to the explanation, care and use of well known projection room equipment.

Like Volume I it is well illustrated with diagrams and close-ups of all the equipment described. It is also equipped with the same detailed question and answer form of index, making possible the ready location of each subject.

An idea of the subject matter covered in this volume may be had from the following: *Arc Controllers, Brinkert Apparatus, Bosch and Lomb, Cinephor, and Simplex Condensers, Curtain Machines, Current Rectification, Dowsers, High Intensity Lamps, (Powers, Ashcraft, H. E., General Electric), Mazda Projection, Mercury Arc Rectifiers, Motor Generators, Projectors (General Instructions), Projectors, Special Instructions on Powers, Simplex, Motiograph, and Baird, Reflector Arc Lamps—Powerlight, Peerless, Motiograph, Morelite, Strong, and Hallberg, Screen surfaces—their characteristics, Transformers, etc.*

Price of either volume alone, $4.00. Price of both volumes together, $6.00

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CHALMERS PUBLISHING COMPANY

516 FIFTH AVENUE NEW YORK

Staff Drills

(Continued from page 54)

this brief account of the purposes and say: "Looks like a good idea, but—will it work?"

Some time ago, the Chief of the Philadelphia Fire Department said something, or thought something like that. He had been told about the "Safety Committee" of the Keith-Albee theatre there, had been informed of its signal code and how to use it. Being both practical and progressive, the Chief decided that he would test the "idea" without warning the theatre or its employees. So he wandered casually into the theatre manager's office at a time when there was nobody in the house except the employees who were getting ready for the next performance. The employees were in various states of undress and unpreparedness. If the Chief didn't know all this at the moment he touched the signal button sending the emergency call to all parts of the house, he knew it all pretty soon.

Inside of a few seconds, the members of the entire staff of the theatre took their places like well-drilled soldiers, each officer in his place, each man at salute. They were waiting for orders, and they were ready.

For the reason that so few fires originate in, or invade, modern theatres, it is seldom that there is need for a general emergency signal, or a public test of the efficiency of the "Safety Committee." But the few instances where such tests have been necessary, the results have been admirable, effective and reassuring to those involved in them.

Theatre managers naturally and logically are averse to exploiting the safety precautions which they maintain in behalf of their patrons because they believe, that the mere word "safety" involves anticipation of "danger" impending to the lay mind. On the other hand, it is probably true that the amusement public, young and old, would be both pleased and edified if they knew the lengths to which the modern theatrical factor is going and will go to safeguard the well-being of his audiences. It might be advantageous to both the patrons and the theatre itself if the public knew more about their "Committee of Safety."

Individually and together, this "Safety Committee" is instructed and schooled, drilled and rehearsed regularly in the duties of each and all in any and every emergency that may arise and require instant attention and control. Military precision, alert attention, prompt obedience and perfect knowledge of the duties in hand, are thus attained and maintained.

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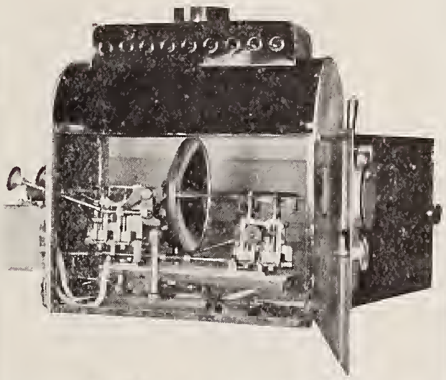

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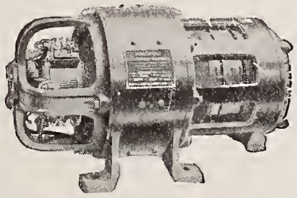

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Patents

Information concerning patents of interest to the motion picture industry, furnished by courtesy of William N. Moore, patent attorney, Washington, D. C. A Weekly Service.

1,629,333. LIGHT PROJECTOR. Frank A. Benford, Schenectady, N. Y., assignor to General Electric Company, a Corporation of New York. Filed Dec. 28, 1922. Serial No. 609,469. 9 Claims. (Cl. 240—44.)

In combination a paraboloidal reflector, a source of light, and mechanical means for moving said source along a parabolic path in front of the reflector, the reflector and the path having a common axis.

1,629,097. APPARATUS FOR HANDLING MOTION PICTURE FILMS. Vincent C. de Ybarrondo, Los Angeles, Calif. Filed May 16, 1923. Serial No. 639,344. 3 Claims. (Cl. 271—2.3.)

In a film handling apparatus, the combination of: a film feeding mechanism; a film take-up mechanism; a film operatively associated with said mechanisms and arranged to form an intermediate depending loop; friction means for applying power to said take-up mechanism; gravity means hanging in said loop and adapted to be elevated when the loop is shortened by a speed increase of lineal travel of its take-up run; and means controlled by said gravity means for causing slippage of said friction means by frictionally retarding the rotation of said take-up mechanism when said gravity means reaches a predetermined elevation.

GARDNER, MASS.—G. A. Giles Company care R. L. Ripley, 689 Massachusetts avenue, plan alterations and one and two-story addition to theatre on Parler street. Estimated cost, $150,000.

CHARLEROI, PA.—Walter S. Rockwell, Lock No. 4, has general contract for alterations and one-story addition to theatre for Coyle Theatre, Robert S. Coyle, manager, 331 McKean street. Estimated cost, $100,000.

NANTICOKE, PA.—Dr. Franklin Hill, 186 South Market street, contemplates making repairs to theatre, store and office building damaged by fire. Estimated cost, $30,000.

You can't blame the weather.

You *know* it will be hot in July and August. It always is.
You *know* people like to be comfortable — and won't sit and perspire in a hot theatre.
So you can't blame the weather—nor the public. It's up to yourself if you want good, profitable business this summer.

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Quick Reference Picture Chart

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ASSOCIATED EXHIBITORS

	Kind of Picture	Review	Feet
		1926	
Galloping Cowboy (B. Cody)	Western	May 22	4,639
Earth Woman (Mary Alden)	Drama	May 29	5,830
Rawhide (Buffalo Bill, Jr.)	Mystery-western	June 5	4,460
Dangerous Dub (Buddy Roosevelt)	Western	July 31	4,472
Twisted Triggers (Wally Wales)	Action western	Aug. 7	4,470
Carnival Girl (Marion Mack)	Melodrama	Aug. 14	4,962
Bonanza Buckaroo (Buffalo Bill, Jr.)	Western comedy-melo	Aug. 21	4,460
Hidden Way (Mary Carr)	Crook melodrama	Aug. 28	5,919
Code of the Northwest (Sandow)	Dog-melodrama	Sept. 11	3,965
Flying Mail (Al Wilson)	Crook melodrama	Sep. 25	4,500
Call of the Wilderness (Sandow)	Dog melodrama	Dec. 18	4,218
Bandit Buster (Buddy Roosevelt)	Western	Dec. 25	4,468
		1927	
Bad Man's Bluff (Buffalo Bill, Jr.)	Western	Jan. 1	4,441

BRAY PRODUCTIONS

Comma Butterfly	Nature Special	Dec. 11	1 rl
Even Up	Fistical culture	Dec. 25	2 rls
A Sport Calendar	Novelty Magazine	Dec. 25	1 rl
		1927	
So's Your Monk	Sunkist comedy	Jan. 1	2 rls
Dog Gonnit	Hot Dog cartoon	Jan. 8	1 rl
Hyena's Laugh	Unnatural History	Feb. 12	1 rl.
Present Arms	MacDougall Alley ser.	Feb. 12	2 rls.
Oh, Boy	McDougall Alley	Feb. 19	2 rls.
Bray Magazine 6	Yukon scenes	Feb. 19	1 rl.
Along Came Fido	Hot Dog cartoon	Feb. 26	1 rl
A Furry Tale	Nature special	Mar. 5	1 rl
Petering Out	Hot Dog cartoon	Mar. 12	1 rl
A Sorority Mixup	Sunkist comedy	Mar. 19	2 rls
Speed Hound	Fizzical Culture	Apr. 9	2 rls
Pete's Pow-Wow	Hot Dog cartoon	Apr. 9	1 rl
Bray Magazine	Topical news	Apr. 16	1 rl
Lunch Hound	Hot Dog cartoon	Apr. 23	1 rl

CHADWICK PICTURES CORP.

Paint and Powder (E. Hammerstein)	Stage life drama	Oct. 17	7,000
Some Pun'kins (Chas. Ray)	Rural comedy-drama	Dec. 26	6,500
		1926	
Perfect Clown (Larry Semon)	Feature comedy	Jan. 2	5,700
Prince of Broadway (G. Walsh)	Prize ring drama	Jan. 9	5,800
Count of Luxembourg (G. Walsh)	Romantic drama	Feb. 27	6,400
Transcontinental Limited (all star)	Railroad melodrama	Mar. 6	6,400
Devil's Island (Frederick)	Mother-love drama	Aug. 28	6,900
The Bells (L. Barrymore)	Drama	Nov. 13	6,300

COLUMBIA PICTURES CORP.

Lone Wolf Returns (Lytell-Dove)	Crook melodrama	July 31	5,750
Belle of Broadway (Compson-Rawlinson)	Romantic Drama		5,675
Sweet Rosie O'Grady (S. Mason)	Comedy drama	Oct. 2	6,108
Screen Snapshots	Three issues	Aug. 28	1,000
False Alarm (Lewis-Carr-Revier)	Melodrama		5,235
When the Wife's Away (Arthur)	Farce comedy		
Obey the Law (Lytell)	Crook drama		
Truthful Sex (Busch-H. Gordon)	Comedy drama		5,831
Better Way (Ince-Revier-Strong)	Melodrama		5,540
Remember (D. Phillips-E. Metcalfe)	War drama		5,405
Stolen Pleasures (Revier)	Comedy drama		5,054
Wandering Girls (Revier-Agnew)	Comedy drama		5,426
Pleasure Before Business (Davidson)	Hebrew farce	May 14	5,569

Dollars That Help 7,335 Exhibitors

LAST year 6,492—this year 7,335 exhibitors—read and used this dependable and handy picture reference guide. In order to guard the accuracy of this service to exhibitors we still continue to pay a dollar for the trouble any of these good friends will take in writing to tell us about any major error that may, through failure of producer to notify us of footage changes, or other cause, creep in.

We appreciate the interest our exhibitor friends take in telling us about the errors and we do not offer the dollar as a prize but as a slight compensation for the trouble taken in writing us. It's worth it to have that sort of friends. They help us to retain dependability leadership.

Waldorf

	Kind of Picture	Review	Feet
Price of Success (Lake-Glass)	Drama		5,567
Sealed Lips (Revier)	Drama		5,611
When Husbands Flirt (Revier)	Comedy drama		5,585
Fate of a Flirt (Revier)	Comedy drama		5,793

Perfection

Fighting Youth (W. Fairbanks)	Melodrama		4,781
Speed Mad (W. Fairbanks)	Racing melodrama		4,441
New Champion (W. Fairbanks)	Boxing melodrama		4,498
Great Sensation (W. Fairbanks)	Melodrama		4,470
Handsome Brute (W. Fairbanks)	Police drama		4,779

CRANFIELD & CLARKE, INC.

Molly May Series (Violet Mersereau)			2,000
International Twelve			
Novelty Twelve			1,000
Famous Paintings	De Luxe dramas		2,000
Real Charleston	Lesson novelty	April 24	2,000
The Angelus	Drama de luxe	May 15	2,000
Wooden Shoes	"International"	May 8	....

EDUCATIONAL FILM CORP.

		1926	
Figures of Fancy	Hodge-Podge	Nov. 13	1 rl.
Bad Breaks	Cameo comedy	Nov. 20	1 rl
Felix Hunts the Hunter	Sullivan cartoon	Nov. 20	1 rl
Thens and Nows	"Curiosities"	Nov. 20	1 rl
Raging Tide	Life cartoon	Nov. 27	1 rl
Midnight Follies	Mermaid comedy	Nov. 27	2 rls
Mighty Smithy	Life cartoon	Nov. 27	1 rl
Open Spaces (Big Boy)	Juvenile comedy	Nov. 27	2 rls
Felix Busts a Bubble	Sullivan cartoon	Nov. 29	1 rl.
Flaming Romance (Al St. John)	Burlesque melodrama	Nov. 29	2 rls.
Movieland	Lupino Lane comedy	Nov. 29	2 rls.
The Mona Lisa	Romantic Production	Nov. 29	2 rls.
Teacher, Teacher! (Hamilton)	Comedy	Nov. 29	2 rls.
Bruce Scenic	Hula-Hula, etc.	Dec. 4	1 rl.
Hoot Mon (Bobby Vernon)	Comedy	Dec. 4	2 rls.
Cool Off (Duffy-Cornwall)	Comedy	Dec. 4	2 rls.
A Briny Boob (Billy Dooley)	Comedy	Dec. 4	2 rls.
Land O' Fancy (Felix-cat)	Sullivan cartoon	Dec. 11	1 rl
Close Shaves (Arthur)	Tuxedo comedy	Dec. 11	2 rls
Reverse English (Felix-cat)	Sullivan cartoon	Dec. 11	1 rl
A Key-hole Cruise	Hodge-Podge	Dec. 18	1 rl
Have Courage (Dooley)	Comedy	Dec. 18	2 rls
Barnum Was Right	Life Cartoon	Dec. 18	1 rl
Much Mystery (Davis)	Mermaid comedy	Dec. 25	2 rls
One Sunday Morning (Hamilton)	Comedy	Dec. 25	2 rls
Parisian Importations in Color	Koda-Chrome process	Dec. 25	1 rl
		1927	
Felix Trumps the Ace	Sullivan cartoon	Jan. 1	1 rl
Balloon Tired	Life cartoon	Jan. 1	1 rl
Three Bruce Scenics	Instructive	Jan. 1	1 rl
Wild and Woozy (Jimmy Adams)	Christie comedy	Jan. 8	2 rls
Felix Collars the Button	Sullivan cartoon	Jan. 8	1 rl
Sweet Baby (Lupino Lane)	Comedy	Jan. 8	2 rls
Mister Chump (Phil Dunham)	Cameo comedy	Jan. 8	1 rl
Why Women Pay	Life cartoon	Jan. 15	1 rl
A Movie Medley	Hodge-Podge	Jan. 15	1 rl
Sure Fire	Bobby Vernon comedy	Jan. 15	2 rls
Nic-Nax	Curiosities	Jan. 22	1 rl.
High Sea Blues (St. John)	Mermaid comedy	Jan. 22	2 rls.
Hot Cookies (George Davis)	Cameo comedy	Jan. 22	1 rl.
Paris Originations in Color	Kodachrome fashion	Jan. 22	1 rl.
Funny Face (Big Boy)	Juvenile comedy	Jan. 22	2 rls.
Howdy Duke	Lupino Lane com.	Jan. 22	2 rls.
Zoo Logic	Sullivan Cartoon	Jan. 29	2 rls
Summer Day	Bruce Scenic	Jan. 29	1 rl
Break Away (Neal Burns)	Christie comedy	Jan. 29	2 rls
Dear Season (Bud Duncan)	Cameo comedy	Jan. 29	1 rl.
Busy Lizzie (Geo. Davis)	Mermaid comedy	Feb. 5	2 rls
Highlights	Curiosities	Feb. 5	1 rl
Peaceful Oscar (Lloyd Hamilton)	Comedy	Feb. 5	2 rls
High Spirits	Cameo comedy	Feb. 12	1 rl.
Mike Wins a Medal	Life cartoon	Feb. 12	1 rl.
Duck Out (Bobby Vernon)	Comedy	Feb. 12	2 rls.
Listen, Lem (Al St. John)	Mermaid comedy	Feb. 19	2 rls.
Peaceful City	Life cartoon	Feb. 19	1 rl.
Wedding Yells (Johnny Arthur)	Comedy	Feb. 19	2 rls.
Soft Soap	Life Cartoon	Feb. 26	1 rl
Sailor Beware (Billy Dooley)	Comedy	Feb. 26	1 rl
Fiddlesticks	Curiosities	Feb. 26	1 rl
Quiet Please (Phil Dunham)	Cameo comedy	Feb. 26	1 rl
A Cluster of Kings	Hodge-Podge	Feb. 26	1 rl
Drama de Luxe (Lupino Lane)	Comedy	Mar. 5	2 rls
Heavy Date	Life cartoon	Mar. 5	1 rl
Hitting the Trail	Life cartoon	Mar. 4	1 rl
Gandpa's Boy (Big Boy)	Juvenile comedy	Mar. 12	2 rls
Icy Eyes (Felix-cat)	Sullivan cartoon	Mar. 12	1 rl
Pedigreed (Felix-cat)	Sullivan cartoon	Mar. 12	1 rl
Ask Dad (Sargent)	Cameo comedy	Mar. 12	1 rl
Bruce Scenics	Two subjects	Mar. 12	1 rl
Wise Old Owl	Hodge-Podge	Mar. 19	1 rl
Local Talent	Life cartoon	Mar. 19	1 rl
Chicken Feathers (Cornwall)	Christie comedy	Mar. 19	2 rls
Stars and Stripes	Felix the Cat	Mar. 19	1 rl
A Perfect Day	Cameo comedy	Mar. 19	1 rl
Hot Lightning (Beauchamp)	Mermaid comedy	Apr. 2	2 rls
Felix Sees them in Season	Felix the Cat	Apr. 2	1 rl

Star, Story Type, Review and Footage Here

	Kind of Picture	Review	Feet
Somebody's Fauit	Hamilton comedy	Apr. 2	2 rls
Bruce Scenics	Two subjects	Apr. 2	1 rl
Roped In (St. John)	Comedy	Apr. 9	2 rls
Here Comes Precious (Adams)	Comedy	Apr. 9	2 rls
Cash and Carry (Burns)	Christie comedy	Apr. 9	2 rls
Odd Jobs	Curiosities	Apr. 9	1 rl
Dumb Belles (Dooley)	Sailor comedy	Apr. 16	2 rls
Buried Treasure	Bruce Scenic	Apr. 16	1 rl
Brain Storms	Mermaid comedy	Apr. 16	2 rls
First Prize (Dunham)	Cameo comedy	Apr. 16	1 rl
Ruling the Rooster	Life cartoon	Apr. 16	1 rl
Germ Mania	Felix the Cat	Apr. 16	1 rl
Prince of Whales	Life cartoon	Apr. 16	1 rl
Climbing Into Cloudland	Howe Hodge-Podge	Apr. 16	1 rl
Barn Yarns	Felix the Cat	Apr. 16	1 rl
Jail Birdies (Bobby Vernon)	Comedy	Apr. 16	2 rls
Breezing Along	Lloyd Hamilton com.	May 14	2 rls.
Hold That Bear (Phil Dunham)	Cameo comedy	May 14	1 rl.
A Bird of Flight	Hodge-Podge	May 14	1 rl.
Racing Fever	Life cartoon	May 14	1 rl.
Jungle Heat (Al St. John)	Gag-slapstick	May 21	2 rls
Eye Jinks	Felix the Cat cartoon	May 21	1 rl
Atta Baby (Big Boy)	Comedy	May 21	2 rls
Growing Money	Curiosities	May 28	1 rl
Auntie's Ante (W. Lupino)	Cameo comedy	May 28	1 rl
North of Nowhere	Life cartoon	May 28	1 rl
Queer Ducks (J. Duffy)	Farce-comedy	May 28	2 rls
A Jim Dandy (Phil Dunham)	Cameo comedy	May 28	1 rl

EXCELLENT PICTURES CORP.

A Man of Quality (G. Walsh)	Punch melodrama	Nov. 6	5,640
His Rise to Fame (Geo. Walsh)	Pugilist melodrama	Feb. 19	5,790

FILM BOOKING OFFICES OF AMERICA

Features			
		1926	
Broadway Gallant (R. Talmadge)	Melodrama	June 5	5,510
Hands Across the Border (Thomson)	Action western	June 12	5,367
Valley of Bravery (Custer)	War-western	June 19	5,021
Glenister of the Mounted (Flynn)	Mtd. Police melo.	June 26	5,480
Jade Cup (Brent)	Crook melodrama	July 3	3,656
Dead Line (Bob Custer)	Western	July 10	5,000
Masquerade Bandit (Tom Tyler)	Western	July 10	4,018
Bigger Than Barnum's (star cast)	Melodrama	July 17	5,391
Two-Gun Man (Fred Thomson)	Western	July 24	5,139
Her Honor, the Governor (Frederick)	Melodrama	July 31	6,712
Better Man (R. Talmadge)	Stunt comedy	Aug. 7	4,703
Cowboy Cop (Tom Tyler)	Action western	Aug. 7	4,385
Flame of the Argentine (Brent)	Melodrama	Aug. 14	5,004
College Boob (Lefty Flynn)	Comedy drama	Aug. 21	5,340
One Minute To Play	Red Grange special	Aug. 28	7,430
Laddie (John Bowers)	Romantic drama	Sept. 4	6,931
Kosher Kitty Kelly (Viola Dana)	Hebrew-Irish comedy	Oct. 2	6,105
Breed of the Sea (Ralph Ince)	Sea-Island drama	Oct. 30	5,408
Red Hot Hoofs (Tom Tyler)	**Pugilistic western**	Nov. 13	4,681
A Regular Scout (Fred Thomson)	Action western	Nov. 29	6,119
Lone Hand Saunders (Thomson)	Action western	Dec. 4	5,453
The Gorilla Hunt	Burbridge special	Dec. 11	4,362
Rose of the Tenements (Shirley Mason)	Human int. drama	Dec. 18	6,678
Timid Terror (George O'Hara)	Comedy drama	Dec. 25	4,872
		1927	
Her Father Said No (Guard-Brian)	Witwer comedy	Jan. 1	6,808
Home Struck (Viola Dana)	Drama of stage	Jan. 5	5,615
Cactus Trails (Bob Custer)	Western	Jan. 15	4,889
Lightning Lariats (Tyler)	Western	Jan. 22	4,536
Uneasy Payments (Vaughn)	Farce comedy	Feb. 12	4,770
Magic Garden	G. S. Porter novel	Feb. 26	6,807
Don Mike (Thompson)	Romantic drama	Mar. 5	5,723
Sonora Kid (Tyler)	Action western	Mar. 5	4,565
Mother (Belle Bennett)	Mother-love drama	Mar. 19	6,885
Tarzan and the Golden Lion	Jungle fantasy	Apr. 2	5,807
Moulders of Men (Frankie Darro)	Melodrama	Apr. 9	6,412
Outlaw Dog (Ranger)	Railroad melo.	Apr. 23	4,721
Naughty Nannette (Viola Dana)	Comedy drama	May 9	4,949
Silver Comes Thru (Thomson)	Thrill western	May 28	5,476

Short Subjects			
Sock Me to Sleep (Vaughn)	Fighting Hearts series	Apr. 10	2,000
Smouldering Tires	Fighting Hearts	June 5	2,000
Lightning Slider	Fighting Hearts	June 26	2,000
Three of a Kind	Standard comedy	June 26	2,000
Big Charade	Fighting Hearts	June 26	2,000
Black and Blue Eyes	Comedy		
Up and Wooing	Fighting Hearts	Jnly 17	2,000
When Sally's Irish Rose	Fighting Hearts	July 24	2,000
Magician	Bray Dinky-Doodle	July 31	1,000
Mule's Disposition	Bray Unnatural Hist.	July 31	1,000
Wedding Daze (Alexander)	Comedy	Aug. 7	2,000
Vamping Babies (L. Sargent)	Comedy	Aug. 7	2,000
All's Swell That Ends Swell	Fighting Hearts	July 24	2,000
Back Fire (Fat trio)	Comedy	Aug. 21	2,000
Lady of Lyons, N. Y.	Bill Grimm's Progress	Aug. 28	2,000
		1927	
Many A Slip (Bowers)	Comedy and cartoon	Jan. 22	2 rls.
Wisecrackers (Cooke-Guard)	Witwer series	Jan. 29	2 rls
He Couldn't Help It	Charley Bowers com.	Mar. 5	2 rls

FIRST NATIONAL

	Kind of Picture	Review	Feet
		1926	
Reckless Lady (Bennett-Moran)	Drama	Feb. 13	7,336
Far Cry (Blanche Sweet)	Society drama	Mar. 6	6.086
Irene (Colleen Moore)	Romantic comedy	Mar. 13	8.400
Girl from Montmartre (LaMarr-Stone)	Drama	Mar. 20	6.200
Dancer of Paris (Tearle-Mackaill)	Romantic Drama	Mar. 27	6.229
Kiki (Norma Talmadge)	Comedy Drama	April 17	8.279
Old Loves and New (Stone-Bedford)	Drama	May 1	7.4
Mlle. Modiste (C. Griffith)	Victor Herbert opera	May 8	6.230
Greater Glory (Tearle-Nilsson)	Epic drama	May 15	9,710
Wilderness Woman (Pringle)	Comedy	May 22	7,533
Ranson's Folly (Barthelmess)	Romantic drama	May 29	7.322
Brown Derby (Johnny Hines)	Comedy	June 5	6,500
Tramp, Tramp, Tramp (Langdon)	Farce-comedy	June 12	5,830
Wise Guy (Kirkwood-Astor-Compson)	Human Interest dr.	June 26	7,775
Ella Cinders (Colleen Moore)	Comedy	June 26	6,540
Puppets (Sills)	Drama	July 3	7,468
Senor Daredevil (Ken Maynard)	Western	July 10	6,402
Men of Steel (Sills)	Melodrama	July 24	9,143
Duchess of Buffalo (C. Talmadge)	Comedy drama	Aug. 21	6,940
Great Deception (Lyons-Pringle)	War melodrama	Aug. 28	5,885
Into Her Kingdom (C. Griffith)	Romantic drama	Sept. 4	6,447
Amateur Gentleman (Barthelmess)	Romantic drama	Sept. 11	7,790
Subway Sadie (Dorothy Mackaill)	Comedy drama	Sept. 25	6,72
Paradise (Milton Sills)	South Seas melo.	Sept. 25	7,090
It Must Be Love (Colleen Moore)	Typical comedy	Oct. 16	6,848
Forever After (Astor-Hughes)	Romantic drama	Oct. 23	6,338
Prince of Tempters (Moran-Lyon)	Romantic drama	Oct. 30	7,780
Unknown Cavalier (Ken Maynard)	Action western	Nov. 6	6,305
Midnight Lovers (Nilsson-Stone)	Light comedy	Nov. 13	6,100
Syncopating Sue (C. Griffith)	Drama	Nov. 20	6,770
Stepping Along (Johnny Hines)	Comedy	Nov. 27	7 rls
Ladies at Play (Hughes-Kenyon)	Farce	Nov. 29	6,119
Silent Lover (Milton Sills)	Desert drama	Dec. 4	6.500
Blonde Saint (Stone-Kenyon)	Comedy-drama	Dec. 11	6,800
White Black Sheep (Barthelmess)	Melodrama	Dec. 18	6,798
Overland Stage (Ken Maynard)	Pioneer western	Dec. 25	6,392
Just Another Blonde (Mackaill)	Romantic com-dr.	Dec. 25	5,603
		1927	
Twinkletoes (Colleen Moore)	Drama	Jan. 1	7.833
Lady in Ermine (Corinne Griffith)	Drama	Jan. 8	6,400
Masked Woman (Nilsson-Blinn)	Sophisticated drama	Jan. 22	5,442
Perfect Sap (Lyon-Starke)	Am. Detective com.	Jan. 22	5,620
Lunatic at Large (Leon Errol)	Farce	Feb. 5	5,321
McFadden's Flats (Murray-Conklin)	Irish-Scotch com.	Feb. 12	7,845
Easy Pickings (A. Q. Nilsson)	Mystery melodrama	Feb. 26	5,400
An Affair of the Follies (All-Star)	Human interest drama	Mar. 5	6,422
High Hat (Ben Lyon)	Comedy-drama	Mar. 19	6,161
All Aboard (Johnny Hines)	Fast comedy	Apr. 2	6,300
Long Pants (Langdon)	Gag comedy	Apr. 9	5,550
Orchids and Ermine (C. Moore)	Romantic comedy-drama	Apr. 9	6,734
Three Hours (C. Griffith)	Mystery and drama	Apr. 16	5,760
See You in Jail (Mulhall-Day)	Farce comedy	Apr. 23	5,800
Camille (Norma Talmadge)	Dumas picturization	May 2	8,700
Venus of Venice (C. Talmadge)	Comedy	May 7	6,300
Sea Tiger (Milton Sills)	Sea melodrama	May 14	5,606
Notorious Lady (Lewis Stone)	African drama	May 14	6,040
Convoy (Sherman-Mackaill)	Navy-war drama	May 21	7,724
Broadway Nights (Lois Wilson)	Jazz comedy-dr.	May 21	6,765
Tender Hour (Dove-Lyon)	Drama	May 28	6,631
Lost at the Front (Sidney-Murray)	War burlesque-com.	June 25	5,559

FOX FILM CORP.

Features			
		1926	
Fighting Buckaroo (Buck Jones)	Comedy melodrama	May 1	5,095
Rustling for Cupid (O'Brien)	Romantic western	May 8	4.835
Shamrock Handicap (J. F. McDonald)	Romantic racing drama	May 22	5,685
Early to Wed (M. Moore-K. Perry)	Domestic drama	May 29	5,912
A Man Four-Square (Buck Jones)	Western	June 5	4,744
Black Paradise (Bellamy)	Thrill melodrama	June 12	4.962
A Trip to Chinatown (Foxe)	Farce-comedy	June 26	5,594
Gentle Cyclone (Bnck Jones)	Action-comedy	July 3	4,82
More Pay—Less Work (Mary Brian)	Comedy-drama	July 10	6,02
Fig Leaves (O'Brien-Borden)	Comedy drama	July 17	6,49
Family Upstairs (Valli-MacDonald)	Comedy drama	July 31	5,97
Midnight Kiss	Comedy drama	Aug. 7	5,02
No Man's Gold (Tom Mix)	Western	Aug. 14	5,745
Three Bad Men (Star cast)	Spectacular thrill melo.	Aug. 28	8,000
Marriage License? (Alma Rubens)	Mother-love drama	Sept. 4	7,168
Flying Horseman (Buck Jones)	Action western	Sept. 11	4,971
Blue Eagle (George O'Brien)	Drama	Sep. 25	6,200
Womanpower (Graves-Perry)	Comedy drama	Oct. 2	6,240
The Lily (Belle Bennett)	**Emotional drama**	Oct. 9	6,268
Great K. & A. Train Robbery (Mix)	Fast melodrama	Oct. 16	4,800
Country Beyond (Olive Borden)	**Curwood drama**	Oct. 23	5,363
Whispering Wires (Anita Stewart)	Mystery melodrama	Oct. 30	5,906
International Eucharistic Congress	Religious	Nov. 20	
Return of Peter Grimm (star cast)	Drama from play	Nov. 20	6,950
The City (Robert Frazer)	Clyde Fitch drama	Nov. 27	5.500
What Price Glory? (all star)	War comedy-drama	Nov. 29	11,400
Wings of the Storm (Thunder-dog)	Melodrama	Dec. 4	5,374
Canyon of Light (Tom Mix)	Typical Mix	Dec. 11	5.389
Going Crooked (Bessie Love)	Crook melodrama	Dec. 18	5,425
Bertha, Sewing Machine Girl	Stage melodrama	Dec. 25	5,242
		1927	
Summer Bachelors (Bellamy)	Comedy drama	Jan. 1	6,782
Desert Valley (Buck Jones)	Western comedy-dr.	Jan. 8	4,731
One Increasing Purpose (Lowe)	Drama	Jan. 15	7,677
Music Master (Alec. B. Francis)	Belasco play	Jan. 22	7,734
Stage Madness (Virginia Valli)	Stage-home drama	Jan. 29	5,620
The Auctioneer (Geo. Sidney)	Stage success	Feb. 5	5,500
Last Trail (Tom Mix)	Zane Grey Western	Feb. 5	5,190
Upstream (Earle Foxe)	Theatrical drama	Feb. 12	5,510
War Horse (Buck Jones)	War (horse) story	Feb. 19	4.953
Marriage (Virginia Valli)	Drama	Feb. 26	5,440
Monkey Talks (Lerner)	Drama	Mar. 5	5,500
Ankles Preferred (Bellamy)	Light com-dr.	Mar. 12	5,498
Love Makes 'Em Wild (Johnnie Harron)	Breezy comedy	Mar. 19	5,50
Broncho Twister (Tom Mix)	Whirlwind western	Apr. 2	5,425
Whispering Sage (Buck Jones)	Action western	Apr. 9	4,783
Madame Wants No Children (M. Corda)	Comedy drama	Apr. 16	5,415
Outlaws of Red River (Tom Mix)	Action western	Apr. 23	5,327
Heart of Salome (Alma Rubens)	Romance, mystery	May 9	5,617
Hills of Peril (Buck Jones)	Punch western	May 14	4.983
Is Zat So? (O'Brien-Lowe)	Comedy drama	May 21	6,940
7th Heaven (Janet Gaynor)	Love-war drama	May 28	....
Cradle Snatchers (Louise Fazenda)	Farce comedy	June 4	6,381
Rich But Honest (Marjorie Beebe)	Light comedy-dr.	June 4	5,480
Slaves of Beauty Herbert-Tell)	Light comedy-dr.	June 11	5,412
Good as Gold (Buck Jones)	Stunt-thrill western	June 11	4,545
The Circus Ace (Tom Mix)	Circus and western	June 18	4,810
The Secret Studio (Borden)	Comedy drama	June 25	5,870

Short Subjects Separated From Features

	Kind of Picture	Review	Feet
Short Subjects		1926	
Family Picnic	Comedy	July 10	2,000
Lickpenny Lover	O. Henry series	July 24	2,000
Dancing Around the World	Varieties	July 31	743
Hello Lafayette (Shields)	Imperial comedy	Aug. 7	2,000
Putting on Dog	Varieties	Aug. 7	749
Lumber Jacks	Varieties	Aug. 14	750
Steeplechaser (Conley)	Farce comedy	Sept. 11	2,000
Non-Stop Bride (Gene Cameron)	Comedy	Sep. 25	2,000
King Bozo	Van Bibber comedy	Oct. 2	2,000
Rocky Mountain Gold	Varieties	Oct. 9	800
Cliff Dwellers of America	Varieties	Oct. 9	845
Dizzy Dancers (Gene Cameron)	Imperial comedy	Oct. 16	2,000
Lyin' Tamer (Ernie Shields)	Imperial comedy	Oct. 23	2 rls
Marry Month of May	O. Henry comedy	Oct. 30	2 rls
King of the Kitchen (Conley)	Comedy	Nov. 6	2 rls
Honeymoon Hospital	Imperial comedy	Nov. 13	2 rls.
Napoleon, Jr.	Animal comedy	Nov. 13	2 rls.
Maryland, My Maryland	Variety	Nov. 20	750
Not to Be Trusted (Allan Forrest)	Helen and Warren	Nov. 20	2 rls
Great Lakes	Variety	Nov. 27	900
Babes in the Jungle	O. Henry series	Nov. 29	2 rls.
Light Wines and Bearded Ladies	Imperial comedy	Nov. 29	2 rls.
Madam Dynamite	Imperial comedy	Dec. 11	2 rls
Battling Kangaroo	Animal comedy	Dec. 18	2 rls
Motor Boat Demon	Van Bibber series	Dec. 25	2 rls
		1927	
Bathing Suitor (G. Harris)	Imperial comedy	Jan. 1	2 rls
My Lady's Stockings	Variety	Jan. 8	1 rl
Tennis Wizard (Earle Foxe)	Van Bibber series	Jan. 15	2 rls
Overnight from Paris	Variety	Jan. 15	1 rl
Big Business	Imperial comedy	Jan. 22	2 rls.
Constantinople	Scenic	Jan. 22	1 rl.
Society Architect	Van Bibber	Jan. 22	2 rls.
An Old Flame	Helen & Warren	Feb. 5	2 rls
Sky Sentinel	Variety	Feb. 5	784
Roses and Ruses	O. Henry story	Feb. 12	2 rls
Slippery Silks	Imperial comedy	Feb. 12	2 rls.
Birthday Greetings	Comedy	Feb. 19	2 rls.
Everybody's Servant	Varieties	Feb. 26	900
Portugal Today	Variety	Mar. 5	786
Car Shy	Van Bibber	Mar. 5	2 rls
Rock-Ribbed Maine	Variety	Mar. 12	855
Back to Mother	Helen and Warren	Mar. 19	2 rls
The Last Word	Helen and Warren	Apr. 2	2 rls
Below the Equator	Variety	Apr. 9	1 rl
Girls	O. Henry story	Apr. 16	2 rls
Nature's Wonderland	Variety	Apr. 16	1 rl
A Dog's Pal (Jerry Madden)	Animal comedy	Apr. 23	2 rls
Old Heidelberg	Variety	May 2	1 rl
Not the Type	Van Bibber	May 2	2 rls
Just a Husband	Helen & Warren	May 9	2 rls
Kangaroo Detective	Comedy	May 21	2 rls
Reflections	Varieties	May 28	1 rl
Wine, Women and Sauer Kraut	Imperial comedy	June 4	2 rls
Monarchs of the Soil	Varieties	June 4	1 rl
Vendors of the World	Variety	June 11	1 rl
Midsummer Night's Steam	Imperial comedy	June 11	2 rls
Road to the Yukon	Variety	June 18	1 rl
Rumors for Rent	Helen and Warren	June 18	2 rls

GOTHAM PRODUCTIONS

	Kind of Picture	Review	Feet
Sign of the Claw (Peter, the Great)	Dog picture		6,000
Golden Web (Rich-Gordon)	Melodrama	Sept. 11	6,000
Block Signal (Ralph Lewis)	Railroad melodrama	Oct. 9	5,900
Winning Wallop (W. Fairbanks)	Action comedy-dr.	Oct. 30	5,000
Money to Burn (Devore-MacGregor)	Romantic action dr.	Nov. 29	5,900
Heroes of the Night (Landis-Nixon)	Fire-police-thriller	Feb. 5	6,500
		1927	
Quarantined Rivals			
Mountains of Manhattan			
Final Extra (De La Motte)	Melodrama	Feb. 19	6,000

METRO-GOLDWYN-MAYER

	Kind of Picture	Review	Feet
The Circle (E. Boardman)	Drawing room comedy	Oct. 3	5,511
Great Divide (all star)	Drama	Feb. 21	7,811
Rag Man (Coogan)	Comedy-dr.	Mar. 14	5,908
Beauty Prize (Dana)	Comedy-dr.	Oct. 11	5,750
Tower of Lies (Chaney-Shearer)	Drama of pathos	Oct. 10	6,849
Exchange of Wives (Boardman)	Married life com.	Oct. 17	6,300
Midshipman (Ramon Novarro)	Naval com.-drama	Oct. 31	7,498
Go West (Buster Keaton)	Burlesque western	Nov. 7	6,256
Lights of Old Broadway (Davies)	Old N. Y. drama	Nov. 14	6,437
Old Clothes (Coogan)	Typical feature	Nov. 21	5,915
Bright Lights (Chas. Ray)	Type com-drama	Nov. 28	6,260
Only Thing (Boardman-Nagel)	Glyn love drama	Dec. 5	5,824
Masked Bride (Mae Murray)	Paris underworld	Dec. 12	5,690
Sally, Irene and Mary (Star cast)	Musical comedy hit	Dec. 19	5,564
Time, the Comedian (Busch-Cody)	Unique drama	Dec. 26	4,757
		1926	
His Secretary (Shearer)	Light comedy	Jan. 2	6,433
Ben-Hur (Ramon Novarro)	Lew Wallace story	Jan 16	12,000
Dance Madness (Nagel-Windsor)	Comedy drama	Feb. 6	6,395
The Blackbird (Lon Chaney)	Crook Drama	Feb. 13	6,688
Mare Nostrum (Rex Ingram prod.)	Ibanez Novel	Feb 27	
La Boheme (Gilbert-Gish)	Famous opera	Mar. 13	8,530
The Barrier (Norman Kerry)	Alaskan melodrama	Apr. 3	6,480
Devil's Circus (Norma Shearer)	Drama	Apr. 10	6,750
Beverly of Granstark (Marion Davies)	Romantic Comedy	May 1	6,710
Brown of Harvard (Pickford-Brian)	College comedy-dr.	May 15	7,941
Money Talks (Moore-Windsor)	Farce comedy	May 22	5,139
Paris (Chas. Ray)	Parisian drama	June 12	5,580
Lovey Mary (Bessie Love)	Drama	July [illegible]	[illegible]
Road to Mandalay (Chaney)	Melodrama	July 10	6,551
Waltz Dream	Romantic comedy	Aug. 7	7,322
Scarlet Letter (Lillian Gish)	Drama from novel	Aug. 21	9,000
Battling Butler (Keaton)	Farce comedy	Sept. 4	6,970
Waning Sex (Norma Shearer)	Light comedy romance	Oct. 2	6,025
The Temptress (Garbo-Moreno-D'Arcy)	Ibanez' novel	Oct. 23	[illegible]
Magician (Wegener-Terry)	Rex Ingram prod.	Nov. 6	6,960

	Kind of Picture	Review	Feet
Bardleys the Magnificent (Gilbert)	Dashing romance	Nov. 13	8,536
Exit Smiling (Lillie-J. Pickford)	Comedy	Nov. 20	6,461
Upstage (Norma Shearer)	Vaudeville com.-dr.	Nov. 27	6,048
Flaming Forest (Moreno-Adoree)	Northwest Curwood dr.	Nov. 29	6,567
Tin Hats (Nagel-Windsor)	War comedy	Dec. 4	6,598
Faust (Emil Jannings)	Opera transcription	Dec. 11	8,110
Fire Brigade (McAvoy-Ray)	Spectacular fire drama	Dec. 25	8,616
		1927	
Tell It To The Marines (Chaney)	Melodrama	Jan. 1	8,800
Valencia (Mae Murray)	Romantic drama	Jan. 8	5,680
Flesh and the Devil (Gilbert-Garbo)	Suderman drama	Jan. 15	8,759
A Little Journey (Star Cast)	Comedy drama	Jan. 15	6,088
Red Mill (Marion Davies)	Adapted musical com.	Feb. 19	6,337
Taxi Dancer (Crawford-O. Moore)	Broadway drama	Mar. 12	6,203
The Show (Gilbert-Adoree)	Melodrama	Mar. 19	6,309
Slide, Kelly, Slide (Haines-O'Neil)	Baseball comedy-dr.	Apr. 2	7,865
Demi-Bride (Norma Shearer)	Comedy-drama	Apr. 2	6,886
Frisco Sally Levy (Sally O'Neil)	Hebrew-Irish com.	Apr. 23	6,909
Lovers (Novarro-Terry)	"Gossip" drama	May 2	5,291
Rookies (Dane-Arthur)	Military comedy	May 9	6,640
Understanding Heart (Joan Crawford)	Kyne story	May 14	6,657
Annie Laurie (Lillian Gish)	Scottish drama	May 21	8,750
Mr. Wu (Lon Chaney)	Chinese drama	June 4	7,603
Tillie the Toiler (Marion Davies)	Light comedy	June 11	6,160
The Unknown (Chaney)	Armless wonder char-dr.	June 18	5,517

PARAMOUNT

	Kind of Picture	Review	Feet
		1926	
Behind the Front (Beery-Hatton)	War farce-com	Feb. 20	5,555
Grand Duchess and the Waiter (Menjou)	Romantic comedy	Feb. 27	6,314
Moana	South Sea study	Feb. 27	6,133
Sea Horses (Holt-Vidor)	Drama of tropics	Mar. 6	6,565
Dancing Mothers (Joyce-Tearle-Bow)	Comedy-drama	Mar. 13	7,169
Let's Get Married (Dix-Wilson)	Farce-comedy	Mar. 20	6,800
Nell Gwyn (Dorothy Gish)	Farce comedy	Feb. 6	6,800
Miss Brewster's Millions (Daniels)	Comedy-drama	Mar. 27	6,467
New Klondike (Thos. Meighan)	Comedy drama	Apr. 3	7,445
Untamed Lady (Gloria Swanson)	Society drama	Apr. 3	6,132
Crown of Lies (Pola Negri)	Romantic drama	Apr. 10	5,020
Desert Gold (Hamilton-Mason)	Zane Grey western	Apr. 10	6,850
For Heaven's Sake (Harold Lloyd)	Typical comedy	April 17	5,356
Blind Goddess (Holt-Torrence)	Mystery Drama	April 17	7,363
That's My Baby (Douglas MacLean)	Farce comedy	Apr. 24	6,805
A Social Celebrity (Menjou)	Comedy drama	May 1	6,025
The Runaway (Clara Bow)	Melodrama	May 8	6,216
Fascinating Youth (Juniors)	Drama	May 22	6,882
Aloma of the South Seas (Gilda Gray)	Drama	May 29	8,514
Wet Paint (Raymond Griffith)	Farce-comedy	June 5	5,109
Rainmaker (Collier, Jr.)	Drama	June 12	6,055
Say It Again (Dix)	Travesty-farce	June 19	7,445
Volcano (Daniels)	Thrill melodrama	June 12	5,467
Good and Naughty (Pola Negri)	Society comedy	June 26	5,503
Palm Beach Girl (Bebe Daniels)	Farce-comedy	July 3	6,918
Variety (Emil Jannings)	Drama, short version	July 10	7,804
Born to the West (Jack Holt)	Western	July 10	6,043
It's the Old Army Game (W. C. Fields)	Farce comedy	July 17	6,889
Mantrap (Torrence-Bow)	Drama	July 24	6,077
You Never Know Women (Vidor)	Drama	Aug. 7	6,064
Padlocked (Lois Moran)	Melodrama	Aug. 28	6,700
Beau Geste (Ronald Colman)	Drama	Sept. 4	10,600
The Show-Off (Ford Sterling)	Character comedy	Sept. 11	6,196
Diplomacy (Sweet-Hamilton)	Modernized Sardou play	Sep. 25	6,950
Campus Flirt (Bebe Daniels)	College comedy	Oct. 2	6,702
Tin Gods (Thomas Meighan)	Drama	Oct. 2	8,568
You'd Be Surprised (R. Griffith)	Satirical comedy	Oct. 9	5,904
Kid Boots (Eddie Cantor)	Comedy	Oct. 23	5,650
Sorrows of Satan (D. W. Griffith prod)	Drama	Oct. 23	11 rls.
Don't Give Up the Ship	One Reel special	Oct. 23	....
Ace of Cads (Menjou)	Drama	Oct. 30	7,786
Quarterback (Richard Dix)	Football comedy-dr.	Nov. 6	7,114
London (Dorothy Gish)	Drama	Nov. 13	6 rls.
We're in the Navy Now (Beery-Hatton)	Sequel, "Behind Front"	Nov. 20	5,519
So's Your Old Man (W. C. Fields)	Comedy	Nov. 20	6,347
Eagle of the Sea (Vidor-Cortez)	Sea drama	Nov. 27	7,250
Everybody's Acting (star cast)	Stage comedy-dr.	Nov. 27	6,139
God Gave Me Twenty Cents (all star)	Romance-drama	Nov. 29	6,532
The Great Gatsby (Warner Baxter)	Drama	Dec. 4	7,296
Old Ironsides (special cast)	Super-special	Dec. 11	10,689
Canadian (Meighan)	Northwest drama	Dec. 11	7,773
Stranded in Paris (Daniels)	Farce comedy	Dec. 18	6,106
Love 'Em and Leave 'Em (Brent)	Comedy drama	Dec. 18	6,075
Popular Sin (Vidor-Brook)	Love drama	Dec. 25	6,244
		1927	
Hotel Imperial (Pola Negri)	Drama	Jan. 8	7,091
Blonde or Brunette? (Menjou-Nissen)	Parisian comedy	Jan. 15	5,872
The Potters (W. C. Fields)	Human int. com.-dr.	Jan. 22	6,680
Kid Brother (Harold Lloyd)	Typical comedy	Jan. 29	7,654
Paradise for Two (Dix-Bronson)	Comedy	Jan. 29	6,187
New York (Cortez-Wilson-Taylor)	Melodrama	Feb. 5	6,877
"It" (Clara Bow)	Elinor Glyn story	Feb. 12	6,542
Love's Greatest Mistake (Brent)	Comedy drama	Feb. 26	6,000
Blind Alleys (Meighan)	N. Y. melodrama	Mar. 5	5,597
Let It Rain (Douglas MacLean)	Naval comedy	Mar. 12	6,052
Metropolis	UFA Superspectacle	Mar. 12	....
Rough Riders (Feature Cast)	Roosevelt epic.	Mar. 19	12,071
Stark Love	Mountaineer drama	Mar. 19	6,203
A Kiss in a Taxi (Bebe Daniels)	Farce comedy	Apr. 2	6,429
Fashions for Women (E. Ralston)	Comedy drama	Apr. 9	6,298
Evening Clothes (Menjou)	Light comedy	Apr. 9	6,287
Casey at the Bat (W. Beery)	Comedy	Apr. 16	6,040
Afraid to Love (F. Vidor)	Light comedy	Apr. 23	6,199
Knockout Reilly (Richard Dix)	Prizering com.-dr.	Apr. 23	7,080
Chang	Wild animal classic	May 2	6,536
Children of Divorce (Bow-Ralston)	Drama	May 2	6,871
Cabaret (Gilda Gray)	Detective com.-dr.	May 9	7,175
Special Delivery (Eddie Cantor)	Gag comedy	May 9	5,524
Senorita (Bebe Daniels)	Dashing Farce	May 14	6,634
Telephone Girl (Madge Bellamy)	Melodrama	May 21	5,455
Tired Wheels	Krazy Kat	May 28	1 rl
Rough House Rosie (Clara Bow)	Society-pugilism com.	June 4	5,952
Whirlwind of Youth (Lois Moran)	Drama	June 11	5,866
Running Wild (W. C. Fields)	Comedy drama	June 18	6,368
Ritzy (Betty Bronson)	Comedy drama	June 25	5,306

Users Help Make This Chart More Useful

PATHE

	Kind of Picture	Review	Feet
In Vaudeville	Terry cartoon	Nov. 20	1 rl
Hooks and Holidays	Sportlight	Nov. 20	1 rl
Smith's Uncle (C. Geraghty)	Sennett comedy	Nov. 20	2 rls
House Without a Key (Ray-Miller)	Mystery serial	Nov. 27	....
Be Your Age (feature cast)	Hal Roach comedy	Nov. 29	2 rls.
On the Front Page (L. Rich)	Hal Roach comedy	Nov. 29	2 rls.
Buck Fever	Terry cartoon	Nov. 29	1 rl.
Radio Controlled	Terry cartoon	Nov. 29	1 rl.
Tripping the Rhine	Sketch Book	Nov. 29	1 rl.
War Feathers	Our Gang comedy	Nov. 29	2 rls.
The Nickel Hopper (Normand)	Sennett comedy	Dec. 4	3 rls.
Divorce Dodged (Bevan)	Sennett comedy	Dec. 4	2 rls.
Through Thick and Thin	Terry cartoon	Dec. 4	1 rl.
Hesitating Horses (Alice Day)	Sennett comedy	Dec. 4	2 rls.
Hitting the Rails	Terry cartoon	Dec. 4	1 rl.
Bars and Stripes	Terry cartoon	Dec. 11	1 rl
There Ain't No Santa Claus	Hal Roach comedy	Dec. 11	2 rls
A Blonde's Revenge (Turpin)	Typical comedy	Dec. 18	2 rls
School Days	Terry cartoon	Dec. 18	1 rl
Top Notchers	Sportlight	Dec. 18	1 rl
Forty-five Minutes from Hollywood	Hal Roach comedy	Dec. 25	2 rls
		1927	
Anything Once (Mabel Normand)	Hal Roach comedy	Jan. 1	2 rls
Telling Whoppers	Our Gang	Jan. 1	2 rls
Musical Parrot	Terry cartoon	Jan. 1	1 rl
Kitty from Killarney (Day)	Sennett comedy	Jan. 8	2 rls
With the Wind	Sportlight	Jan. 8	1 rl
Fourflushers (Bevan)	Sennett comedy	Jan. 8	2 rls
Many Scrappy Returns (Chase)	Hal Roach comedy	Jan. 15	2 rls
When Friendship Ceases	Terry cartoon	Jan. 15	1 rl
Smith's Pets	Jimmy Smith series	Jan. 15	2 rls
Bring Home the Turkey	Our Gang comedy	Jan. 22	2 rls.
Chasing Rainbows	Terry cartoon	Jan. 22	1 rl.
Should Sleep Walkers Marry?	Sennett comedy	Jan. 22	2 rls.
Two Time Mama (Tryon)	Hal Roach comedy	Jan. 22	2 rls.
Pass the Dumplings (Alice Day)	Sennett comedy	Jan. 22	2 rls.
On Guard (Cullen Landis)	Army serial	Jan. 29	....
Sink or Swim	Terry cartoon	Feb. 5	1 rl
A Hollywood Hero (Turpin)	Sennett comedy	Feb. 5	2 rls
Should Men Walk Home (C. Hale)	Hal Roach comedy	Feb. 5	2 rls
Sporting Knack	Sportlight	Feb. 12	1 rl.
Smith's Customer	Smith Family com.	Feb. 12	2 rls.
Peaches and Plumbers (Bevan)	Sennett com.	Feb. 19	2 rls.
Plumber's Daughter (Alice Day)	Sennett comedy	Feb. 19	2 rls.
Pathe Review 6	Magazine	Feb. 19	1 rl.
Plow Boy's Revenge	Terry cartoon	Feb. 26	1 rl
Crowd Bait	Sportlight	Feb. 26	1 rl
Seeing the World	Our Gang comedy	Feb. 26	2 rls
One Hour Married (Normand)	Hal Roach comedy	Mar. 5	2 rls
In the Rough	Terry cartoon	Mar. 5	1 r
Tit for Tat	Terry cartoon	Mar. 5	1 r
Crawl Strike Kid	Terry cartoon	Mar. 12	1 rl
With Will Rogers in Dublin	Rogers Abroad	Mar. 12	2 rls
Mail Pilot	Terry cartoon	Mar. 12	1 rl
Are Brunettes Safe? (Chase)	Comedy	Mar. 12	2 rls
Why Girls Say No (Marj. Daw)	Hal Roach comedy	Mar. 19	2 rls
Weatherproof	Sportlight	Mar. 19	1 rl
Pathe Review	Review	Mar. 19	1 rl
Cracked Ice	Terry cartoon	Mar. 19	1 rl
Taking the Air	Terry cartoon	Mar. 19	1 rl
Duck Soup (Laurel-Hardy)	Hal Roach comedy	Apr. 2	2 rls
Frost Line	Sportlight	Apr. 2	1 rl
A Small Town Princess	Sennett comedy	Apr. 2	2 rls
A Dozen Socks (Alice Day)	Sennett comedy	Apr. 9	2 rls
Rival Sex	Sportlight	Apr. 9	1 rl
Smith's New Home (Mc-Kee-Hiatt)	Smith Family series	Apr. 9	2 rls
Pathe Review 12	Magazine	Apr. 16	1 rl
Magician	Terry cartoon	Apr. 16	1 rl
Ten Years Old	Our Gang	Apr. 16	2rls
Keep Off the Grass	Terry cartoon	Apr. 16	1 rl
Jolly Jilter (Ben Turpin)	Comedy	Apr. 16	2 rls
Melting Millions (Ray-Miller)	Chapter Play	Apr. 16	....
Hiking Through Holland (Will Rogers)	Rogers Abroad	Apr. 23	2 rls
Pathe Review 13	Magazine	Apr. 23	1 rl
Medicine Man	Terry cartoon	Apr. 23	1 rl
Slipping Wives (Dean-Rawlinson)	Hal Roach comedy	Apr. 23	2 rls
Smith's Surprise (Hiatt)	Smith Family	Apr. 23	2 rls
Forgotten Sweeties (Chase)	Comedy	Apr. 23	2 rls
Pathe Review 14	Magazine	Apr. 23	1 rl
Smith's Kindergarten (Baby Jackson)	Smith Family	May 2	2 rls
Pathe Review 16	Magazine	May 2	1 rl
Love My Dog	Our Gang	May 2	2 rls
Broke in China (Turpin)	Sennett comedy	May 2	2 rls
Honor Man	Terry cartoon	May 2	1 rl
Hon. Mr. Buggs (Matt Moore)	Hal Roach comedy	May 2	2 rls
Pathe Review 15, 17, 18, 19	Magazine	May 9	1 rl
Pie Eyed Piper	Terry cartoon	May 9	1 rl
Jewish Prudence (Davidson)	Hal Roach comedy	May 9	2 rls
Bubbling Over	Terry cartoon	May 9	1 rl
Agile Age	Sportlight	May 9	1 rl
A Fair Exchange	Terry cartoon	May 9	1 rl
When Snow Flies	Sportlight	May 14	1 rl.
Pathe Review 20	Magazine	May 14	1 rl.
Bigger and Better Blondes (Chase)	Comedy	May 14	2 rls.
Tabloid Editions	Sportlight	May 21	1 rl
Horses, Horses, Horses	Terry cartoon	May 21	1 rl
Crazy to Act (Mildred June)	Sennett comedy	May 21	2 rls
Tired Business Men	Our Gang comedy	May 21	2 rls
Pathe Review 21	Magazine	May 21	1 rl
Eve's Love Letters	Hal Roach comedy	May 28	2 rls
Smith's Fishing Trip	Smith Family	May 28	2 rls
Pathe Review 22-23	Magazine	June 4	1 rl
Digging for Gold	Terry cartoon	June 4	1 rl
Hunting for Germans	Will Rogers' trip	June 4	2 rls
Pride of Pikeville (Turpin)	Sennett comedy	June 4	2 rls
Flying Feet	Sportlight	June 4	1 rl
Chills and Fever	Sportlight	June 4	1 rl
Curled in the Excitement	Sennett comedy	June 11	2 rls
Hard Cider	Terry cartoon	June 11	1 rl
Crimson Flash (Cullen Landis)	Serial	June 18	....
Died in the Wool	Terry cartoon	June 18	1 rl
Fluttering Hearts (Chase)	Comedy	June 18	2 rls
Love 'Em and Weep (Mae Busch)	Hal Roach comedy	June 18	2 rls
Pathe Review 24	Magazine	June 18	1 rl

Features	Kind of Picture	Review	Feet
		1927	
Galloping Gobs (Buffalo Bill, Jr.)	Western	Feb. 19	4,524
Man from Hardpan (Maloney)	Western drama	Feb. 26	5,814
Princess on Broadway (Garon-Walker)	Comedy drama	Mar. 5	5,705
Tearin' Into Trouble (Wally Wales)	Western	Mar. 5	4,453
Arizona Whirlwind (Bill Cody)	Mine-western	Mar. 19	4,134
Fighting Comeback (B. Roosevelt)	Action western	Apr. 2	4,145
Spuds (Larry Semon)	War, farce comedy	Apr. 9	4,920
Horse Shoes (Monty Banks)	Feature comedy	Apr. 16	5,668
Ridin' Rowdy (Buffalo Bill, Jr.)	Western	Apr. 23	4,794
No Man's Law (Rex)	Black Stallion dr.	May 2	6,903
Don Desperado (Maloney)	Punch western	May 9	5,804
His First Flame (Harry Langdon)	Feature comedy	May 9	4,700
Eyes of the Totem (Hawley-Santschi)	Melodrama	May 14	6,228
Pirates of the Sky (Hutchison)	Stunt melodrama	May 21	5,465
Heart of the Yukon (Bowers)	Alaskan melodrama	May 21	6,563
Alaskan Adventures	Alaskan Trip	May 28	3,678
Meddlin' Stranger (Wally Wales)	Western melodrama	June 4	4,575
Avenging Fangs (Shadow-dog)	Crook melodrama	June 4	4 335
Trunk Mystery (Hutchison)	Police melodrama	June 11	4,328
Code of Cow Country (B. Roosevelt)	Action western	June 11	4,512
Pals in Peril (Buffalo Bill, Jr.)	Western	June 25	4,740

PREFERRED PICTURES

		1926	
Romance of a Million Dollars	Melodrama	Aug. 7	5,300
Dancing Days (Star Cast)	Domestic	Sept. 25	5,90
Shameful Behavior? (Edith Roberts)	Romantic com.-dr.	Oct. 30	5,218
His New York Wife (Alice Day)	Comedy drama	Nov. 27	5,294
		1927	
Exclusive Rights (L. Rich)	Politics-melodrama	Jan. 22	6,087

PRODUCERS DISTRIBUTING CORP.

		1925	
Coming of Amos (Rod LaRoque)	Comedy-drama	Sept. 19	5,077
Off the Highway (W. V. Mong)	Drama	Oct. 3	7,641
Simon the Jester (O'Brien-Rich)	Comedy-drama	Nov. 28	6,168
Road to Yesterday (J. Schildkraut)	Tense drama	Dec. 12	9,980
		1926	
Wedding Song (Leatrice Joy)	Comedy-heart int.-dr	Jan. 2	7,373
Steel, Preferred (star cast)	Steel industry dr	Jan. 9	6,717
Braveheart (LaRocque)	Indian drama	Jan. 23	7,238
Rocking Moon (Tashman-Bowers)	Alaskan drama	Jan. 30	6,018
Danger Girl (Priscilla Dean)	Comedy-drama	Feb. 6	5,666
Million Dollar Handicap (all star)	Horse race melo.	Feb. 13	6,095
Three Faces East (Jetta Goudal)	Suspense-spy-melo.	Feb. 20	7,419
Fifth Avenue (De La Motte)	Human int. drama	Feb. 20	5,503
Wild Oats Lane (Viola Dana)	Melodrama	Apr. 10	6,906
Red Dice (Rod LaRocque)	Underworld melodrama	May 1	7,25
Whispering Smith (H. B. Warner)	Melodrama western	May 8	6,155
Volga Boatman (W. Boyd-E. Fair)	Melodrama	Apr. 24	10,66
Paris at Midnight (Jetta Goudal)	Melodrama	May 15	6,995
Prince of Pilsen (Geo. Sidney)	Comedy drama	May 8	6,60
Bachelor Brides (La Rocque)	Mystery drama	May 22	6,612
Eve's Leaves (Leatrice Joy)	Romantic Comedy	May 29	6,75
Silence (H. B. Warner)	Self-sacrifice dr.	June 5	7,518
Unknown Soldier (Chas. Mack, etc.)	War drama	June 12	7,979
Dice Woman (Priscilla Dean)	Farce-melodrama	June 19	5,614
Flame of the Yukon (Seena Owen)	Melodrama of Yukon	June 26	5,806
Up in Mabel's Room (Marie Prevost)	Farce-comedy	June 26	6,345
Shipwrecked (S. Owen-J. Schildkraut)	Melodrama	July 3	5,865
Meet the Prince (Jos. Schildkraut)	Comedy-Drama	July 3	5,906
Sea Wolf (Ralph Ince)	Jack London story	July 10	6,763
Sunny Side Up (Vera Reynolds)	Comedy drama	July 17	5,994
Speeding Venus Priscilla Dean)	Melodrama	July 24	5,560
Clinging Vine (Leatrice Joy)	Comedy	July 31	6,400
Young April (Bessie Love)	Romantic com-dr.	Sept. 11	6,858
For Alimony Only (Leatrice Joy)	Divorce com-drama	Oct. 9	6,400
Gigolo (Rod La Rocque)	Drama	Oct. 16	7,295
Nervous Wreck (Ford-Haver)	Farce-comedy	Oct. 23	6,738
Pals in Paradise (star cast)	Kyne mining story	Nov. 29	6,636
For Wives Only (M. Prevost)	Sophisticated farce	Dec. 4	5,790
Corporal Kate (Reynolds-Faye)	Girl War-workers	Dec. 18	7,460
		1927	
Jim, The Conqueror (Boyd-Faire)	Suspense western	Jan. 1	5,324
Nobody's Widow (Joy-Ray-Haver)	Farce comedy	Jan. 15	6,421
Man Bait (Marie Prevost)	Comedy drama	Jan. 29	5,865
Getting Gertie's Garter (Prevost)	Farce comedy	Feb. 19	6,859
White Gold (Jetta Goudal)	Emotional drama	Apr. 9	6,198
Rubber Tires (Ford-Love)	Auto comedy	Apr. 9	6,303
King of Kings	Biblical drama	Apr. 23	13,500
Night Bride (Marie Prevost)	Farce comedy	May 9	5,736
Yankee Clipper (William Boyd)	Sailing ship melo.	May 14	7,820
Heart Thief (Schildkraut-dePutti)	European drama	May 21	6,035
Fighting Love (Jetta Goudal)	Desert drama	June 4	7,107
Vanity (Leatrice Joy)	Melodrama	June 18	5,922

RAYART

		1925	
Midnight Limited (star cast)	Railroad melodrama	Dec. 27	5,25
		1926	
Call of the Klondike (Glass-Dwan)	Melodrama	Aug. 21	5,803
Moran of the Mounted (Howes)	Northwest M. P. melo.	Sept. 4	5,30

RED SEAL

		1926	
Reelview (Scenes in Turkey)	Magazine	Apr. 10	850
Hair Cartoon	Marcus cartoon	Apr. 10	55
Old Black Joe	Song Car-tune	July 17	500
Hair Cartoon	Marcus cartoon	July 17	1,000
Toot! Toot! (Ko-Ko)	Fleischer cartoon	July 17	1,000
Hair Cartoons	Marcus cartoon	July 31	1,000
Reelview (Issue E)	Pictorial	July 31	1,000
Searchlight (Issue H)	Pictorial	Aug. 7	1,000
Song Car-tune	Song series	Aug. 7	1,000
Marvels of Motion	Issue L	Sept. 4	800
Morning Judge	Carrie of the Chorus	Sept. 4	2,000
Ko-Ko in the Fadeaway	Fleischer cartoon	Sept. 11	1,000
Film Reporter	Series	Sept. 11	1,000
Churchyards of Old America	Humor	Sep. 25	1,000
Film Reporter (Issue B)	Sport subjects	Oct. 9	1,000
Berth Mark	Carrie of Chorus	Oct. 9	2,000

We Try Always to Make it Better for Users

STERLING PICTURES CORP.

	Kind of Picture	Review.	Feet
		1926	
Big Pal (Wm. Russell)	Prize fight drama	Oct. 24..	5,800
Men of the Night (Rawlinson)	Melodrama	July 24..	5,723
Wreckage (Mav Allison)	Drama	July 24..	5.723
Closed Gates (Harron-Novak)	Emotionai dama	May 28..	5,563

TIFFANY PRODUCTIONS, INC.

	Kind of Picture	Review.	Feet
Lost At Sea	Romantic comedy drama		
One Hour of Love	Emotional drama		
The Enchanted Island	Romantic drama	June 25..	4,857
Flaming Timber	Woodland drama		
Squads Right	War farce comedy		
The Song of Steel	Society-business drama		
Snowbound	Comedy drama of the North		
Wild Geese (Speoial)	Human drama		
Princess of Hoboken	Comedy drama		
Lightning	Zane Grey drama		
Tale of a Vanishing People	Society drama		
The Broken Gate	Emotional drama	Jan. 15..	5,300
Fools of Fashion (Mae Busch)	Social life drama	Oct. 9..	6,484
College Days (Marceline Day)	College comedy-dr.	Nov. 6..	7,300
Josselyn's Wife (Pauline Frederick)	Emotional drama	Nov. 27..	5,800
Sin Cargo (Shirley Mason)	Melodrama	Dec. 11..	6,100
		1927	
Redbeads Preferred (Hitchcock-Daw)	Farce comedy		
The First Night (Lytell-Devore)	Farce comedy	Feb. 19..	5,500
Husband Hunters (Mae Musch)	Sophisticated com.-dr	Feb. 26..	5,600
Cheaters (O'Malley-Ferguson)	Crook meldrama	Mar. 12..	6,022

UNITED ARTISTS

	Kind of Picture	Review.	Feet
		1926	
Black Pirate (Douglas Fairbanks)	Technicolor feature	Mar. 20..	8,388
The Bat (all-star)	Mystery drama	Mar. 27..	8,219
Son of the Sheik (Valentino)	"Sheik" sequel	Aug. 7..	6,685
Sparrows (Mary Pickford)	Comedy drama	Oct. 9..	6,800
		1927	
Winning of Barbara Worth (Banky)	H. B. Wright western	Dec. 4..	8 rls.
Night of Love (Banky-Colman)	Romantic Drama	Jan. 29..	7,440
The General (Buster Keaton)	Civil War comedy	Feb. 12..	7,500
Love of Sunya (Gloria Swanson)	Episodic drama	Mar. 19..	7,311
Beloved Rogue (J. Barrymore)	Romantic drama	Apr. 2..	9,264
Resurrection (Rod LaRocque)	Tolstoy drama	Apr. 16..	9,120

UNIVERSAL

Features

	Kind of Picture	Review.	Feet
		1926	
Outside the Law (Chaney1Dean)	Crook melodrama	May 15..	8,000
Rolling Home (Denny)	Farce comedy	May 22..	6,831
Phantom Bnllet (Hoot Gibson)	Western	May 28..	5,820
Rustler's Ranch (Acord)	Western	June 5..	5,230
Love Tbief (Norman Kerry)	Romantic drama	June 12..	6,822
Chasing Tronble (Morrison)	Action western	June 19..	4,304
Bnckling the Truth (Morrison)	Action western	Jnne 26..	4,305
Marriage Clause (Lois Weber)	Drama	July 3..	7,680
Under Western Skies (Norman Kerry)	Western	July 10..	6,352
The Terror (Art Acord)	Western	July 10..	4,862
Man in the Saddle (Gibson)	Western	July 17..	5,492
Poker Faces (Horton-LaPlante)	Farce comedy	July 24..	7,808
Whole Town's Talking (E. E. Horton)	Farce comedy	Aug. 14..	6,662
Wild Horse Stampede (Hoxie)	Western	July 31..	4,776
Runaway Express (Daugberty-Mehaffy	R. R. thriller	Ang. 28..	5,865
Her Big Night (Laura LaPlante)	Farce comedy	Sept. 4..	7,603
Old Soak (Jean Hersholt)	Comedy drama	Sept. 11..	7,445
Texas Streak (Hoot Gibson)	Thrill western	Sep. 25..	6,250
Ice Flood (Harlan-Dana)	Lumber camp melo.	Oct. 2..	5,747
Yellow Back (Fred Humes)	Western	Oct. 9..	4,766
Take It from Me (Reginald Denny)	Comedy drama	Oct. 16..	6,649
Mlchael Strogoff	Russian Melodrama	Oct. 30..	9,315
Spangles (O'Malley-Nixon)	Circus comedy-dr.	Nov. 6..	5.63[illegible]
Buckaroo Kid (Hoot Gibson)	Farce-drama-western	Nov. 20..	6,107
Red Hot Leatber (Hoxie)	Western	Nov. 27..	4,535
Man from the West (Acord)	Blue Streak Western	Dec. 4..	4,474
Cheerful Fraud (Denny)	Farce comedy	Dec. 11..	6,945
Prowlers of the Night (Humes)	Blue Streak western	Dec. 18..	4,390
Silent Rider (Hoot Gibson)	Western	Dec. 25..	5,598
		1927	
Butterflies In the Rain (LaPlante)	Romantic drama	Jan. 1..	7,319
Rough and Ready (Hoxie)	Western	Jan. 8..	4,409
Loco Luck (Art Acord)	Action western	Jan. 22..	4,827
Sensation Seekers (Billie Dove)	Romance-drama	Jan. 29..	7,015
Perch of the Devil (Busch-O'Malley)	Melodrama	Feb. 5..	6,807
One Man Game (Fred Humes)	Blue Streak westn.	Feb. 12..	4,689
Taxi! Taxi! (E. E. Horton)	Farce comedy	Feb. 19..	7,172
Denver Dude (Hoot Gibson)	Action western	Feb. 26..	5,292
Wrong Mr. Wright (Jean Hersholt)	Farce	Mar. 5..	6,450
Held by the Law (Lewis)	Crime-detective	Apr. 2..	6,929
Hey! Hey! Cowboy (Gibson)	Action western	Apr. 9..	5,378
Men of Daring (Hoxie)	Thrill western	Apr. 9..	6,155
Fourth Commandment (Bennett-Carr)	Sentimental drama	Apr. 23..	6,892
Down the Stretch (Agnew-Nixon)	Racing melodrama	May 2..	6,910
Beware of Widows (Laura LaPlante)	Light farce-comedy	May 9..	5,777
Cat and tbe Canary (LaPlante-Hale)	Mystery-thriller	May 14..	7,712
Grinning Guns (Jack Hoxie)	Action western	May 14..	4,689
Love Thrill (Laura-LaPlante)	Farce comedy	May 21..	6,038
Fighting Three (Jack Hoxie)	Western melodrama	May 21..	4.198
The Claw (Windsor-Kerry)	South African drama	May 28..	5.252
Painting the Town (Tryon)	Farce comedy	June 25..	5.900
Alias the Deacon (Jean Hersholt)	Crook com.-drama	June 25..	6,869

Short Subjects

	Kind of Picture	Review.	Fee
		1926	
Hook or Crook (Puffy)	Bluebird comedy	Nov. 20..	1 rl
Buster Prize Winner	Buster Brown series	Nov. 27..	2 rls
A Second-Hand Excuse	Excuse Makers	Nov. 20..	2rls
Switching Sleepers (Arthur Lake)	Bluebird comedy	Nov. 29..	1 rl
Sweetheart Daze (Edwards)	Bluebird comedy	Nov. 29..	1 rl
Last Lap	Collegians No. 4	Nov. 29..	2 rls
A Close Call	Gump series	Nov. 29..	2 rls
Honeymoon Quickstep (Lake)	Comedy	Dec. 11..	1 rl
Around the Bases	Collegians series	Dec. 11..	2 rls
Little Pest (Neely Edwards)	Bluebird comedy	Dec. 18..	1 rl
Rooms for Rent	Andy Gump comedy	Dec. 18..	2 rls
Too Much Progress in Piperock	Tuttle western com.	Dec. 18..	2 rls
Buster's Sleigh Ride	Buster Brown series	Dec. 18..	2 rls
Fighting Spirit	Collegians series	Dec. 25..	2 rls
Buster's Picnic	Buster Brown series	Dec. 25..	2 rls
Lost Soul (Puffy)	Bluebird comedy	Jan. 1..	[illegible]
Jane's Flirtation (Wiley)	What happened to Jane	Jan. 1..	2 rls
		1927	
Menace of tbe Mounted (Cobb)	Mustang N'western	Jan. 1..	2 rls
Snookums' Playmate	Newlyweds comedy	Jan. 8..	2 rls
Hop Along (Artbur Lake)	Bluebird comedy	Jan. 8..	1 rl
By George (Sid Saylor)	Let George Do It (ser.)	Jan. 8..	2 rls
Up Against It	Gump comedy	Jan. 15..	2 rls
The Relay	Collegians	Jan. 15..	2 rls
Dude Desperado (Gilman)	Mustang com.-western	Jan. 22..	2 rls.
Tied Up	Piperock western	Jan. 22..	2 rls.
What's Your Hurry?	Excuse Makers	Jan. 22..	2 rls.
Love on a Weak Stomacb (N. Edwards)	Comedy	Jan. 22..	1 rl.
Newlyweds Build	Newlyweds and Baby	Jan. 22..	2 rls.
Cinder Path	Collegians	Jan. 22..	2 rls.
High and Dizzy (Puffy)	Bluebird comedy	Jan. 22..	1 rl.
Youth and Beauty	Gump comedy	Jan. 29..	2 rls
Thanks for tbe Boat Ride	What Happened to Jane	Jan. 29..	2 rls
George Runs Wild	George series	Feb. 5..	2 rls
Oh, What a Kick (Summerville)	Burlesque war com.	Feb. 5..	1 rl
Tenderfoot Courage	Mustang western	Feb. 5..	2 rls
In for Life (Neely Edwards)	Bluebird comedy	Feb. 12..	1 rl.
Meet tbe Husband (Arthur Lake)	Comedy	Feb. 12..	1 rl.
Snookums Disappears	Newlyweds	Feb. 19..	2 rls.
A Strange Inheritance	Mustang comedy	Feb. 19..	2 rls.
Buster's Dark Mystery	Buster Brown	Feb. 19..	2 rls.
Ranger's Romance (Fred Gilman)	Short western	Feb. 26..	2 rls
Some More Leave Home (Summerville)	Excuse Makers	Feb. 26..	2 rls
Why Mules Leave Home (Summerville)	Comedy	Feb. 26..	1 rl
A Party Man (Duffy)	Blue Ribbon comedy	Mar. 5..	1 rl
Flashing Oars	Collegians	Mar. 5..	2 rls
Jailhouse Blue (Arthur Lake)	Comedy	Mar. 12..	1 rl
Backward George (Saylir)	Let George Do It	Mar. 12..	2 rls
Hot Air (Puffy)	Bluebird comedy	Mar. 19..	1 rl
Return of tbe Riddle Rider	Sequel serial	Mar. 19..	....
Breaking Records	Collegians	Apr. 2..	2 rls
Pride of Piperock	Western comedy	Apr. 2..	2 rls
She's My Cousin	Excuse Makers	Apr. 2..	2 rls
Jane's Hubby	What Happened to Jane	Apr. 9..	2 rls
Courage of Collins	Short western	Apr. 9..	2 rls
Haunted Homestead	Mustang western	Apr. 16..	2 rls
Buster, Don't Forget	Buster Brown	Apr. 16..	2 rls
Newlyweds' Shopping Tour	Newlyweds	Apr. 16..	2 rls
They Call It Love (Edwards)	Comedy	Apr. 16..	1rl
Flaming Snow	Western comedy	Apr. 16..	2 rls
Keeping His Word	Excuse Makers	Apr. 23..	2 rls
Smother O'Mine (Chas. Puffy)	Comedy	Apr. 23..	1 rl
Kelcy Gets His Man (Cobb)	Mounted police dr.	Apr. 23..	2 rls
Midnight Bum (Arthur Lake)	Farce comedy	May 2..	1 rl
Lone Star (Fred Gilman)	Mustang western	May 2	2 rls
Kid George	Let George Do It	May 2..	2 rls
Jane Misses Out	What Happened to Jane	May 9..	2 rls
Stop Snookums	Newlyweds	May 9..	2 rls
Buster's Frame-up	Buster Brown	May 14..	2 rls.
Silent Partner (E. Cobb)	Western	May 14..	2 rls.
Ore Raiders (Fred Gilman)	Western	May 14..	2 rls.
Pipe Rock Blues (Holmes-Corbett)	Western	May 14..	2 rls.
Red Suspenders (Summerville)	Comedy	May 14..	1 rl.
George's Many Loves	Let George Do It	May 21..	2 rls
That's No Excuse	Excuse Makers	May 21..	2 rls
Do Or Diet (Puffy)	Comedy	May 21..	1 rl
Rest Cure	Piperock western	May 28..	2 rls
Doctors Prefer Brunettes (Edwards)	Bluebird comedy	May 28..	1 rl
Home Trail	Western	May 28..	2 rls
Gune Justice (Gilman)	Short western	June 4..	2 rls
My Mistake	Excuse Makers	June 4..	2 rls
Cowboy Chaperone (Ed. Cobb)	Western	June 4..	2 rls
Jane's Sleuth	What Happened to Jane	June 4..	2 rls
Collegians (second series)	Junior Jewel com.	June 11..	2 rls
Cows Is Cows	Short western	June 11..	2 rls
Buster's Infatuation	Buster Brown	June 11..	2 rls
Snookum's Asleep	Newlyweds	June 11..	2 rls
Under the Bed (Puffy)	Bluebird comedy	June 11..	1 rl
Sleepy Time Pal (Edwards)	Bluebird comedy	June 18..	2 rls
What An Excuse	Excuse Makers	June 18..	2 rls
Barrymore Tommy (Gilman)	Short western	June 18..	2 rls

WARNER BROS.

	Kind of Picture	Review.	Feet
		1926	
Oh, What a Nurse (Syd Chaplin)	Farce-comedy	Mar. 6..	6,987
Cave Man (M. Moore-Prevost)	Farce-comedy	Mar. 13..	6,741
Bride of the Storm (D. Costello)	Melodrama	April 10..	6,80[illegible]
Night Cry (Rin-Tin-Tin)	Dog melodrama	April 24..	6,300
Other Women's Husbands (Blue)	Comedy drama	May 8..	6,721
Hell Bent Fer Heaven (Miller)	Mystery drama	May 15..	6,57[illegible]
Little Irish Girl (D. Costello)	Crook drama	May 22..	6,667
Why Girls Go Back Home (Miller)	Comedy drama	May 29..	5,262
Silken Shackles (Irene Rich)	Drama	June 5..	6.061
Social Highwayman (Devore-Love)	Farce-comedy	Jnne 26..	6,107
Footloose Widows (Fazenda-Logan)	Farce-comedy	July 3..	7,163
Don Juan (John Barrymore)	Romantic drama	Aug. 21..	10,018
Across the Pacific (Monte Blue)	Melodrama	Oct. 16..	6,945
My Official Wife (Rich-Tearle)	Drama	Nov. 6..	7,846
Private Izzy Murphy (Jessel)	Comedy	Oct. 30..	7,889
The Better 'Ole (Syd Chaplin)	Supercomedy	Oct. 23..	8,649
Millionaires (Sidney-Fazenda-Gordon)	Heart-int. Hebrew com.	Nov. 20..	6,903
While London Sleeps (Rin-Tin-Tin)	Dog melodrama	Dec. 11	5,810
		1927	
Third Degree (Dolores Costello)	Stage melodrama	Jan. 8..	7.647
Don't Tell the Wife (I. Rich)	Light comedy	Feb. 5..	6,972
Finger Prints (Fazenda)	Crook-detective	Jan. 22..	7,031
Wolf's Clothing (Blue-Miller)	Action-thrill melo.	Jan. 29..	7,068
When A Man Loves (J. Barrymore)	Classic romance	Feb. 12..	10,049
Hills of Kentucky (Rin-Tin-Tin)	Dog melodrama	Feb. 26..	6,271
Gay Old Bird (Fazenda)	Farce-comedy	Mar. 12..	6,284
What Every Girl Should Know (Miller)	Romantic comedy-drama	Mar. 19..	6,281
White Flannels (Louise Dresser)	Football-thrills	Apr. 2..	6,820
The Brute (Monte Blue)	Western drama	May 2..	5,901
Bitter Apples (Monte Blue-Myrna Loy)	Melodrama	May 9..	5,453
Missing Link (Syd Chaplin)	Farce comedy	May 14..	6,485
Matinee Ladies (May McAvoy)	Modern life comedy	Apr. 23..	6,352
Tracked by the Police (Rin-Tin-Tin)	Dog melodrama	May 21..	5,813
The Climbers (Irene Rich)	Drama	May 28..	6,631
A Million Bid (Dolores Costello)	Melodrama	June 4..	6,310
Irish Hearts (May McAvoy)	Comedy drama	June 11..	5,397
Simple Sis (Fazenda-C. Cook)	Heart Interest melo.	June 11..	6,218
Dearier (Irene Rich)	Heart-int. drama	June 18..	5,897
Old San Francisco (D. Costello)	Romance-melodrama	June 25..	7,961

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NOTE:
keep this chart for reference

	HITS OF TODAY	STARS	HITS OF 1927-28
$	SLIDE, KELLY, SLIDE	WILLIAM HAINES	You get 4 Haines!
$	TELL IT TO THE MARINES	LON CHANEY	3 Chaneys for you!
$	ROOKIES	DANE & ARTHUR	3 Dane-Arthurs hooray!
$	LOVERS	RAMON NOVARRO	Novarro in a Big One!
$	TILLIE THE TOILER	MARION DAVIES	Davies 3 big times!
$	FLAMING FOREST	COSMO-POLITAN	5 Great Cosmopolitans!
$	FLESH AND THE DEVIL	JOHN GILBERT	2 Gilt-edged Gilberts!
$	WANING SEX	NORMA SHEARER	3 from sweet Norma!
$	THE RED MILL	MARION DAVIES	She keeps them happy!
$	TIN HATS	ALL STAR	More laughs like this!
$	THE TEMPTRESS	GRETA GARBO	2 Garbo gold-getters!
$	CALLAHANS & MURPHYS	DRESSLER & MORAN	More next season!
$	JOHNNY GET YOUR HAIR CUT	JACKIE COOGAN	2 Bigger Coogans!
$	WAR PAINT	TIM McCOY	6 thrilling McCoys!
$	MR. WU	LON CHANEY	You can't beat Chaney!
$	UNDERSTANDING HEART	COSMO-POLITAN	Million Dollar Promotion!
$	THE UNKNOWN	LON CHANEY	Watch for his first!
$	TWELVE MILES OUT	JOHN GILBERT	Gilbert is Gold!
$	AFTER MIDNIGHT	NORMA SHEARER	Yes, 3 Shearers!

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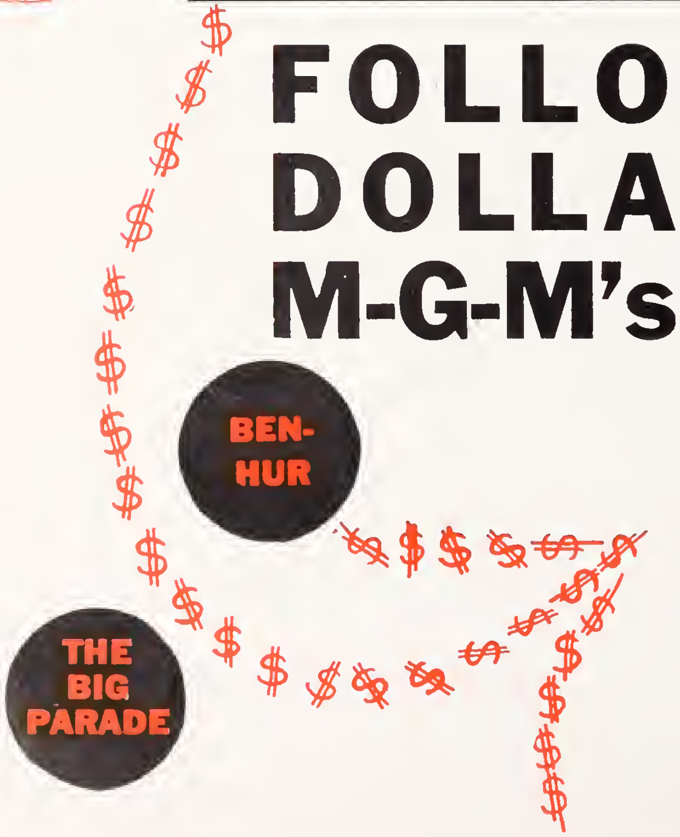

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1 GISH
3 DAVIES
1 SYD CHAPLIN
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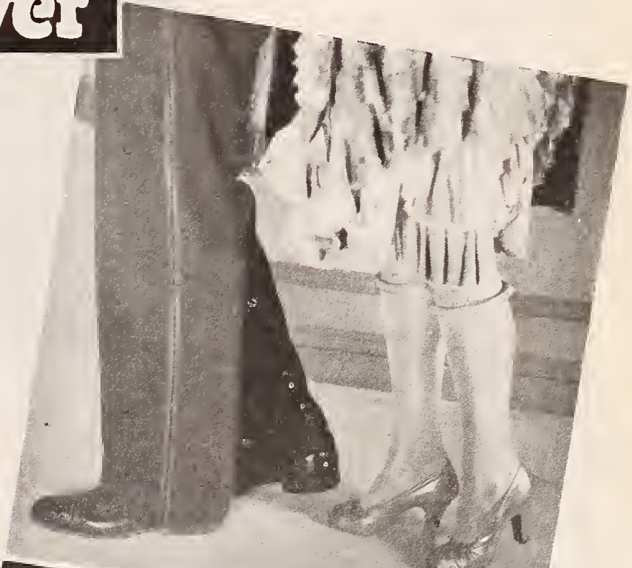

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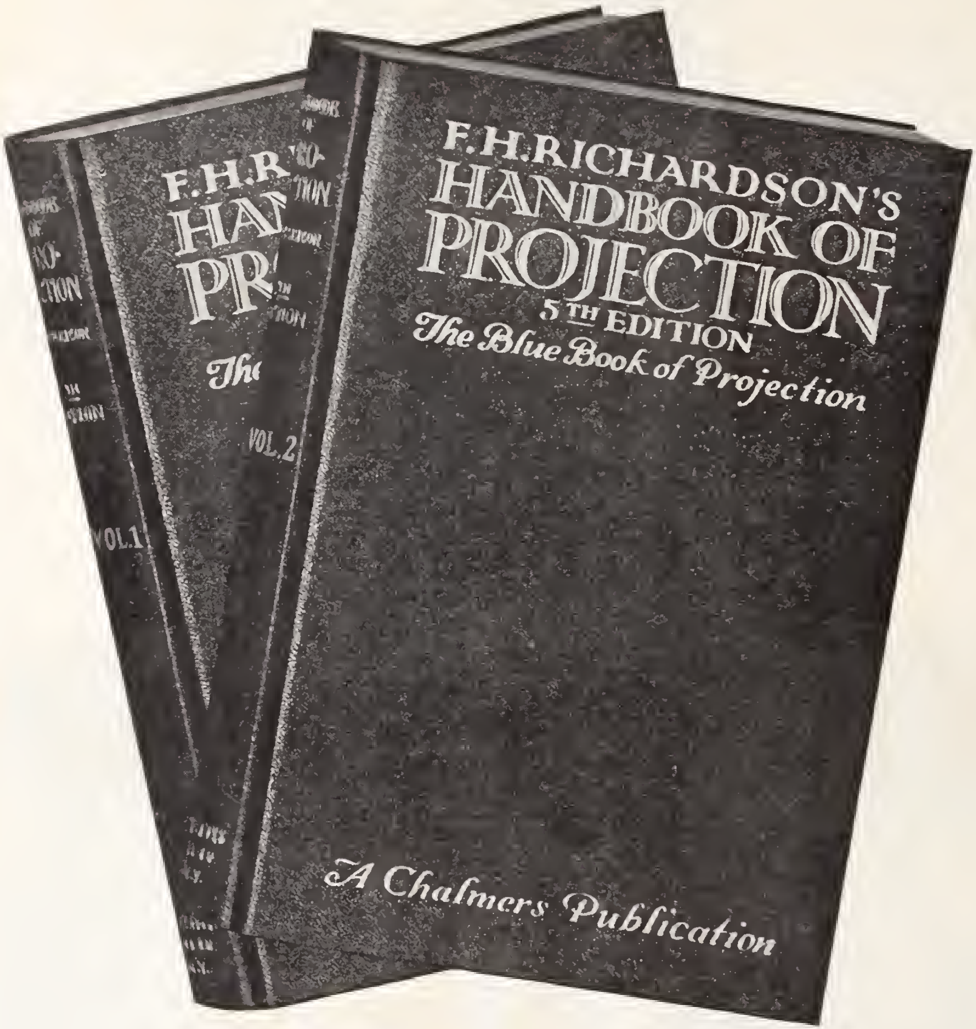

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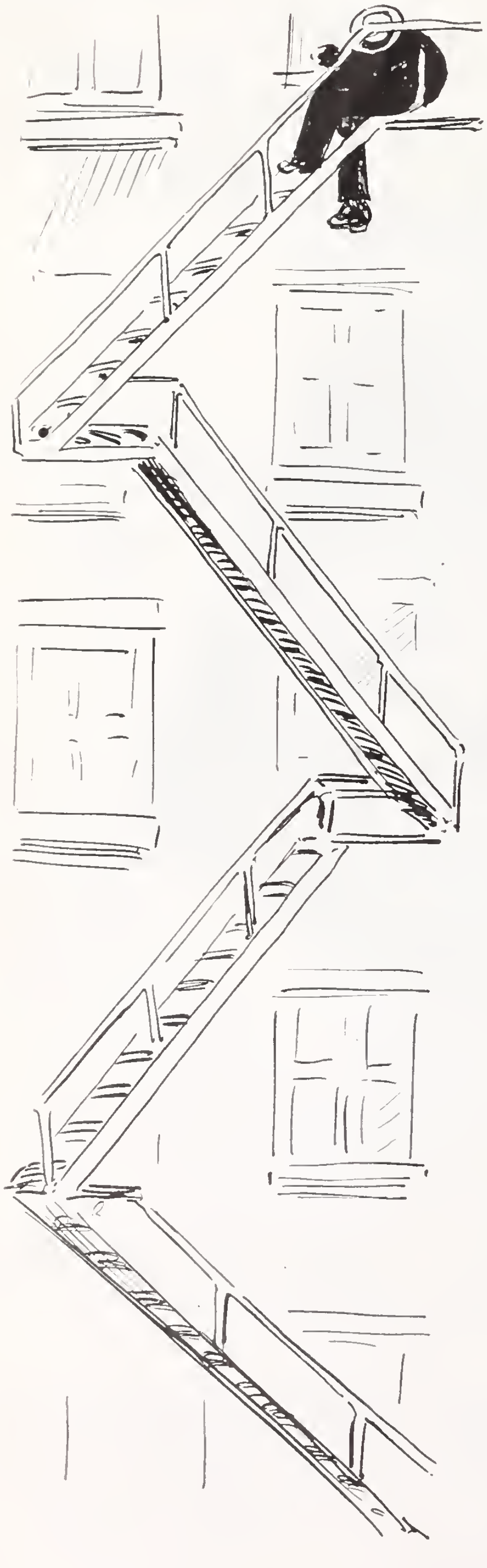

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Last Minute News From Everywhere

MOVING PICTURE WORLD

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Does not apply to initiation fee of the Motion Picture Club of New York. A hundred iron men net, still is necessary to become a charter member.

FIREWORKS

Of producer - distributor companies, exploded prematurely, found to be all wet. Safe and sane Fourth for industry the result. Hollywood reports Old Glory nailed to pole.

Vol. 87 New York, July 9, 1927 No. 2

Anonymous Writer Plans Defiance of Hays; Is It a Kid?

To Produce Novels and Plays Frowned Upon

An anonymous letter to *Moving Picture World* from Rochester, N. Y., announces that a new producing company is being formed to film "realistic" novels and plays and others that have been banned by Will Hays. The "angel" is said to be a millionaire junk man and others interested in the outdoor show business.

The letter had all the crossword experts in the office puzzling.

"The junk man angel means it's a kid," one said.

"But Charles Levine got his kale in the junk business," said another.

So Charles Pettijohn at the Hays office was 'phoned.

"How would they get distribution?" he demanded, then asked for a copy of the letter. It follows:

"Editor, *Moving Picture World*:

"A new motion picture producing company is being formed. This company will confine itself to filming the 'realistic' novels and plays like 'Elmer Gantry,' 'Oil,' 'The Chester Gillette Case' (which is the basis for 'An American Tragedy'), 'Spread Eagle,' 'Revelry' and the other plays and novels that have been banned by the Hays organization, and which are suscept-

(Continued on next page)

London Cable

(From London Bureau of Moving Picture World, July 6)

The Films Bill progresses mainly by guillotine methods, but further important modifications as predicted reconcile it to the trade and give it an appearance of a party measure. The huge studio project at Wembley is dubious but erection on a smaller scale in Central London is expected to materialize shortly. UFA's "Secrets of Sound," a psychology film, was extended a second week. Fox's special show "Seventh Heaven," is eagerly awaited.

Equity Shop Is Established in Hollywood; Players to Negotiate Agreement with Hays

Kennedy and F. P.

Rumors that Joseph P. Kennedy, president of F B O Pictures Corp., will shortly accept a responsible position with Paramount Famous Lasky were rife along Broadway this week. No verification was forthcoming from F B O, where no knowledge of the dope was admitted.

Publix and Whiteman In $500,000 Contract

Publix and Paul Whiteman have entered into a $500,000 contract providing for the jazz impresario's orchestra to tour the Publix circuit of over 40 houses next season at $12,000 a week. Performances will total a maximum of four week days and five week-ends. Whiteman is allowed to play for the Victor people and the radio, also he can play outside a theatre upon giving Publix two weeks notice. The contract provides transportation for the orchestra.

Friscina Starts Chain

Dominick Friscina, operator of the Capitol and Elks theatres at Taylorville, Ill., has leased 11 other houses downstate. Their identities have not yet been announced.

Frank Gillmore Enrolls 1,200 Members at Packed Meeting—Assures Them They Will Win

By Tom Waller

(*Special Wire to* Moving Picture World, *Hollywood, July* 6)

EQUITY shop was established in Hollywood studios tonight. Immediately after unanimous assent in this respect, the most representative gathering of stars, featured players and actors ever assembled under one roof instructed Equity to secure an interview with the Motion Picture Producers and Distributors of America and to negotiate a basic agreement including the Equity standard form of contract for film players.

"It is barely possible that at first you will be refused," Frank Gillmore, executive secretary from New York, who has been here organizing the film Equity since the slash was announced, told his audience. "I have every reason to believe that they will grant you this policy," said Gillmore, who has been openly elated since producers rescinded the wage slash.

Should producers fail to acquiesce by arbitrary means, Gillmore significantly remarked: "If we have to resort to other means we may not be so lenient."

When the meeting was called to order by Conrad Nagel, chairman of the Executive Committee of Hollywood Equity, the auditorium of the Writers' Club was packed so that there was an overflow through the exits to the street. The session closed with a resolution unanimously adopted which made every actor present an active member of Equity.

Gilmore figured later in the evening that 1,200 enrolled and

(Continued on page 100)

To Pool Interests?

It is reported that United Artists and Balaban & Katz will pool their interests in the Apollo Theatre, Chicago, which U. A. is building into a de luxe film house, and the McVickers, which has been showing the big features for B. and K. This is logical, as these two houses are expected to show the largest pictures next season.

cation.

Neutral National Distributor Of Film Being Organized?

THE possibility that a neutral national distributor of film and advertising accessories is now being organized, is by no means remote, according to information received by Moving Picture World from sources which are usually well informed. Such an organization, it was said, would offer any producer using its service, all the facilities of a regular exchange, but leaving him to handle his sales and bookings as he saw fit. A picture could thus be distributed nationally on the same date or in selected territories over a convenient period and would enable the independent producer with a limited bank roll to operate with small overhead and concentrate his attention to the selling end, when not actually engaged in production.

It is possible that this report has grown out of the announcement this week that the E. E. Fulton Co., of Chicago, an equipment company manufacturing various theatre accessories, which it has hitherto marketed through dealers, was to branch out on a national scale with offices in all key cities.

In the original announcement, it

(Continued on page 78)

Berlin Cable

(From Berlin Bureau of Moving Picture World, July 6)

The chief organization of motion picture theatre owners celebrated its tenth anniversary. All German companies are busy. Ufa is producing 40, National Film 10, Emelka 5, Phoebus 7, Universal Matador 7, German First National 6, AGFA 6, Fox Europa 6, Rex Film for United 5. Fox's big comedy week at Tauentzienpalast was again a big success. Fox has elected Hans Tintner as production manager in Europe. A big number of film firms are bankrupt because the business is very bad and the summer business at the box offices is small.

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VOL. 87 NO. 2

Report New Donations To Mississippi Fund

A partial report from the Indianapolis Film Board of Trade regarding benefit performances for the Mississippi Valley flood sufferers shows that 63 theatres raised $8,003.97.

Philadelphia reports that 121 theatres contributed $16,883.82. A final report from Omaha shows that 64 theatres contributed $5,012.32. A report from Buffalo shows that, with four theatres to hear from, the total for the territory is $14,201.57.

Rex Ingram Resting

Word comes from France that Rex Ingram, having finished "The Garden of Allah," will take a short rest before beginning his next. Alice Terry, his wife,, is expected to make a film under German direction for M-G-M on the Riviera. "The Garden of Allah" will be seen at the Embassy.

Fox Titles "Carmen"

"Loves of Carmen" is the screen title of the Fox version of Prosper Merimee's "Carmen," which is expected to be released August 14.

Colleen All Set

Invitations to the trade to attend a tea-dance to Colleen Moore Thursday at the Plaza indicated that First National has succeeded in straightening out its difficulties with its star actress. John McCormick, her husband, it is rumored, will return to First National in an importance executive capacity.

A Young Executive

Richard Pearl, now in charge of sales and contracts for B. & H. Enterprises, the youngest sales department head in the business.

U. A. Denies Contract

Cincinnati, Ohio.—In the case of the New Lyceum Amusement Co. of Cincinnati, Raymond G. Frankel, president, vs. the United Artists Corp., wherein the plaintiff seeks to recover damages to the extent of $208,000 for alleged breach of contract when the producing company, it is said, failed to furnish certain films as specified in contract, as outlined in detail in a recent issue of *Moving Picture World*, the defendant has filed an answer in United States District Court in which it denies that it entered into a contract as claimed by Frankel and his associates, and asks the court to dismiss the case.

New Stateright Film

Dr. W. E. Shallenberger, president of Plaza Pictures, is releasing "Women Men Like" in the state right market. The picture is a society drama from a story by Forrest Halsey and Clara Beranger, and features Alice Lake.

German-American Films Plan of M. J. Gourland

Michael J. Gourland has opened temporary offices in the Candler Building, New York, to represent in the U. S. the German concerns Filmwerke Staaken and Phoenix-Film Aktiengesellshaft. The former owns the large studios in Staaken, near Berlin, and the latter is a distributing company with branches throughout Europe.

Nationalist productions by Franco-German, Germano-Russian and similar companies have been arranged and Mr. Gourland plans Germano-American production of several films. He also will soon release a Lya de Putti film made in Germany before the star left for the U. S., and another with Harry Piel, the German Fairbanks, a circus mystery story.

Bioscope Film Number Guide to British Films

What may probably be the best survey of the English motion picture industry extant, came to our hands the other day in the form of the "The Bioscope's" British Film Number.

This 200-page volume of excellent format and typography traces the growth of the motion picture in Great Britain from its birth. A clear and concise picture of present production activities is presented in addition to a forecast of what they intend doing to increase their output.

The book is invaluable as a refrence and guide, principle producers, directors, stars, et al., being listed.

New Manager in France

N. L. Manheim, export manager for Universal, reports that A. Stein, formerly Universal manager in Belgium, has been appointed manager for the Carl Laemmle organization in France. It is expected that Stein's place in Belgium will be filled by M. Bourland, formerly with United Artists.

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ecoNOmy

We're hearing a lot about economy these days.
Economy—judiciously exercised—is good business.
Misplaced it becomes a distinct liability.
The very word economy sounds a warning.
It is NO.
It means—don't be pennywise—pound foolish.
Don't practice economy where it costs you profits.
Don't save $5 worth of advertising and lose $50 in sales.
In other words, don't kid yourself into thinking that you're economizing when you cut down trade paper advertising.

N. Y. Incorporations

June ended in a slump in the number of motion picture companies incorporating in New York State, there having been but four companies chartered during the last week of the month. These companies included the Mascot Pictures Corp., capitalized at $5,000, with Nat and Frances Levine and Lulu Fertig, of New York City; Aiglon Films, Inc., with Mario G. de Pescara, Pasquale Russo and Bruno DeSisti, of New York City; Teaching Pictures Corp., Grittenden H. Adams, Winifred K. Petrigrue, George A. Wilson, New York City; Jaklon Pictures Corp., Jacques Kopfstein, Lon Young and Paul S. Denton, New York City. The last three companies did not specify their capitalization.

Film Sports

The Warner Bros. baseball team is batting along at an average of .494. The Warnerites are still in the lead of the Movie League and expect to fortify their position when they meet First National Saturday, July 9.

The Missouri Theatre baseball team downed the fast Ambassador Theatre team, 14 to 9, in the Skouras Brothers Baseball League competition and on July 6 was to tangle at Forest Park with the great West End Lyric team, considered the fastest in the league.

Once again the Famous Players Canadian Corp., Toronto, has a team in the Industrial Softball League of Toronto and it is well on its way to a second championship. Last year the Famous Players team was just nosed out for the Ontario Provincial honors.

To Defy Hays?

(Continued from preceding page)

ible to much exploitation possibilities.

"The first production very likely will be Upton Sinclair's 'Oil.'

"The financial angel behind the new venture is a man who has amassed a large fortune in the junk business. Others interested are quite prominent in the oudoor show business."

Well, there 'tis. Cast your vote.

Rogers Joins Warners

Frank B. Rogers, for many years well known as a film executive, has become associated with Morris Safier, sales manager of Warner Bros. Extended Run Department. His duties will be those of special representative. Mr. Rogers will make his headquarters at the Warner home office, covering the New York, New Jersey and Brooklyn territories.

J. C. Ragland Heads Columbia System Exchange; 5 Added

Also Gets a Financial Interest in New Co.

Joe Brandt, president of Columbia Pictures, announces that his company has just completed arrangements for the opening of exchanges in the following five key cities: Los Angeles, San Francisco, Butte, Portland and Seattle.

The new offices, which will be known as the Columbia Pictures Exchanges, will be under the management of John C. Ragland, formerly Harold Lloyd's representative. Mr. Ragland, who is financially interested in the new company, will be in charge of sales. His official title has not yet been decided upon, but he will probably be nominated as president of the West Coast Exchange Company.

The deal, which marks another step forward in Columbia's plan for coast to coast expansion, was engineered by Harry Cohn, vice-president, and Jack Cohn, treasurer of the company. The new offices give Columbia vantage points in the territories along the Pacific Coast and in the Northwest.

In commenting on the deal Mr. Brandt said: "The new acquisitions are in keeping with Columbia's nationalization plan, which we started a year ago when we acquired our first exchange. During the past twelve months we have eliminated every weak link in the chain of distribution and now have responsible offices in all the important key cities."

Goldstein on "Vacation"

Rumors that Jack Goldstein, genial editor of the fillum salesmen's journal, was on a vacation were investigated this week. Commonwealth associates verified them but said that Jack probably could be found "on the curb." It's hard to get Jack away from business.

Carmichael in Atlanta

W. G. Carmichael has been appointed manager of United Artists' Atlanta exchange by Al Lichtman. Mr. Carmichael has been for one year salesman in United Artists exchanges at Charlotte, N. C., and Washington, D. C.

Jazz at the Strand

Jazz has begun as the featured stage presentation for the summer season at the New York Strand. This week Isham Jones and his orchestra played.

Rules Exchanges

John C. Ragland, new manager of Columbia Pictures Exchanges.

Shift Canadian Managers

Three changes in Canadian branch managers have been announced by Educational Film Exchanges, Inc. Harold L. Pfaff has been placed in charge of the Toronto exchange, taking the place of L. J. Klar, who recently was promoted to manager of the Cincinnati branch. R. J. Appleton has been shifted to be manager of the Vancouver branch, while Frank H. Fisher takes the place of Appleton as manager of the Calgary exchange.

Fox Signs June Collyer

June Collyer has signed a long-term contract with Fox Films. She will leave August 21 for Hollywood to begin work under her new contract. In the meantime she is working under the direction of Allan Dwan in the Fox New York studios completing her role in "East Side, West Side."

Wall Street Looks Amazed At Storm Rocking Industry

Big Financial Interest Aghast at Reaction of Exhibitors and Threats of Strike

By Merritt Crawford

FOR the past week Wall Street has watched with interest and amazement the storm that has rocked the film industry. The big financial interests who are involved are literally aghast, for they are so deeply involved in many instances that any sudden deflation of motion picture values is almost certain to result in a public reaction of the most far-reaching dimensions and of potential disaster.

The contemplated cut in salaries, designed as a stop-gap until other more effective economies could be put into operation, it is now realized, cannot be made at this time on any wide scale. The resentment aroused by the ill-advised announcement and the opposition following it from all quarters, surpassed calculations.

Most significant, perhaps, is the fact that reports from all sections indicate that exhibitors all but stopped buying film, awaiting the outcome. Threats of strikes and the certain deterioration of production, with added costs, if the salary cut was persisted in was a corollary to the retrenchment move that gave it quite a different color.

So the salary cut will not be made—*yet*, although the need for retrenchment is as urgent as it was a fortnight ago. The indications are, however, that there will be a drastic reduction in the working forces made between now and August 1 in most companies.

Months ago the bankers saw the danger signals and gave warning of the necessity of sweeping economies in every branch, but especially in production. They were partially reassured by the film executives, who they consulted, and certain unimportant reductions in overhead were effected.

The volume of trade paper advertising was materially cut down, although the total saving effected was in no way commensurate with the needs of the situation. Nor was the ultimate effect of this economy upon the actual selling of film later given much consideration. Other trifling economies also were inaugurated.

No effort was made, with possibly one or two exceptions, by any company to reduce materially their heavy production costs or reorgan-

(Continued on page 80)

Paramount Studio Club Appoints Its Officers

At the recent election of the newly organized Paramount Studio Club, Lynn H. Buell, head of the purchasing department of Paramount, was elected the first president. Frank E. Garbutt, head of the laboratory, is vice-president; Milly Lou Mobley, chief of the stenographic department, secretary, and John W. Fingerlin, of the production department, treasurer.

The following were elected to the board of governors: James A. Souter, A. C. Martin, Clarence Badger, John J. Gain, Fred Harris, Dr. H. J. Strathearn, Ross O'Neill, Ray Wilkinson, William Chase, Peggy Schwartz, Frank A. Brandow and Henry Herzbrun. These with the president, vice-president and secretary, compose the board.

T. O. C. C. Get-Together Would Force Distributor Concessions

The Theatre Owners Chamber of Commerce in New York has called a meeting of all exhibitors in the metropolitan area for Thursday, July 14, at the Hotel Astor, starting with a luncheon at 1 p. m. About every complaint made by exhibitors against distributors will be heard, and it is expected that the meeeting will devise ways and means to bring pressure to bear to clear up at least some of the argued points.

The hint of "pressure" is defined by some exhibitors as meaning a concerted attitude of indifference toward bookings of next season's product, but whether this can be put over in the face of metropolitan theatre competition is doubtful.

Moving Picture World was told that the following subjects will come up at the meeting—increased expenses, higher overheads, high-powered selling methods, keener and ruthless circuit competition and a constant falling off in receipts allegedly due to poor attractions. These are the nightmares said to trouble the independent New York theatre owner

It is interesting that this meeting is called for the same day on which distributors will discuss distribution costs.

"Passion" Again

Louis T. Rogers has closed with UFA for United States and Canadian rights to "Passion," the Emil Jannings-Pola Negri spectacle which first astonished this country at the New York Capitol. Prints will be released early in August. First National, which held the rights to "Passion," returned them to UFA recently, it is said, and now Rogers has bought them.

Good for 2 Years

M-G-M expects that "The Big Parade" will continue to run successfully throughout the summer at the Astor Theatre, New York, and last until October, when it will set a two-year record, if not longer. Its Astor gross exceeds $1,500,000. It also has done exceedingly well at other long-run stands throughout the world.

Half Interest For U. A. In Rivoli and Rialto

One-half interest in the Rivoli and Rialto theatres on Broadway has been sold by Publix Theatres to the United Artists Corp. That is, the deal is practically complete, as it only awaits the signature of Joseph M. Schenck. The papers have been sent to the West Coast for his signature.

The deal hinges on the matter of product. The Paramount Theatre requires about 30 Paramount features each year, and Paramount Famous Lasky hasn't enough of its own features to supply all the necessary changes for the Rivoli and Rialto. Publix also gains the right to show U. A. films in its 400 other houses. United Artists long has lacked a Broadway outlet.

Brager Joins Warners To Head Accessories

Louis R. Brager has joined Warner Bros. to organize a new department, known as Accessories Sales, of which he will be the manager.

Brager has had extensive experience over a period of many years as exploiteer with large distributing organizations and theatre-chains. He will later select a sales force.

Court Confirms Awards

Application has been made to Justice Phoenix Ingraham of the New York Supreme Court for an order confirming an award of $355 made to the Vitagraph, Inc., against the Bertini Amusement Corp., operating the Carmine Theatre at 21 Carmine street. The award was made by the Board of Arbitration. A similar motion to have Justice Ingraham confirm an award of $1,300 against Arthur C. and Charles A. Wyer, operating the Delhi Opera House at Delhi, N. Y., made for M-G-M.

Late Chicago News

A deal has been completed between the Cooney Circuit and Balaban & Katz for the completion of the Paradise Theatre on the West Side.

Preparations for the combining of the Lubliner & Trinz offices with Balaban & Katz are underway.

Neutral National Distributor?

(Continued from page 75)

was stated, that the move followed the completion of nationalization by the National Theatre Supply Co., which pooled equipment in uses throughout the country, thus practically eliminating competition on a national scale.

The Fulton Co. of which C. H. Fulton is president, is said to be backed by several important theatre chains, including Publix, Loew's, Stanley, Universal, Publix-Saenger, Wesco, Kunsky, B. F. Keith and Saenger Amusement Co. Branches and sales representatives will shortly be established in more than thirty cities.

Branch offices are already operating in Indianapolis and St. Louis and will soon be opened in New York, Atlanta and San Francisco.

The company has been fully refinanced to permit the expansion, with its capital increased to $500,000.

The certainty of intensive competition between the two big national equipment organizations lends some color to the report of a neutral national distributor of film coming into the field. Several years ago such a plan was worked out by a prominent and very wealthy motion picture man, now in semi-retirement, who contemplated doing just this thing, using his branch offices for the sales of theatre equipment and accessories as film exchanges.

This man, who owns a controlling interest in one of the best projection machines on the market, is said to have been active recently and it may be has had some share in the recent developments in the equipment field. In any event it will be interesting to learn what projector the Fulton Co. decide to handle eventually as this may indicate what the future developments will be.

Jesse E. James, son of the famous outlaw, contracts with Fred Thomson, Paramount star, to act as technical advisor and biographer of a film on his father's life.

COMING AND GOING

Dan Michelove, general manager of Universal Chain Theatres, has left on an extended trip across the continent. He will look over the new Universal houses in the Rickard & Nace circuit in Arizona and New Mexico, and houses in Riverside and Santa Ana, Cal., before returning. He also will confer with L. J. Schlaifer, western division manager, regarding extending theatre operations in Oregon.

* * *

Charles J. Brannan, mid-west division manager of Universal Chain Theatres, and Willard C. Patterson, southeastern division manager, were in New York early this week conferring with Dan Michelove. Both returned south on Thursday.

* * *

William M. Vogel, general manager of Producers International Corporation, sailed on the Leviathan, Saturday, July 2. He is making a flying trip of six weeks to Europe to inspect P. I. C. foreign offices. His first visit will be London and then to the principal cities of the continent.

* * *

J. A. Jacobs, director of sales for Bray Productions, Inc., left New York last Thursday for a tour of the West and South. Word has been received by the Bray Studios that franchise holders handling last season's output are universally enthusiastic in renewing their contracts for this year, and Bray Productions foresees a prosperous and most successful outcome of Mr. Jacobs' trip.

* * *

Lou Anger, vice-president and general manager of the United Artists Theatre Circuit, arrived in Hollywood last week, after having spent six months in various key cities of the United States on a survey of the picture exhibiting situation. After a brief conference with United Artists officials, Mr. Anger will make a tour of Pacific Coast cities.

* * *

Lorenzo del Riccio, the young cinema engineer responsible for the Magnascope, or triple size screen, presented in "Old Ironsides," has arrived in New York from Hollywood to prepare some revolutionary projection effects for "Wings," Paramount's epic of the air, which will open at the Criterion Theatre on Monday evening, August 1.

* * *

Estelle Taylor has left New York for Hollywood.

* * *

Charles C. Burr, president of B. & H. Enterprises, is in New York from the coast to confer with Herbert Crooker, new eastern representative.

* * *

Louis R. Brager, manager of accessories sales for Warner Bros., has left on a six weeks' tour of all exchanges.

* * *

Richard Pearl, head of the sales and contract department of B. & H. Enterprises, leaves next week to assume his new post in Hollywood.

* * *

Beno Rubel, assistant to Carl Laemmle, left on Wednesday for the West Coast where he will keep an eye on production while the president is abroad. Mrs. Rubel, her parents, Mr. and Mrs. M. Westheimer, and Mrs. Abe Stern, wife of the comedy producer, accompanied him.

* * *

Luther M. Jee, First National representative in China, is in New York.

* * *

Major Edward Bowes of the Capitol Theatre, now in France, is due to sail for the U. S. on July 6.

* * *

Jack Connolly, who left Will Hays to become associated with Fox's Movietone, has sailed for a European vacation.

* * *

Motley Flint, West Coast banker, is in New York.

* * *

R. H. Cochrane, vice-president of Universal, sailed for Europe last week Mrs. Cochrane and their two children accompanied him.

* * *

A. P. Giannini of the Bank of Italy is back in New York after a trip abroad.

* * *

E. B. Derr, treasurer of F B O pictures Corporation, has returned to New York after a three months' stay at the Hollywood studios.

Joins Hays Group

I. E. Chadwick, president of Chadwick Pictures Corporation, is the latest veteran picture producer to join the Motion Picture Producers and Distributors of America, Inc., more commonly known as the "Will Hays organization."

Fox A. C. Elects New Members to Council

At an enthusiastic meeting of Fox A. C. members on July 1, the following directors were elected to the club council: George Blake, Roger Ferri, Alan E. Freedman, Milton Schwartz and Jack Sichelman. Douglas N. Tauszig, executive advisor and chairman of the council, remains in office for the new season, as does Fred Bullock, Jr., president, and the other officers.

George O'Brien, the athletic star, was guest of honor and awarded medals won by the Fox team in bowling to Moe Krane, John Mattson, R. N. Simonson , Arthur Busch, John Bodnar, Wesley Wyckoff, Abe Goodman and Al Star. Medals for basketball were won by Gene McEvoy, Al Star, Frank Kizis, Al Grimaldi, Harry Siditsky, Paul Press and Herman Freedman.

Buys Valentino Effects

Harry J. Cohen, well known film man, has bought the personal effects of the late Rudolph Valentino, appraised at $75,000 which remained in the administrator's hands after distribution of the rest of the late star's estate. The list contains many interesting items of high intrinsic as well as personal value and will be placed on sale at the Anderson Galleries at public auction, according to present plans, some time in November.

Gulick Wins at Golf

Paul Gulick, chief golf course inspector of Universal, after making a highly favorable report on the links at Atlanta, Ga., where Dan Michalove has just opened the Capitol Theatre, Atlanta's new $1,500,000 show house, returned to New York to hang up a few new scores, himself. Over the Fourth, Paul carried off the 18 Hole Medal Play Sweepstakes of the Pelham Country Club in nifty fashion. It is suspected that he has been buying lunch for the handicapper.

Herb Seeks Donor

Herb Crooker is trying to find out who it was that sent him the floral piece, congratulating him on his new job as eastern representative for Johnny Hines and Charley Burr and B. & H. Pictures

Schine Chain Adds 20 Ohio Theatres, Managers Are Told

Harry E. Long Appointed to Executive Position

Acquisition of 20 theatres in the State of Ohio to the chain of 105 in New York State was announced at a conference of managers of Schine Enterprises, Inc., this week at Utica, N. Y. The statement was made in explanation of the absence of President J. Meyer Schine, who was closing the deal at the Gloversville headquarters. No details were available and none were forthcoming from Universal Chain Theatres, minority owners of the Schine circuit.

Announcement was made of the appointment of Harry E. Long as assistant managing director of all theatre operations. He will work directly under the president and General Manager J. A. Carrier. Buddy Hooten was introduced as director of publicity and exploitation. Louis Schine, Jr., 3½ years old, was introduced as a future official of the prosperous chain.

Managers present were Sim Allen, Howard Miller, Moses Leventhal, Robert Newkirk, Gus Lampe, L. J. Carkey, George Chest, Elmer L. Marue, Adrian Ford, M. Shults and Fred Gore. Others included 25 new Schine student managers now beginning classwork in the newly organized school.

Bernstein Leaves W. & V.

Harry Bernstein, district manager for Wilmer & Vincent in Virginia, advises *Moving Picture World* that he is resigning on July 9 to operate a 5,000-seat house of his own.

Goes With Sennett

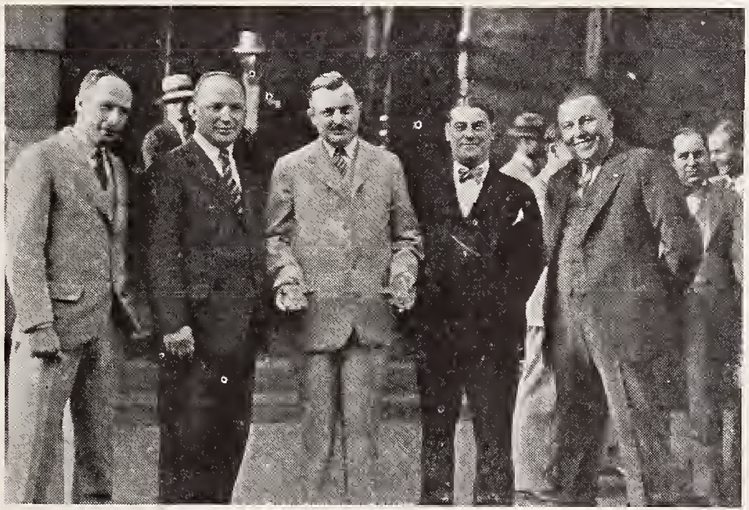
W. B. Frank, new eastern sales manager for Mack Sennett.

Sennett Appoints Frank Eastern Sales Manager

Almost simultaneous with the announcement that Mack Sennett will remain with Pathe Exchange, Inc., comes the word that W. B. Frank, now eastern sales manager for the Hal Roach Company, will join Sennett as manager of the eastern office on July 2.

W. B. Frank has always kept a close contact with the Pathe branches and they can look forward to the same personal efforts and splendid all-around co-operation that has been characteristic of his work in the past years, dating back to 1917 when he came under the Pathe banner as a salesman.

He is receiving many congratulations in the trade.



Schine executives meet Acting Mayor Gilroy of Utica, N. Y. Left to right: J. A. Carrier, managing director of theatres; L. W. Schine, general manager of the firm; Mr. Gilroy, Max Milder, director of buying and booking; Harry E. Long, new assistant to Mr. Carrier.

Sunday Pictures Are Approved by Lawyer For Crown

Canadian Theatre Trial Takes Sudden Turn

After hearing evidence for some weeks, the Royal Commission at Montreal, Quebec, which was appointed by the Quebec Provincial Government to investigate theatre conditions in Quebec cities, turned to the argument by counsel, the list of special witnesses having become exhausted.

The result was that, on June 30, a rather startling opinion was offered by Ernest Bertrand, K.C., who has been representing the Crown throughout the inquiry. Mr. Bertrand spoke strongly against the agitation by religious bodies for a ban on Sunday performances and, in this connection, asked:

"Shall we stand in the ranks of the Christian civilized world, or shall we range ourselves with the people of Ontario and the Americans whose attempts to impose purity and temperance by law have rendered them the object of worldwide ridicule?"

Mr. Bertrand presented statements from various consuls which showed that Sunday shows are the custom in many foreign countries. He declared that if Sunday movies were bad, then picture shows on week-days were also bad. Much of the criticism which was levelled at moving pictures was exaggerated. As a rule, the screen provided only wholesome amusement. Sunday was the only day on which many working men and their families could find time for entertainment. Most of the pictures were no worse than plays presented by students in religious colleges, he declared.

Packwood With Peoples

Norval E. Packwood, who was formerly with the Schoenstadt circuit, has accepted the position as manager of the Peoples Theatre Company, owning and operating the Peoples Theatre, Chicago, and is now in active charge of the affairs of that company. He was stationed at the Brighton, Archer and Atlantic Theatres while with the Schoenstadts.

Sold Abroad

M. H. Hoffman, vice-president of Tiffany Productions, has closed a contract with Nat Nathanson for the distribution rights for the twenty gems from Tiffany for 1927-1928 for Australia, New Zealand, Tasmania and the Straits Settlements.

Classical Music Loses To Jazz in Kansas City

Jazz has won over classical music insofar as the $4,000,000 Midland Theatre in Kansas City, to be opened next fall, is concerned. The verbal contract by which an orchestra under the leadership of N. De Rubertis, known in Kansas City as the Little Symphony, was engaged to furnish the music at the Midland, which will seat 4,000 persons, has been reported to be declared off.

The New York sponsors of the theatre, which is to be a Loew house house of first-run pictures, were not friendly to the engagement of the orchestra in the first place, but were persuaded by M. B. Shanberg, Kansas City manager. Failure to sign the contract on the part of Loew interests is due to the conviction that the public still wants jazz.

Fake American Films Injure Our Prestige

That foreign producers, taking advantage of the preference expressed by the public for American films, are misbranding their pictures and selling European-produced pictures in India as American productions, is indicated in advices from Delhi, India, which tell of the protest of a mob against an "American film."

Will H. Hays suggested that this is indicated in the dispatches reporting the recent demonstration by Moslems against "Moon of Israel," named in cables as an "American film." It was produced by Sascha of Vienna.

New Publix Show July 9

Sixteen non-professional girls, winners in the National Opportunity Contest conducted by Publix through newspapers, are completing rehearsals for the Publix stage production, "Young America," which opens at the Paramount Theatre on July 9 preparatory to a tour of the country.

A Summer Stunt

A new idea in getting summer business has been adopted by several Kansas City suburban houses and the Kansas City Journal-Post, a daily newspaper. The newspaper is organizing several boys' baseball teams, which will be named after and which will represent various suburban theatres. Each week each theatre will use a slide announcing the schedule of the "movie league" and each theatre will use brief "shots" in a news reel of its team in action each week. By such a plan it is hoped to stimulate a summer business among the younger generation.

London News

By Correspondent

"THE Leper King" company will make exteriors in Indo-China for this film after the story by Pierre Benoit. The cast is French.

* * *

An international cast has been signed by Fery Films, Berlin, for their next two pictures. Among those starring are Achmud Bey, the Egyptian; Gustav Froehlich, Austrian; Ivy Close, English; Werner Krauss, German; André Nox, French. Carmen Bonni, Italian, and Szoki Szakall, who is said to hail from the far East.

* * *

It is said that the interpreter of the titled role in "Joan of Arc" will be found from the company that played "Napoleon," in the person of the young and talented artiste who took the part of sister to Napoleon.

* * *

The rights of adaptation in M. Reynaud's comedy "The Double Alliance" have been acquired by Films de France. A suggested title for the film is "Love, the Emperor."

* * *

Russia is said to be equipping her ships with cinema saloons, for the entertainment of crews and passenger during long crossings. The cinema training school at Odessa runs two sections: one for actors and directors, the other for technicians. The full course of study covers three years.

* * *

Majakovsky's much debated scenario, "Three," is being made in the Crimea.

* * *

Salaries of stars in Germany are suffering a reduction.

* * *

Italy's revenue benefitted by 50,000,000 lire from film entertainment tax during the past financial year.

* * *

"Lavarede's Five Cents" is expected to conclude shortly, starring George Biscot, the French actor.

* * *

The colored dancer Josie Baker is going to appear in a French film.

* * *

Following the filming of the Prince of Wales comes the report that the Archduke Leopold of Austria, closely related to the late Emperor Francis Joseph, is to appear in a picture.

* * *

Sir Harry Lauder is starring in "Hunting Tower," work on which is proceeding slowly. "The Flag Lieutenant," starring Henry Edwards, is going to have a sequel film called "Further Adventures of the F. G." "A Little Bit of Fluff" is the first vehicle for Syd Chaplin, with British International.

Wall Street Amazed

(Continued from page 77)

'ize their distribution systems. There was no diminution in the theatre expansion plans of any of the companies that could be seen with the naked eye.

In the intense competition existing, every film executive seemingly felt that somehow a miracle eventually would happen and that his particular company somehow would come out on top, and apparently for a time most of them even persuaded the bankers that this theory was the correct one. As long as the financial folks were willing to lend money for production, for new theatres, or for refinancing this or that phase of the film business it worked finely.

The Public Feared

To get all the money required the bankers, of course, had to invite the public to come in, which they did in large numbers, but even with them there came a time when the flow of dollars slackened. Then it didn't work so well.

This began to happen some time ago and troubles have been multiplying since. High production and selling costs, non-paying theatres, increasingly difficult competitive conditions and perhaps a general tightening in the national prosperity, all have contributed to the present acute situation.

All Now Scrambling

And until a fortnight or so ago, when the swiftly withdrawn threat to cut salaries was made, there has been no apparent effort to ameliorate it. Now all are scrambling, for the bankers have spoken, and, it is said, that a saving of perhaps as much as twenty-five per cent will be effected in operating costs by August 1, without reducing salaries. That, at least, is the report which comes from Hollywood.

Thompson Started in Movies

The death of John R. Thompson, restaurant magnate, is being mourned in Chicago, as he was a pioneer exhibitor there. In fact, it is said, that one of his early five-cent houses cleared $60,000 during its first year and gave Thompson his start as a restaurateur. He sold his theatres several years ago. He was 62 years old.

A News Flash

The program of the Theatre Equipment Association convention at the Hotel Pennsylvania, New York, July 18 and 19, received as we go to press, includes talks on advertising, the manufacturers' and dealers' plac in the industry, ideals, a dinner and a theatre party. The second day's session includes, besides the election, a talk by Lester Isaac. J. E. Pollock, Jr., at the hotel, has charge of reservations.

The Stock Market

By Ervin L. Hall

AFTER a rather unsettled two weeks during which the picture stocks made new low prices, the Stock Market showed signs this week of steadying itself. Business continues in a satisfactory condition, and money, after stiffening near the end of last month, due to heavy end of month demands, is in good supply around 4%.

The Film Stocks rallied from the recent low points, partly due to an improvement in the general market, and the realization that the announcement of salary cuts was not a bear argument. Just how the salary cut idea will work out remains to be seen.

During the recent drop in values, Warner Bros. Pictures 6½% notes of 1928 suffered severely. A low price of 85 was made. The bonds have sold as high as 122¼. They are callable or payable at maturity (Oct. 15, 1928) in either of two ways: (1) at 105 or (2) 100 plus 7½ shares of common stock at the option of the holder. Today the bonds are selling at around 92, and are a direct obligation of the company.

Loew's, Inc., has just issued a report covering the 40 weeks ended June 5th, 1927. Net profits were $5,404,899 after depreciation and taxes, equal to $5.09 a share on the no par shares. This compares with $5,244,193, or $4.94 a share, in the 40 weeks ended June 10, 1926. Its net profits for the quarter ended June 5 last were $1,517,245 after above charges, equivalent to $1.43 a share, against $1,634,719, or $1.54 a share, in the 12 weeks ended June 6, 1926.

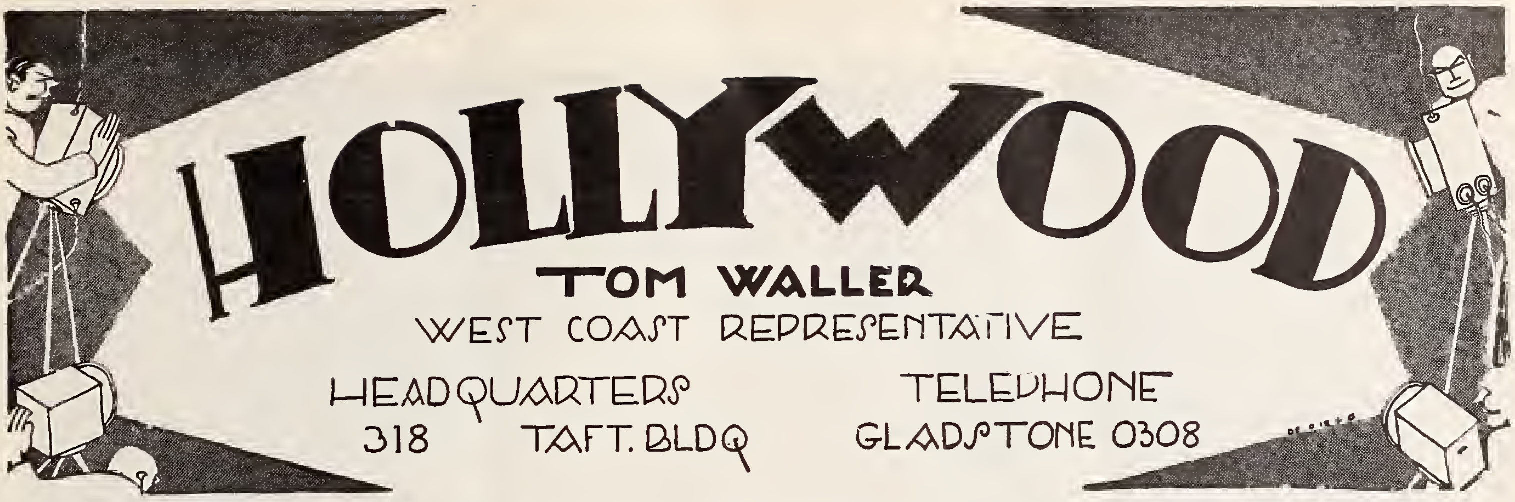
Metro-Goldwyn Pictures showed profits for the 12 weeks ending June 5, 1927, of $1,136,490, after expenses but before federal taxes. Its gross profits for the period were $2,476,784 and operating expenses $1,504,020.

Movies of Rogues

Moving pictures showing the mannerisms and peculiarities of the human being will shortly replace the old-fashioned rogue's gallery still photos now being used by the St. Louis Police Department. A demonstration of the possibilities of motion pictures by the police was given to members of the Board of Police Commissioners lately and later the commissioners announced they would install such a department at police headquarters.

Janet Gaynor a Star

Fox Film will star Janet Gaynor. Her first picture as a star will be "Two Girls Wanted."



Wedding Bliss Ousts Divorce In Film Mecca

Marriage scored over divorce in Hollywood during the past week, with three weddings involving six rather well-known personages. Renee Adoree, M-G-M star, surprised the film colony by her sudden marriage to William Sherman Gill, with Thomas Meighan as the best man. The marriage was devoid of all frills and advance press sheets and Judge Crawford officiated in the role of knot-binder.

Jane Winton, First National player, was another that joined the list of Hollywood matrons, marrying Charles Arthur Kenyon, scenario writer. This couple also said "I do" to the very popular Judge Crawford.

The Rod LaRocque - Vilma Banky wedding took place last Sunday with an abundance of pomp and acclaim, if we are to place credence in the adance press sheet that reached the *World* office six days before the ceremony.

This sheet was a work of art and even provided a squib for tired editors telling how "more than 100 reserves were called to prevent a riot of film fans."

Paramount Has Seven Under Way

Seven pictures are now underway at the Paramount lot with several more in the final stages of preliminary preparation. The pictures now being filmed are as follows: "Hitting for Heaven," Emil Jannings, directed by Mauritz Stiller; "Swim, Girl, Swim," Bebe Daniels, directed by Clarence Badger; "Sun Kissed," Pola Negri, directed by Rowland V. Lee; "The City Gone Wild," Thomas Meighan, directed by James Cruze; "Shanghai Bound," Richard Dix, directed by Luther Reed; "Hula," Clara Bow, directed by Victor Fleming; "Tell It to Sweeney," Chester Conklin and George Bancroft, directed by Gregory LaCava.

Jump in Equity Membership Is Consonant With Salary Slash

Meteoric Rise in Strength and Prestige Immediately Follows Wave of Production Economy

By Tom Waller

West Coast Representative

THE Actors' Equity Association in Hollywood has risen meteorically in strength and prestige in the past two weeks. Meteorically describes it, because, prior to that time the Equity, so far as active interest on the part of motion picture actors was concerned, carried practically no weight. Now it is blossoming so rapidly that official inquiry results in the knowledge that the membership is "jumping every moment" and that "the cashier's department is virtually swamped."

The rejuvenation of the local Equity commenced on the day that producers announced that a slash in all salaries would inaugurate a rigid platform of production economy. On the night that producers were voting postponement of the slash approximately 100 members of the actors branch of the Academy of Motion Picture Arts and Sciences were cheering the Equity in secret session, as told exclusively in a wire story in the last issue of *Moving Picture World*.

The next day, when the Academy made known that its request to the producers had been granted and that the salary slash had been shelved until at least August 1, during which time other phases of economy would be put into practice, interest in Equity underwent no slump. On the contrary the *World* learned that there are some interesting things afoot, chief among these being that despite the hurried quashing of the slash the false move cleared the air for what should prove, from early indications, a most serious boomerang to employers.

Equity is calling a mass meeting of Hollywood actors in the Writers' Club. Ostensibly, the meeting is for the purpose of rallying more into the fold. Beneath the surface, however, one of the underlying motives of this meeting is to suggest for producers a new plank in their new program—that of recognizing only the equity form of contract in the case of every player.

"Since producers announced the postponement our activities have increased," Wedgewood Nowell, special representative of the Hollywood Equity told us.

"We are not putting too much credence in this postponement," he continued, adding: "We are determined to have better basic conditions."

Nowell, who is a member of the actors branch of the Academy and who has held his representative post with Equity during the past three years, laughed when asked if the slashing project would not prove a boomerang to the producers so far as Equity is concerned. He admitted that the initial step in studio production economy had done more to revive interest in Equity here than anything else, and that the mass meeting would probably prove that Equity's fighting strength had been increased by at least 2,000 members. At the same time Nowell said that Equity had long possessed in its membership here at

(Continued on page 84)

Kosloff May Head Vocafilm Company

According to a story published on the coast, Theodore Kosloff, film actor, has been offered the position of technical president of the Vocalfilm Corporation of America, organization of which is now said to be under way in New York. Verification of this could not be obtained from Kosloff when the World sought to get more information on the subject. Kosloff's secretary told the writer:

"Mr. Kosloff would be glad to talk over the telephone Monday morning."

Mr. Kosloff apparently is unaccustomed to deadlines and not entirely familiar with newspaper standards of a story being a story today and a memory tomorrow.

Manager And Monty Have a Disagreement

Monty Banks, film comedian, and A. McArthur, his business manager until last week, have agreed to disagree. The report has been current for some time that things were not running along as smoothly as they might be between the two. While denying that the row was personal at the Banks' office, it nevertheless remains that they severed relations suddenly and without announcing any particular reason for McArthur's action.

McArthur, one of the best known figures in the picture industry and at one time connected with *Moving Picture World*, had ideas on motion picture production that apparently were not in accord with those of Banks'.

Equity Dons War Paint For The Fray

Michael Curtiz

MICHAEL CURTIZ

Who Spent Ten Years Directing Super-Specials In Europe

By Tom Waller

West Coast Representative

WHILE meetings on the subject of production economy are occurring out here by the score a noted Hungarian director, who has been in Hollywood a year this month and who expects his first citizen's papers next December, neutrally hits the pertinent issue. It starts with the ten years he spent in the European industry, first as an actor but the greater part of that time as a director. Then it takes in his year in Hollywood. Summed up, Michael Curtiz believes that the comparative scarcity of film money in Europe, as well as its comparatively few box offices, compel its producers to rank highest as economists. The striking difference on inside production methods of the two countries, he observed to us, is that while in ninety per cent of their cases American producers, he figures, cut the story out of the film, over the same percentage of European producers cut the story out of the scenario.

As for salary—Curtiz told us he was receiving in Europe last year the same amount which was offered him to come out to Hollywood. He admits that during that year Warners have raised the ante three times but he is careful to say that it was not the salary but the opportunity afforded him in the American industry which caused him to board the ship. He substantiates this by saying that his happiest motion picture year has been the past year; happiest, first because of better health and greater opportunity.

We were interviewing Curtiz while the salary slash was the topic of Hollywood. Curtiz has a contract. It provides for so much money. Yet at that time he was fully reconciled to the cut, viewing it philosophically and from the angle that the opportunity to realize his ambition and display his artistic wares made it unworthy of consideration. He was satisfied that he had the goods. That they would be recognized was already possessed of testimony by his application to become an American citizen.

Basing his statement on broad experience obtained in America's film capital, Curtiz feels that if Hollywood posessed Berlin's single viewpoint on the scenario it would save in that one item alone millions of dollars in production costs. Curtiz reminded us what every one around the average studio knows—that hundreds of thousands of feet of film are yearly sheared out of productions between the time they leave the camera and enter a theatre's projection machine.

Financial conditions necessitate Europe's using the pencil rather than the shears, he observed. During the ten years which he spent most directing super-specials for some of the greatest foreign producers, Curtiz said that it had been his experience that the continental maker of pictures spends nearly three times the amount of time on the scenario as he does in actually shooting it. When once a European scenario is okayed, we gathered from his description, it is like an architect's plans for a house. A brick is put there in the plans, so is a scene shot here in the scenario. The action is so figured out that superfluous footage and re-takes are kept at a minimum, he said.

On the other hand Curtiz pays what might be considered a tribute to the economic foresight of American producers when he says that they do not gamble with their money because they make pictures which they know will appeal to the majority of their public. He follows this up, however, with an observation that too much sentimentalism and too many unreal endings are the sacrifice to art which such lack of gambling necessitates. Curtiz believes that the next few years will witness a decided change in this respect; an American screen story treatment similar to that of the European producer.

That the American film industry is already undergoing a change in this respect is witnessed occasionally, Curtiz said, when such pictures with the story treatment of "White Gold" are seen by the critics.

So far as cinema technique is concerned Curtiz readily agrees that America is far in the lead. The American critics who so readily laud European methods base such opinions upon but a slight percentage of the product made in Europe. Of all of its pictures not more than five per cent reach America and the other ninety-five per cent, Curtiz informs us, are equally as bad.

Curtiz was a director for the UFA-Phobus, making pictures with French, English and German actors for the purpose of securing a wide continental market for their product, when he received a wire from Harry Warner. Curtiz's "Red House" and "Moon of Israel" were then screening in London and, the director tells us, were practically responsible for the telegram from Warner who was visiting in the British capital. Prior to this Warner had also caught the Paris run of another picture made by this director titled "The Parisian Doll." It was in Berlin that Curtiz was signed to his Warner contract.

The director attributed his work in bringing Rider Haggard's "Moon of Israel" to the screen for the request of his signature and his consequent trip to the Warner studio. At that time Warner, he said, told of plans to film "Noah's Ark," which, Curtiz understood at the time, was to be his first work in America. That special will now definitely get under way on September 15th, according to present plans, the director told us. In the meantime he has directed "The Outpost," "The Million Bid" and "The Third Degree."

During his European experience Curtiz informs us, he made twenty-five special productions. Of these he considers "Sodom and Gommorah," "Satan's Memoirs" and "Napoleon's Life" as his greatest foreign achievements. In the latter picture, which he said it took him seven months to produce, he had 15,000 Austrian soldiers as a part of the cast.

Curtiz was an actor on the Hungarian legitimate stage for several years before he decided to enter into pictures. At that time the movie company with which he enrolled placed itself at the command of the cameraman, who, between turning the crank directed the cast and instructed the property man. Upon suggesting that the cameraman's duties were manifold, Curtiz says he was informed by the producer that French cameramen were too expensive to permit another individual in an executive capacity on the set.

Curtiz's previous experience as a stage manager probably hurried his progress with a Denmark company which was then Europe's largest producing unit, the director said. It was two years after he had had his initial bow before the camera that Curtiz was handed a megaphone in this Copenhagen studio, known as the Nordischk Film Company.

"I never want to be anything but a director," he said reminding us that literature, architecture, painting, acting and music come within his definition of what five arts filmdom embraces.

Newspaper and magazine editors are welcome to use this material in whole or in part with proper credit.

Says America Leads in Screen Technique

The Aftermath of the Economy Bogey

M-G-M Defers Salary Slash For a Month

THAT it "is not, and never was the intention of M-G-M to do anything that is unfair," is the declaration of Louis B. Mayer, vice-president and a director of Metro-Goldwyn-Mayer, in a statement which followed a studio mass meeting. This occurred after the company had gone on record to the Academy of Motion Picture Arts and Sciences as agreeing to defer, until other procedure had been considered, wage cutting as an economic measure. The statement in full reads:

"Following a mass meeting of all M-G-M artists, directors, writers, department heads and technicians at the studio and at which we announced to our associates, our acceptance of the Academy of Arts and Sciences' suggestion, we are today united in one common cause.

"That cause involves the determination on the part of everyone at our studio, to do away with any necessity of uniform salary cuts either on August 1 or any other time.

"It has been established that the uniform ten per cent. salary cut is wrong and I am therefore, happy that it will not be instituted here. It is not, and never was, the intention of M-G-M to do anything that is unfair.

"At the same time the fact that something must be done and done immediately, to relieve the present crisis involving high production costs, is thoroughly appreciated by everyone in our organization.

"The discussion emanating from the uniform salary cut idea served one good purpose and that was the realization on the part of everyone that production costs must come down.

"As a result of our meeting each person associated with M-G-M will do his or her full share in this specific direction. A greater spirit of co-operation than ever before, exists today within our plant. Specific policies tending to bring down costs will be instituted immediately.

"This is not a matter of classes. It is not a matter of one versus the other. It concerns all of us. If we are united in this cause we will all benefit. Every person, from the office boy to the executives, can help and at M-G-M everyone will help to make pictures at more reasonable costs.

"Direct action has already been

Paramount First to Cut Wages Last to Agree to Postponement

Lasky Says P-F-L Did Not Act Hastily in Letter To Academy—"We Have Coerced No One," He Adds

THE first to announce the wage cut, Paramount Famous Lasky, after which followed practically concerted action on the part of the other producers, developed to be the last of the producing companies to rescind it. In a letter addressed to the Academy, Jesse Lasky writes:

"We have given most serious consideration to the resolutions which your directors passed last Monday evening, June 27. We thank you sincerely for the full and fair consideration of our production problems that they bespeak. It is gratifying that you, representing all branches of the industry, recognize that production cost has risen to an almost prohibitive height and that immediately permanent economies must and can be effected to relieve the situation without, in turn, diminishing quality.

"Confronted with a common condition, representatives of most producing organizations have met to discuss their common problems. Throughout, each of them has been left free to pursue his particular situation in his own way.

"The Paramount Famous Lasky Corporation has not acted hastily. We have given full consideration to existing conditions and to the consequences that must necessarily follow if they are permitted to continue. We have pursued a consistent course. First, a general reduction in salaries in the Home Offices was made effective and every possible economy put into practice there. As the next step, the Sales Department, both domestice and foreign, and the Theatre Department, effective reductions and planned all possible economies. We would have you know that only after this had been done was the undersigned instructed to proceed to Hollywood and carry out the same policy in our Production Department there.

"We have coerced no one; on the contrary, we have recognized our legal obligations and advised our employees of their legal rights. We realize fully that the salary problem is but one of the problems of production and not necessarily its most disturbing problem. We proposed to establish and carry into practise every practical means of economy that may be suggested. We desire to meet with proper representatives of every branch of the industry to discuss with candor and frankness every phase of waste and economy, for our own good and the resulting benefit of all others affected by the industry. We are fully cognizant of our own limitations and of our practical responsibility for the present situation, which we frankly regard as critical.

"We, at first, made effective reduction in salaries of non-contract employees receiving in excess of fifty dollars per week. At the same time, we discussed our difficulty and our needs with contract employees and requested them, after fully advising them of their rights, to accept reductions ranging from ten to twenty-five per cent. No one person has been threatened or cajoled. The response has been most gratifying. The vast majority have in effect said, "We shared in your good times; we will assist you when you need us." That has been said to us by actor, by directors, by writers, by technicians, by executives.

"Today, we called a meeting at the studio to discuss the situation, at which notable representatives of all branches affected by the reduction were present. All, including some who had previously declined salary reductions, agreed that solutions of existing problems could be discovered and made effective that would make salary cutting forever unnecessary. Everyone present indicated that if such means could not be discovered in adequate measure, he would volunteer to accept a reduction. They agreed that the suggestions embodied in your resolutions be adopted.

"Therefore, in appreciation of your splendid spirit and of our desire to serve for the ultimate welfare of the industry we are pleased to accept your proposal and the proposed general cut of these studios will be suspended until August 1, 1927, in the earnest hope that through intelligent co-operation, means may be devised to make any general cut thereafter unnecessary.

Trudy Ederle Feels "Wave" Of Economy

The wave of economy in picture production was felt by Gertrude Ederle, famous girl swimmer, on her arrival in Los Angeles to play a part in Bebe Daniels' current starring vehicle for Paramount. According to the story, the noted English channel swimmer will be on the picture about two weeks and will then resume her vaudeville tour. James Hall has the male lead opposite Bebe in "Swim, Girl, Swim."

Slash Causes Jump In Equity Members

(Continued from page 81)

least seenty-five per cent. of filmdom's important players. He said that in regard to them there was not such an influx into the organization as there were manifestations of that "sticking together" fervor which, he intimated, had never been at the height that it is today.

When asked what would be taken up at the mass meeting Nowell replied:

"The meeting is for the purpose of accomplishing the purpose which the meeting may determine to accomplish."

Immediately thereafter Nowell admitted that an attempt to put the Equity Standard Contract into every studio would be one of the big things of this session of actors.

Nowell termed contracts now in effect in the studios as "little joke slips" and said of the same that their phraseology is "varied in every studio."

"Actors are human beings," he stated in explaining that the Equity form of contract would institute many changes in studio life among which the most conspicuous would be reasonable hours and definite starting dates for productions.

When we asked him if Equity would call a strike of Hollywood stars and players should its form of contract go into effect and be violated in an individual case, Nowell replied:

"That remains to be seen."

When asked if Equity is already organizing the writers, which is common gossip at this time, Nowell stated that he would not say that such plans were not pending.

Paramount Joins the Afterthought Parade

Universal Is Losing Gibson; Western Star

Universal is losing Hoot Gibson, its western star, according to reliable information, and bids fair to lose the services of its best bet, Reginald Denny, when that star's contract expires. It has been common knowledge for a long time that Denny has been dissatisfied at Universal and anxious to make other connections.

At Universal City it is heatedly denied that Denny is desirous of his release from his present contract. It is known that Paramount offered Universal an immense sum for the unexpired contract they hold on Denny, but the offer was turned down. Denny is said to have refused a new contract during the past week calling for increased salary.

Gibson's contract expires in October and before he left on location at Atascadero he is quoted as having admitted that he would not re-sign.

Egyptian To Be Program House

When the current run of "Topsy and Eva" is concluded at the Egyptian Theatre it is reliably reported that the theatre will become a weekly-run picture house.

The Forum Theatre, where a series of short runs have been shown lately, denies that that house will also return to a weekly run house. "The Yankee Clipper," "Aftermath," "Vanity" and "The Missing Link" all proved financial flops at the Forum and it was thought the management there might also return to popular prices. This, however, was denied.

The passing of the Egyptian into the fold of program houses marks the passing of one of the most advertised theatres in the country. It has been the mecca for tourists, which resulted in the unusually long runs enjoyed by pictures projected there.

Chaplin With M-G-M

Syd Chaplin, erstwhile Warner star, and now listed among the galaxy of Metro-Goldwyn-Mayer stars, is getting ready to start work on his first story under the new alignment. The contract that brings Chaplin to M-G-M was recently negotiated in New York. His working agreement with the Warner terminated with the finishing of "The Missing Link."

Tearle To File Suit Against Producers For Contract Breach

Academy Refuses to Handle Case Stating Tearle's Allegations Too Vague—Charges Conspiracy

"CONWAY TEARLE has never presented to the executive committee of his branch any request to settle his case. We have had nothing to go by except a general charge of discrimination. Therefore, the Academy has not handled his case since the preliminary attempt to settle the matter."

The above statement was made to the *World* by Frank Woods, secretary of the Academy of Motion Picture Arts and Sciences, following printed reports crediting Tearle with announcing that he will file suit against "Jesse Lasky, Robert Kane and the Producing Managers' Association of New York for breach of contract, infringement of his civil rights and illegal conspiracy in restraint of trade."

This department published an exclusive interview with Tearle several weeks ago in which he said that unless he was given a "square deal" he would file suit against "several producers" before November. At that time Tearle told us that he had refused to file any specific complaint with the Academy because, he said, at the time: "They know these things exist. I know they exist. My belief is that they just want to find out how much I know—whether I am bluffing or whether I have the facts."

Woods maintained this week that Tearle's declination to submit "evidence" to substantiate charges which have been verbal and unofficial other than the submitting of a general letter, and, according to Woods, Tearle's refusal to follow the proper channels as prescribed for Academy arbitration, have made it impossible for the Academy to handle the case.

At the local headquarters of the Actors Equity Association it was said late this week that no complaint had been filed with that organization as yet by Tearle.

Tearle, according to his most recent interview, published in a local daily paper, "revealed that the crux of his suit will be over the asserted breach of his contract with Robert Kane, a producer, in New York two years ago."

The article continues:

"According to the actor he concluded telegraphic negotiations with Kane to make a picture at a salary of $3,500 per week, but when he got to New York he was told he could not go on unless he accepted less money.

"Having refused to do so, Tearle declared, he received another offer at the same salary with the Sawyer-Lubin Company, and was forced to bring pressure to bear before he was allowed to play with this company.

"The actor charges that the producers made an agreement among themselves fixing his salary without regard to his actual worth."

M. P. World Staff Photo

WILL THEY MAKE IT?—Photo taken at the First National studio of the ten college boys selected from a canvass of the leading universities for new faces. They are getting their first taste of pictures in "The Drop Kick," starring Richard Barthelmess.

Columbia Now Has National Distribution

With the opening of Pacific coast exchanges in Los Angeles, Portland, San Francisco, Seattle and Butte, the Columbia Pictures Corporation has now completed a national system of distribution, according to an announcement here by Jack Cohn, secretary of the company.

John C. Ragland, until recently sales manager for Harold Lloyd, has been appointed general manager of sales on the coast. He will arrange for the opening and presentation of Columbia's latest special of the sea, "The Blood Ship," with Hobart Bosworth, Jacqueline Logan and Richard Arlen.

The 1927-28 program schedule of Columbia calls for thirty productions.

U. A. Acquire Half Interest In Theatres

Lou Anger, vice-president and general manager of the United Artists' Theatre Circuit, is back in Hollywood for a conference with Joseph M. Schenck. He has just completed a six months' tour of the key cities on a survey of the picture-exhibiting situation.

Coincident with Anger's arrival, came the accredited announcement from Schenck that the Rivoli and Rialto Theatres in New York had been partially acquired by United Artists, Inc. According to the announcement U. A. now has a half interest in both these houses for a financial consideration said to have been $1,250,000, which is part of the $40,000,000 theatre building program by the organization for 1928.

The purchase was negotiated with Paramount Famous Lasky and gives United Artists two houses on Broadway for the showing of their long run pictures.

Boulevard Reports

Now that Equity is coming into its own in Hollywood there are all kinds of reports on the Boulevard regarding how its changed status may effect the actors' branch of the Academy of Motion Picture Arts and Sciences.

At the Academy headquarters just before press the *World* broached this subject to Secretary Frank Woods. The latter stated.

"The Academy neither approves nor disapproves of the Equity. The Equity represents the individual branch while the Academy endeavors to bring all elements together in concerted movements."

Tearle Goes on the Warpath

The Hollywood Photographic Section

M. P. World Staff Photo

ROY DEL RUTH—Now directing a blackface feature length comedy for Warner Brothers.

GETTING an interview with Roy Del Ruth is something of a feat. For besides being one of Hollywood's most successful directors he is also one of Hollywood's shyest and most retiring. Roy does not crave the calcium rays of public adulation. He is content to turn out good box office pictures and collect his weekly stipend.

We found him at the Old Vitagraph studio engaged in making "Ham and Eggs at the Front" a black-face feature comedy with Louise Fazenda and Clyde Cook in the leading roles. While watching the "shooting" of a few scenes it occurred to us that the complete picture was bound to create something of a novelty. All the characters are in blackface and the "extras" conscripted from the ranks of negro film actors.

Before becoming a director, Del Ruth was a scenarist having graduated from the newspaper profession, where he had served in a reportorial capacity. He was with the Philadelphia North American and the Inquirer before coming west in 1915 to work for Mack Sennett. His first story for Sennett was "She Loved a Sailor," in which Gloria Swanson, Wally Beery and Lew Cody vied for honors.

In 1917 he started directing for Sennett and later went to Fox as a director of features. Two years and a half ago he moved over to the Warner studiod, where he is rated as one of their most efficient directors from the box office standpoint.

He directed practically all of Ben Turpin's pictures for Sennett and for Warners has turned in "Hogan's Alley," "Footloose Widows," "Across the Pacific," "Wolf's Clothing," and "The Little Irish Girl."

M. P. World Staff Photo

LUCKY YOUNGSTER—Charles (Buddy) Rogers, who is playing the male lead for Mary Pickford in "My Best Girl."

CHARLES (BUDDY) ROGERS, a mere youngster in pictures, finds himself in the enviable position being Mary Pickford's leading man in her current picture, "My Best Girl." The picture is now in production at the United Artists studio.

Rogers is a native of Kansas and to all intents and purposes was preordained to become a newspaperman instead of a motion picture actor. His father is proprietor of the newspaper in his home town and was more or less responsible for Buddy getting his chance on the screen.

Through a friend of his father he was admitted to the Paramount movie school that was inaugurated a year or two ago. Up until this time he had had little desire for the stage or screen, although occasionally appearing in the usual amateur dramatic offerings.

His personality and latent talent stamped him as a possibility, while taking his screen course with Paramount, and at the completion of his dramatic studies, he was given the lead in "Fascinating Youth." This was the picture in which all the graduates of the Paramount school were given their opportunity to show whether they had absorbed anything from their lessons or not.

Rogers apparently convinced the magnates that he was a good bet as he was put under long term contract that is now in effect. He was merely loaned to Miss Pickford for his current role.

In "Wings," Paramount's epic of the air service, Rogers did exceptionally fine work and now seems to be on the upgrade towards stardom.

M. P. World Staff Photo

BESSIE LOVE—Has the feminine lead in "Harp in Hock" a De Mille production.

BESSIE LOVE has appeared in so many DeMille pictures during the past year and a half that the impression abroad is that she is under contract to that organization. As it is she is a free lance player. She is now playing the leading feminine role in "Harp in Hock," another DeMille production in which Rudolph Schildkraut and Junior Coghlan have the featured roles.

When a mere youngster, Miss Love came under the eagle eye of D. W. Griffith, at that time directing for Triangle. After giving the girl a test he immediately put her under contract for five years.

On the Triangle blow-up Miss Love started free lancing and continued for three years.

Then with the decision of Pathe a few years ago to go in for a series of features, she signed with that company. Fannie Ward and Irene Castle were also added to the outfit at the same time.

However, the greater part of her time has been spent at free lancing and as she informed the writer, this has its appeal in that the player has a broader choice of roles.

In "The Flag-Maker" she had the leading feminine role opposite Charles Ray. This was the picture made by Stuart Blackton with the three-dimension cameram.

Although she has worked for practically every big producing company, Miss Love was a little hazy on the list of pictures she has appeared in. "Young April" and "Rubber Tires" were two recent ones she made for DeMille.

M. P. Worla Staff Photo

RESTING—Del Lord, who has just finished "Topsy and Eva" for United Artists.

THE driver of the historic police patrol that was once an important feature of the Keystone Kop Comedies is now a big-time comedy director. Del Lord, who used to pilot the wagon, is now ranked among the leading directors working at the trade.

His last picture was the muchly-heralded, "Topsy and Eva," in which the famous Duncan sisters make their screen debut as United Artist stars. With the completion and release of this production he is now taking a short rest before announcing future plans.

Del Lord's first directorial assignment was at the Sennett studio, after his graduation from comedy roles. Fox next had the call on his services and he remained with the latter organization for a year and a half before returning once more to the Sennett fold. All told he directed thirty-five comedies for Sennett.

When first National was looking for a director to take charge of "Lost at the Front," co-featuring Charlie Murray and George Sidney, Lord apparently had all the qualifications for the job because he got it.

His direction of this being quite satisfactory he was signed by United Artists to direct the Duncans in the pictorial version of their stage success.

Chaney Title Changed

"Terror," the original title of Lon Chaney's latest M-G-M production, has been changed to "Mystery." Barbara Bedford, Ricardo Cortez, Mack Swain, Emily Fitzroy and other well-known players are in the cast.

Stars Are Guests

Film stars and executives were guests at the Breakfast Club this week in honor of visiting advertising men. An elaborate program of entertainment helped make the ad men feel at home during their stay in Los Angeles.

The Hollywood Photographic Section

M. P. World Staff Photo

CHARLIE HINES—Who directs his brother Johnny in "White Pants Willie."

CHARLES HINES had his first taste of the stage at the tender age of 14 years and has been fooling around grease paint ever since. He now directs his well-known brother, Johnnie in the latter's First National comedies. His latest effort was "White Pants Willie."

Hines has been in pictures for about seven years, his first work having been in the Torchy Comedies that brought Johnnie into the spotlight. Since then he and Johnnie have worked together on a number of features including, "All Aboard," "Stepping Along," "The Brown Derby," "Rainbow Riley" and "The Live Wire."

Born in Pittsburgh, Pa., Hines made his stage debut in his home city as a youngster. Later on he and Johnnie teamed up in vaudeville and remained together for several years. When they finally split the team each continued in his separate way.

Charlie's last appearance on the stage was with Marjorie Rambeau in "Eyes of Youth" at the Reviera Theatre in New York. About this time the World War started and Hines donned the olive drab and took a trip to Paris.

On his return from the army he started in pictures and has been associated with the celluloid art ever since.

Right now he is between pictures and enjoying a deserved rest. The title of his next production has not been definitely decided upon as yet.

Mary's Cousin Bows

Isabelle Sheridan, a cousin of Mary Pickford, was given a screen test at the United Artists studio last week.

M. P. World Staff Photo

MAKING GOOD—Nils Aster, United Artists player, who has a fine part in "Sorrell and Son."

AFTER being in this country under contract to United Artists for five months to date on his five-year agreement, Nils Aster, Swedish actor, finds himself entrusted with one of the most important roles in "Sorrell and Son," now under production. In the current U. A. picture, being directed by Herbert Brenon, Aster shares male honors with H. B. Warner, who plays the name part in the story.

He will be included in the members of the cast that travel to England for filming of the original locale of "Sorrell and Son." At present the studio sequences are being cleaned up preparatory to the long jaunt across the continent and the subsequent trip across the Atlantic.

Aster was appearing on the screen in German-made productions when he first attracted the attention of United Artists officials. After starring in a number of UFA pictures he was induced to place his signature on a U. A. contract, thus changing his address from Berlin to Hollywood.

Born in Sweden, Aster made his first stage appearance at the Royal Dramatic Theatre in Stockholm, where he developed into one of the leading portrayers of Shakespearean characters.

A picture offer from UFA led to his forsaking the stage to do male leads on the screen. Later he blossomed into a star.

It is more than likely that Aster will be seen in one of the big parts of Edwin Carewe's, "Romona," which will be produced by Inspiration Pictures for United Artists release.

Roach Studios Closed

Hal Roach studios in Culver City closed on July 2 for the annual thirty-day vacation period. All have extensive vacation plans that will keep them busy until work is started again.

M. P. World Staff Photo

GOSH!—Yola D'Avril, First National player, looking sophisticated for the camera.

DANCING their way into pictures seems to be a popular sport among the fairer sex in Hollywood and other sections of the country. Yola D'Avril is another girl that found a career on the screen by virtue of a collection of twinkling toes.

Miss D'Avril was born in Paris and exudes a Parisian flavor in her work. The family funds being rather low, Yola was forced to take a hand at enriching the family coffers. To accomplish this she became a professional dancer and tripped her way through practically all of Europe's capitals.

In Paris an offer came to her to portray a small part in a motion picture. She grasped at the opportunity and although the part was insignificant it planted in her a longing to turn to studio life in prefers to the stage.

It was natural that her thoughts should turn towards Hollywood, the screen capital of the world. She arrived here accompanied by her mother and obtained a little work at the start.

Finally First National discerning possibilities in the girl placed her under a long term contract. Her first part was small but interesting in "Orchids and Ermine" with Colleen Moore.

She is now taking a small part in Milton Sills latest production, "Hard Boiled Haggerty."

Scenarist Leaves Warner's

Garrett Fort, scenarist, and the Warner Brothers have come to a parting of the ways by mutual agreement. According to the story prevalent, Fort refused to turn out stories by "factory methods." When Fort was advised that writers were expected to be in their offices at 9 a. m. mornings he objected on the score that he did his best creative work at night. When Jack Warner insisted upon the ruling, Fort said to have been their highest priced writer, simply got up and quit.

M. P. World Staff Photo

ERLE C. KENTON—Will next direct Marie Prevost in "The Girl in the Pullman" for De Mille.

DIRECTING comedies to Erle C. Kenton, DeMille director, is like water to a duck. Ever since breaking into the picture industry his work seems to have centered on comedy offerings.

Recently he directed "The Rejuvenation of Aunt Mary," which, from reports, is a laughing success. It should be with Kenton directing such a sure-fire cast as Harrison Ford, Phyllis Haver and May Robson, the grand dame of the stage.

This was the stage play in which Miss Robson scored such a tremendous personal success for years. In fact it was purchased primarily by Metropolitan as a vehicle for Miss Robson, who had created the role on the legitimate stage.

With this picture out of the way Kenton is now working on the preliminary arrangements incidental to starting production on his next effort. The latter will be "The Girl in the Pullman," in which Marie Prevost is to have stellar honors.

Kenton has been directing for the past eight years and previous to turning to pictures was well-known on the stage. He has had a thorough foundation for comedy directing, obtained in knocking out the two-reelers that have made Mack Sennett's name a byword for many years.

It was at the Sennett studio that he was handed his first megaphone and told to go ahead. He has been going ahead since and if "The Rejuvenation of Aunt Mary" and "The Girl in the Pullman" are half as good as predicted, he will not to worry over a weekly pay check.

★ Studio Row ★

THOMAS MEIGHAN'S next picture for Paramount will be an underworld drama, "The City Gone Wild." He will be directed by James Cruze, now making his final Paramount production before joining the DeMille banner. Louise Brooks, Fred Kohler, Marietta Milner, Wyndham Standing and Nancy Phillips are also in the cast.

* * *

TWO unidentified young men this week saved the lives of Blanche Sweet, film actress, and her director-husband, Marshall Neilan when they were caught in the rip-tide at Santa Monica beach and almost drowned. Neilan had gone to the aid of his wife when he was also caught in the treacherous rip tide. The young men hearing their cries for help went to the assistance of the movie pair.

* * *

GILBERT ROWLAND and Mary Aster, co-featured in "The Rose of Monterey" are on location at San Juan Capistrano getting exteriors for the George Fitzmaurice production for First National.

* * *

CHARLES FARRELL is back on the Fox lot sufficiently recovered from his recent accident to resume work on "Prince Frazil," the stage play, which has been retitled, "Bride of the Night," Greta Nissen has the feminine lead opposite Farrell.

* * *

ARTHUR JACOBSON, until recently a prop boy at the Paramount studio, has been promoted to assistant director in Adolphe Menjou's next picture, "A Gentleman of Paris," which H. D'Abbadie D'Arrast is directing.

* * *

WILLIAM SEITER will next direct. Reginald Denny in "Good Morning, Judge." Seiter recently returned from a trip to Honolulu with his wife, Laura La Plante, also under contract to Universal.

* * *

ALAN HALE seems to have deserted the megaphone and returned to grease paint with serious intention. He has featured comedy role in DeMille's, "The Wreck of the Hesperus." His last role is in "Vanity."

* * *

LARS HANSON has been assigned one of the most important roles in "Buttons," Jackie Coogan's current picture for M-G-M.

* * *

GILDA GRAY is in Hollywood to start work shortly in a picture for Samuel Goldwyn.

* * *

PHILIPPE DE LACY will play the part of Greta Garbo's son in "Anna Karenina."

* * *

SHIRLEY O'HARA has just been signed by Paramount for Adolphe Menjou's leading lady in his next production.

* * *

ARTHUR STONE plays the part of Milton Sills "buddy" in "Hard-Boiled Haggerty" for First National.

POLA NEGRI is now well into her latest Paramount production, "Sun Kissed," being directed by Rowland V. Lee. Lee is also the author of the story, a romance laid in a background of the orange grove region. Jean Hersholt and Kenneth Thomson have the leading male roles.

* * *

RUPERT HUGHES has been engaged by First National to title "The Patent Leather Kid," starring Richard Barthelmess. Hughes was also the author of the story. The picture is now in the cutting room and will be released as a road show on August 15, opening at the Globe Theatre in New York.

* * *

FRANK BUTLER, writer-director, has just been placed under long term contract by Hal Roach. Butler has been a familiar figure about the Roach lot for the past six years, where he has been a player, author of original stories and a director.

* * *

HENRY LEHRMAN has been signed to direct George Jessel in "Sailor Izzy Murphy" for Warner Brothers. This picture will be made when Jessel finishes "The Broadway Kid."

* * *

"A SCRAMBLED HONEYMOON," the first of the Universal series of thirteen "Highbrow Harold" comedies with Ben Hall, started production this week under the direction of Doran Cox.

* * *

VICTOR VARCONI will play opposite Leatrice Joy in "The Angel of Broadway." Lois Weber is slated to direct this one.

* * *

SALLY O'NEILL has been assigned the starring role in "Becky" by M-G-M. John P. McCarthy will direct it.

* * *

BOB CURWOOD, Universal western player, has started work on third pictures, "Ridin' Wild," directed by Bruce Mitchell.

* * *

OWEN MOORE has been added to the cast of "Tea for Three" M-G-M production.

* * *

JOHN STAHL is directing a number of closeups for "Old Heidelberg" to match up with the shots director Ernest Lubitsch is now getting at Heidelberg University in Germany.

* * *

PARAMOUNT has assigned Garret Graham the task of titling "Madame Pompadour," the picture made by British interests and co-featuring Antonio Moreno and Dorothy Gish.

* * *

WILLIAM BOYD, DeMille star, will leave for West Point within a fortnight to start filming his next production, "The West Pointer." Donald Crisp is the director.

Kleig Doings In A Nutshell

The Shot That Was Heard Round The World

Co-operation is the Answer

OUT in Hollywood the effort to correct in a single gesture the accumulated follies of some fifteen or twenty years seems to have struck hard sledding. Employees naturally resent drastic cuts in salaries, and they consider only the personal phase—for which they are not largely to be blamed. That's only human.

Naturally they argue that salaries are but a single angle of a many-sided figure, and they point out other facets where saving might easily be effected with even greater financial betterment.

A 10 per cent. cut, nor yet a 50 per cent. cut will not remedy a situation which calls for economies in every department. Very naturally the studio employee objects to being made the goat.

That there is need for immediate and drastic reform is too patent to be gainsaid, but this reform should be inaugurated simultaneously in all phases of production if retrenchment is to find ready acceptance by any single production factor.

Salaries are large; often wastefully large. Players are held under contract merely to keep them from rival production units. When the player does work he may be used in only a few scenes a day and may feel that now he is being asked to pay for the past incompetence of the executive heads.

Economy is not going to come to Hollywood overnight, any more than you can correct a club foot within twenty-four hours. The club foot must have its twisted muscles straightened out slowly and without too much of a wrench or torn ligaments will result in a more permanent crippling. Wrongful production methods must be corrected slowly and intelligently. It must be arrived at through education and co-operation. It cannot be created by the stroke of a pen. Lincoln freed the slaves by signing the Emancipation Proclamation, but it took years of bloody warfare to make it stick.

It is the same way with production. Arbitrary cuts and newly inaugurated efficiency systems will get production further than ever from efficiency. Real improvement can be arrived at only through real co-operation between producers and players working toward the common end that costs may be cut and reasonable salaries preserved. If the employees can be shown that reductions are necessary, they may be arrived at, but conviction can come only after other and obvious expedients have been tried.

This Week and Next

Producers Seem to Fail to Realize
That a Motion Picture Is a Story

And a Picture Story Cannot Please
If the Interest Is Widely Diverted

Rex and Rin-Tin-Tin Are Uncertain
As to Their Appeals From Salary Cuts

Copyright Suits Are Closely Akin
To Ambulance Chasing These Days

THIS would seem to be a good time for the producers to waken to the fact that the main product they are supposed to be selling is story. The average motion picture is a story told in action instead of words or it should be. Generally it is a lot of inconsequential action bolstered up with wise cracks.

•

NOW and then when a real story does slip through to the screen, it makes a hit, but it is seldom that all of the story comes through. The apparent blind ignorance as to what constitutes a story is the most amazing thing in a generally amazing business.

•

PERHAPS there is a story originally, but the big boss does not think it is what the public wants, so he suggests some changes or additions. Perhaps the director has a few ideas. Sometimes the star gets a wallop in, almost always the editor rides his hobby roughshod over the film. What is left is shot onto the screen an anaemic wreck of its once robust self. It no longer is a story. It's not much of anything.

•

ONE chief fault is misplaced interest. A story which calls for a male objective is recast for a woman star. She may wallow in emotion and shed pints of real tears, but unless the story belongs to a woman, the woman does not belong to the story. The reverse is equally true.

•

SOMETIMES the trouble is due to a diversion of the interest. The successful film story can have but a single objective, and a single proponent. In other words you must pin all the interest to a single person or thing. You can't have a triangle with three equally interesting sides. It can have only one major angle. The other two sides must contribute to this. You can't have two men love one woman and make all three of equal interest. Either you are interested in her, and therefore in her choice, or in one of the two suitors. You can't make both men equally interesting.

•

STORY does not always mean a lot of details. Witness Jannings in "The Way of All Flesh." There is very little story there, but it all concerns Jannings, so it is all interesting. Had the development been divided between Jannings and his family, neither would have been particularly interesting. Holding it all to Jannings made for sustained interest.

•

IT is such a simple trick to hold the interest that it seems remarkable no one of the multitude of production chiefs, supervisors and the rest never caught the idea.

•

WOULDN'T it be a good idea to regard the scenario staff as confreres and not merely hired men? It could be done with the right staff.

•

"BACK to the mines, boys, there'll be no strike today." The net result seems to have been to place the Actors' Equity Association in a pretty soft position.

•

LATEST report from Hollywood states that Rex, the wild horse, is kicking up his heels over the threatened cut of a pint of oats per day. Rin-Tin-Tin refuses to take a cut of a single bone. Both are undecided whether to appeal to Equity or the S. P. C. A.

•

VAN POWELL suggests that the 1928-29 product will probably be advertised as "the picture that cost one million dollars—less ten per cent."

•

ARTHUR D. HOTALING, actor, author, director and realtor, returned to Hollywood last week, with stop offs in and along the Mohawk Valley to visit with the family. Hotaling has been in the business since 1895 and in '97 was writing and producing his own scripts for Lubin.

•

HE has been out west so long that he can knock the New York weather like a Native Son, and his first kick was to the effect that he came east with a palm beach suit and had to stop on the way up from the station to buy an overcoat. That's pretty good even for a Californian.

•

OF course we told him it was very unusual weather for this time of year, but there's no use pulling that on a Californian. They invented it.

•

HERE'S one "learned judge" to whom the adjective fitly applies. He refused a temporary injunction against "Cabaret" in a copyright infringement on the grounds that the original was not so new, either.

•

SUING for copyright infringement is getting to be as popular as ambulance chasing, and it falls into the same category. It would not be surprising if some enterprising persons started an infringement case against De Mille for "The King of Kings."

•

THERE are said to be 47 "master plots." There is nothing to prevent a slicker from sending these to all studios and then suing for infringement on every production. Doubtless many of these authors act in good faith, but assuredly they do not show good sense.

•

THERE has been a let-up in trans-oceanic hops this week, which gives the editors of the news weeklies a chance to take a full breath. The past few weeks have had the editors hustling so rapidly that the traditional chameleon on a Scotch plaid would look restful by contrast.

•

GERTRUDE EDERLE is going to help Bebe Daniels in a Catalina Channel picture. Getting into the moving picture swim, as it were. Anyhow she has it all over Mack Sennett's bunch. She really can swim.

•

THAT Safe and Sane Fourth is getting nutty again. Did you hear it?

Epes W. Sargent.

by the way

Economy Move, With Its Attendant Publicity Generally Regarded As Most Ill-Advised

Public Confidence in Industry Shaken And Antagonisms Aroused in Many Directions Which Will Cause Endless Trouble Later

Executives Responsible Must Bear Blame For Apparent Inability to Head Off Present Economic Crisis Many Months Ago

Wide Contrasts in Exhibitor Opinion Shown at N. J. and N. C. Conventions

HINDSIGHT is always better than foreight and it is very evident even to the most casual observer, that the haste in broadcasting the need for retrenchment in the industry's operating expenses, by the threat of a substantial cut in salaries has been ill-advised, to put it mildly.

●

THE whole industry has been shaken to its very centre, antagonisms have been created and suspicions aroused which threaten to continue indefinitely and to cause endless trouble for all concerned, public confidence in the motion picture has been seriously jolted, and to what end?

●

IT is a serious reflection upon the intelligence and foresight of the big executives and the leaders in this industry, if not their right to leadership, that such an *impasse* as this could occur, the more so, as all of them are members of an organization designed to maintain a proper economic balance between its members and the public and the rest of the industry as well.

●

THEY surely will be worth while if they result in placing the motion picture upon a stable, economic basis.
the industry is no new thing.

●

MONTHS ago even the man in the street recognized that a day of reckoning was inevitable, unless measures were taken to co-ordinate the various activities of the motion picture business along the lines which have stabilized other great industries.

●

LAST Fall the important executives of the great companies gathered together to discuss the pressing need of economy and the best solution they could find, apparently, was to cut down their advertising appropriations, already reduced to a minimum, hoping by so doing to relieve to some extent the strain of the severe competition, which was beginning to tell upon all.

●

THE economy thus effected, doubtless was considerable, set forth in terms of dollars and cents without comparison with other equally vital factors in the whole operating problem, but in actuality it only represented in saving in a year, what might have been saved in any week at the studios in "idle time" paid to contract directors and players, the elimination of incompetent and "pet" executives drawing large salaries, and the application of more efficient business methods in both the production and distribution branches of the industry.

●

APPARENTLY the only economy the biggest and best brains in this industry could agree upon was to reduce their company advertising, thus seriously hampering their sales forces and directly weakening their sales campaigns at their most important strategic point—week-to-week contact with the theatres.

●

BUT they could not see their way clear to curtail the orgy of theatre expansion, over-building and over-seating in many territories, nor to curb the wasteful and extravagant features of the production and distribution ends of the business, which made the saving on their advertising seem trifling by contrast, and now all the industry must pay the price.

●

SUCH a procedure, if followed in any other industry but this, mould have been regarded as plain folly, if not actually suicidal, and the stockholders therein would be pretty apt to pick somebody else to run their business for them.

WHAT will happen to the motion picture business as at present constituted, is still problematical, the question now being largely whether it is to be run for the benefit of its stockholders—and the financial interests, who are backing it and without whose support it cannot continue to function freely—or its high salaried executives.

●

CERTAINLY, the high salaried executives will have to show the bankers something besides their high salaries to satisfy the requirements of the obviously needed reorganization.

●

TIME alone will tell, but it certain, that when the present emergency is over, the motion picture business is going to be in a healthier and generally more satisfactory condition than it has ever been.

●

THERE are plenty of brains in this great industry of ours, plenty of able men who will come to the front when the big interests behind the motion picture's progress open the way for them, and it is not at all impossible that the very things which today seem to most seriously affect the industry's well-being, may in the end prove blessings in disguise.

●

THEY surely will be worth while if they result in placing the motion picture upon a stable, economic basis.

●

THE recent conventions of theatre owners at Asbury Park, N. J., and Wrightsville Beach, N. C., afford wide contrasts in exhibitor opinion.

●

THE New Jersey showmen gave evidence of decided opposition to the action of the national body, who, at Columbus, voted to invite into the membership the producer-owned and chain theatres, on the ground that a majority of the problems which beset the theatre owner are common to all, and that individual differences could more readily be adjusted, if all parties were joined by other mutual interests.

●

PRACTICALLY the only state body, to show hostility to the plan of the M. P. T. O. A. to bring together all factions of the theatre field for the common good, the New Jersey theatre owners may later find themselves in a peculiarly embarrassing position, should they not modify their present stand.

●

ON the other hand, the North Carolina men, who two years ago seceded from the M. P. T. O. A., this vear, led by Charles Picquet, Senator Sams and Nat Royster, returned in a body and unanimously endorsed the action of the national convention at Columbus.

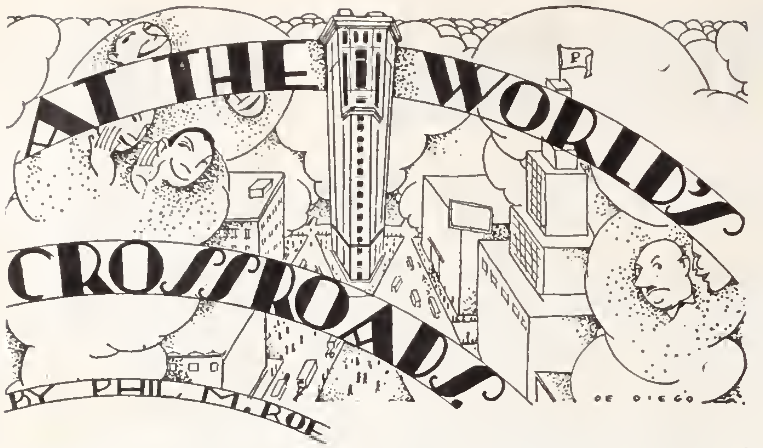
●

PRESIDENT R. F. (Pete) Woodhull of the M. P. T. O. A. doubtless has his problems, but one of them seems to be to convince certain of his membership that film rental is not the sole concern of the average theatre owner.

●

THE action of the North Carolina showmen, therefore, ought to convince him that he is on the right track and the attitude of the Jerseymen will not discourage him, for is not Pete a Jersey product himself?

Merritt Crawford



HOUSE cleaning in the film industry is proving a larger order than it appeared to be a fortnight ago. Big Business has already run into several snags of sizeable dimensions. No surer way to unionize the motion picture industry could have been found than the threatened salary cut—that is all of it not already unionized.

The Academy of Motion Picture Arts and Sciences, which many believed was a clever device to enable the insiders to do as they pleased and make the rest of the industry like it, now appears to be something in the nature of a boomerang. The contract players and directors will not stand for a salary cut, and the real stars do not have to. Equity and the Federation of Labor will take care of the rest.

So it begins to look as if it is the "executives" who will have to stand the gaff, if Wall Street insists that "overhead" be slashed. What a lot of fancy salaries can be pruned here and never missed, except by the parties drawing them?

After that Augean job is finished Wall Street can turn its attention to the distribution end and save a lot more jack, to the vast benefit of the whole industry and the film stockholders as well.

Something is surely radically wrong with an industry which cannot afford to advertise its product adequately to its retailers (the theatres) yet can afford to pay its executives more in salaries than its stockholders get in dividends, while its distribution costs run from forty to fifty per cent.

Wall Street moves slowly until it makes up its mind. And it now seems evident that its mind is about made up. Watch out for squalls!

*

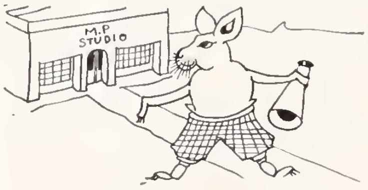
Charley Mintz of Winkler Pictures, a regular reader of this department, writes to inform that a lot of people helped make "The Gorilla Hunt" an outstanding box office success, besides **Harry Chandlee,** who edited and titled it. This fact, of course, was well known to the writer, when in the course of his weekly labors, he noted that Harry had done a good job on a new picture and mentioned his former capable craftsmanship on "The Gorilla Hunt." Charley Mintz, perhaps, not realizing an editor's troubles, will readily recognize that it isn't possible to set down the names of all deserving credit every time a picture is mentioned.

That the record may be straight, however, let it be known that "The Gorilla Hunt," was "one of the box office hits of the year" largely because of the able efforts of **Herb Cruikshank, Hy Daab** and the entire sales force of **F. B. O.** Furthermore as Charley Mintz quite properly says, it was originally "a good picture."

Despite all this, we still maintain it was Harry Chandlee who put the gorilla in "The Gorilla Hunt."

*

Freddie Schader's "NOW," house organ for the Wesco Theatres, made its bow on this desk last week. It is readable, as everything of Freddie's is, well made up, and looks a lot like the sheet Harold Franklin used to have put out for him when he was with Paramount. Perhaps he asked Freddie to "follow style," but he might have done better if he had given Freddie carte blanche to produce his own kind of a paper. It might not have been so sumptuous and ornate, in that case, but our guess is that later numbers of "NOW" would be read with much more attention than they will be in its present guise.



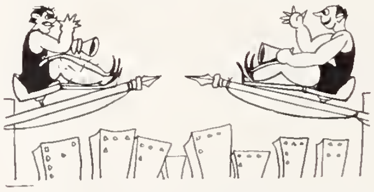
Harry K. Thaw, as exclusively told by **Moving Picture World** many weeks ago, is now, by his own official announcement, a full fledged motion picture producer. He heads the Kenilworth company, which is making a film by Tom Bret, directed by Charles E. Davenport, assisted by Harold Foshay.

The curious thing is that Thaw ever tried to keep his film activities secret. No disguise or camouflage, however well maintained, could long keep a man of his peculiar prominence out of public notice.

Milton Sills offers a prize of $500 to the First National sales organization for the best story suggestion submitted between now and Dec. 31, 1927, increasing it to $1,000 if the suggestion is susceptible of being made into a picture. This gives everyone at least five months to get an idea.

*

"Flagpole sitting," the latest profession, is getting to be so common that the field will soon be crowded. The latest to try to break the record of "Shipwreck" Kelly, who got a Loew vaudeville contract for sticking it out on top of a flagpole in Newark, N. J., for umpty ump days and nights, is Joe Powers, who celebrated the Fourth about 675 feet above the Chicago Loop.



All that Joe has got so far is a cold, due to the proverbial rainy weather of the Windy City, but he hopes to stick it out for two weeks to make a shine out of Kelly. He has already bought his ticket to Hollywood.

*

The August number of Motion Picture Magazine, just out, and the first issue of that publication for which **Gerald K. Rudulph,** late of Fox, is editorially responsible, is distinctly worth reading. It is far more than a mere fan publication and is as informative, as it is entertaining, with a perspective on the activities of this industry which shows no bias for the tawdry sensationalism that so often misrepresents motion picture folk.

One article in it—an interview with David Warfield—alone is worth the price of the magazine. The contrast drawn by this great actor between the dramatic stage (of the present) and the screen, in favor of the latter, will be interesting to all in the industry and should give food for thought to those whose special mission seems to be to belittle and decry the progress and influence for good of the motion picture.

H. L. MENCKEN, whose pointed periods have pierced many a hide, took an afternoon off last week and paid his respects to the screen writers and to the movies in general, in his special department in the N. Y. Sunday World, "Hiring a Hall."

"Mawkish and maudlin bilge," "fodder for half wits" and **"depressing drivel"** were some of the Menckenesque descriptions of the scenarios which he had read (he confesses that he was **"unable to endure the actual films.")**

Mr. Mencken bewails the fact that "many an author, going into the movies, has been ruined," and declares, that "the movies languish as a fine art because the men who determine what is to go into them haven't the slightest visible notion that such a thing as a fine art exists."

He goes on to say, that "soon or late the movie as an art will have to emancipate itself from the movie as a vast, machine-like, unimaginative, imbecile industry. Soon or late the artist must get his chance."

As to how far Mr. Mencken may be correct in his statements is largely a matter of opinion, but it ought to be perfectly easy to fix everything right. All the motion picture needs is to have some enterprising producer hire Mr. Mencken to write scenarios for him. Then the rest of the industry will have a model to go by.

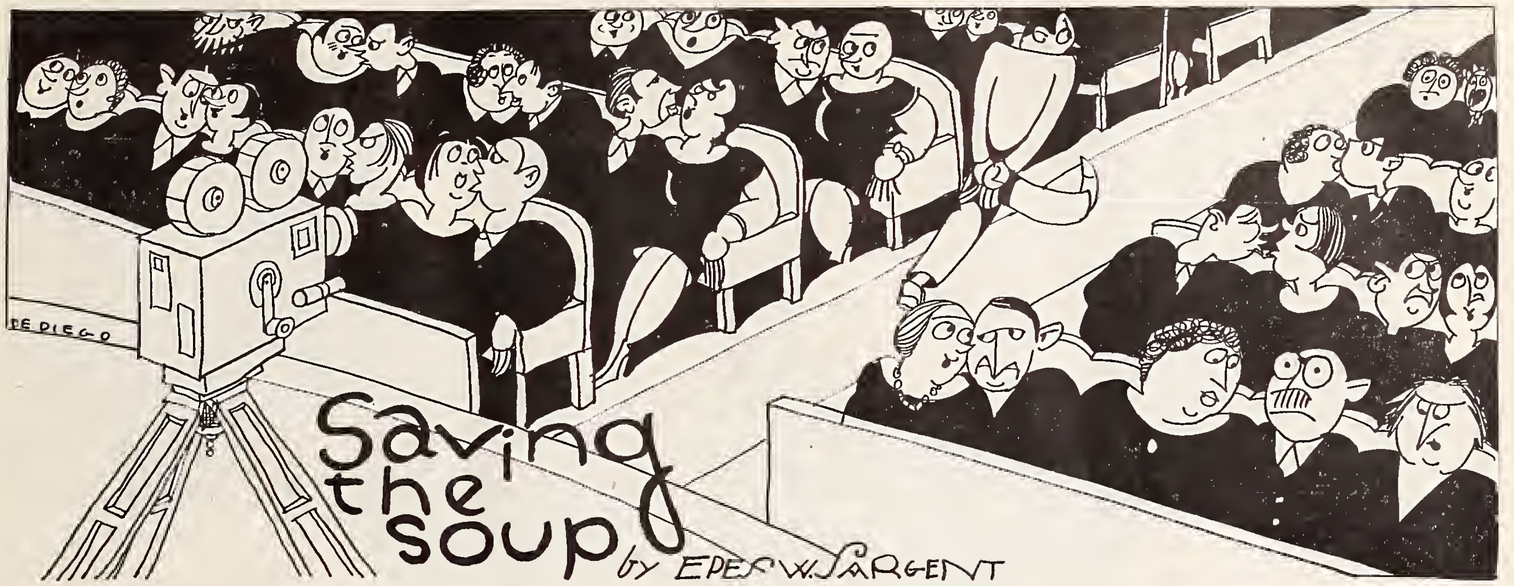
It is all so very simple, that it is curious no one has ever thought of it before—save possibly Mr. Mencken, himself, who not long ago, it is said, made a trip to Hollywood for this very purpose, but came back with his desires unsatisfied.

*

Bruce Gallup and **Lon Young,** respectively, the new president and vice-president of the **A. M. P. A.** make a team that will be hard to beat. They will learn—among other things—that the hardest problem the AMPA executive has to solve is getting the boys around for that Thursday luncheon at the Hofbrau.

*

Henry Clay Bate says that the big Chanticleer atop the Hecksher Building, where Universal has it offices, is a lucky bird. He lays a lot of golden eggs for Uncle Carl and the exhibitors using Universal pictures, to say nothing of the rest of the big Universal family. So he must be a near relation of the famous Pathe Rooster, for whom he has frequently been mistaken.



Saving the Soup

by EPES W. SARGENT

When there was anything doing in Circleville, it was Jimmy Peters who could be found close to the motive center. When the Y. M. C. A. needed a new piano it was a midnight matinee at the "Pete" as the town called Peters' Picture Palace, that got ninety per cent of the cost, and it was Jimmy and the Pete that pushed the orphan asylum off the blueprints and onto the lot at Grand Avenue and Spruce street. Jimmy worked early and late for the Soldiers and Sailors Monument, and it was largely due to James that the new community house was a reality and not merely a dream.

In a word Jimmy Peters believed in being someone in his home town, and took a pride in his accomplishments. Pride meant more to him than the fact that the Pete was as much of a local institution as the G. & B. station or the county court house.

Jimmy had come to Circleville years before as one of a batch of youngsters sent out by a fresh air mission for a two weeks' romp in the real country. By the time the others were ready to go back, Jimmy had gotten himself a job as errand boy at Simmons General Store and some years later he had turned down Simmons' offer of a junior partnership to open a store show when the pictures first started to climb into popular favor.

The store show had grown into the Peters Block, with three stores and a 1,200-seat house in the rear. Circleville had grown, and the waif from the big city had grown with it—and had helped it grow.

But it looked as though Jimmy were about to meet his Waterloo. Coming rather close on the heels of the Community Building, the drive for the Circleville Hospital was coldly received. Hiram Chester, of the First National Bank, seemed to have the idea when he declared that the hospital at Singleton, fifteen miles away, was plenty good enough for him, and Jimmy's retort that he hoped that Hiram would get a chance to prove his theory did not pour oil upon the troubled waters. Thereafter Chester was definitely the leader of the antis, and with the banker for their model, most of the men who could give freely cited Hiram and turned thumbs down when the subscription papers came around.

Many a man would have given up in despair at so formidable an opposition, but Jimmy was of different build. The bigger the fight the better the fun for him, and he gritted his teeth and dug in deeper, ably backed by Lem Sprague, editor of the Circleville *Times*, and Ben Gordon, Jimmy's brother-in-law, who ran a photograph gallery when he was not shooting his camera at one of Jimmy's stunts for the trade papers.

But even with the paper at his back, the fund accumulated slowly, and most of the contributions came in by dimes and dollars instead of by hundreds and thousands.

"I've got to do something," he confided to Sprague, "or by the time the deal goes over I'll be the late Mr. Peters and I won't be able to attend the dedication."

"Just how much do you need?" asked Sprague. "Seems to me that we are over the halfway mark."

"Just about," admitted Jimmy. "I need $50,000 and I've got $26,482.16. I'm past the halfway mark, but I've got about all I can win without the aid of a piece of lead pipe. All the big donors are lined up with Hi Chester, and there doesn't seem to be a chance of getting the rest unless I can 'soup' the First National's safe some night."

"You'll find a way," declared Sprague cheerfully. "I'm banking on you, Jimmy. You never got floored yet."

"This looks like the time it's going to happen," retorted Jimmy, "but I'll keep on thinking and I may be able to save the soup."

He did keep on thinking, but nothing seemed to come of it. The clouds grew blacker and blacker, and Jimmy began to lose sleep.

It was about two weeks before a rift of blue gleaned through the murk. In accordance with his custom, Jimmy was standing in the lobby as the night house went in. Chester passed him with a portentous scowl, and presently Jimmy's sharp eyes noted Mrs. Pelton slipping past the gate, and he knew that somehow she would get a seat alongside the banker. Chester was not happy in his home life with the shrewdish Susan Chester, and Jimmy knew it.

One by one half a dozen of the solid citizens drifted into the theatre, and Jimmy's face lightened. Dashing into his office he got his brother-in-law on the telephone.

"Bring over your biggest camera" was his last remark before he hung up, and when he emerged from the office the smile was twice as wide as before.

Just before the feature went on, the lights flashed up and Jimmy walked out upon the stage.

"I suppose you will appreciate a little novelty," he began presently. "I've got a surprise for you. I was going to prelude 'A Kiss in the Dark' with the song sung by Gertie Homan, but Gertie has a sore throat and I'm going to offer an atmospheric prelude, instead. As you know, the title of the feature is 'A Kiss in the Dark.' I'm going to turn off all the lights for precisely three minutes. Let conscience be your guide."

With a laugh, Jimmy backed off the stage and in a moment even the exit lights went black. From all over the house came giggles and half voiced exclamations. It was evident that a word to the wise was sufficient.

Then with a roar, a flashlight went off, and as the lights went on again Jimmy was revealed besides Ben Gordon, who stood beside his camera.

"Another little surprise," explained Jimmy briskly. "As you know, we are still shy about $25,000 for the hospital. Mr. Gordon has generously consented to make a flashlight which will be sold for one dollar per copy. All the money above the cost will go to the hospital fund. Copies will be ready tomorrow morning."

"One moment," interrupted Hiram Chester, lumbering down to the orchestra rail. "Why not pass a subscription paper for the hospital?"

"That's a good idea," agreed Jimmy. "If we can get the money, we won't need to sell the photographs. How much shall I put you down for, Mr. Chester?"

"Five thousand," said the banker, promptly, mopping his bald spot with a huge handkerchief. "I believe that I have been wrong in my opposition to this worthy cause."

"Me, too," agreed another voice. "Put me down for five, Peters."

Evidently the banker had loosened the flood gates. In ten minutes Jimmy had $21,000 subscribed. Then he stuck.

"Afraid I'll have to resort to the picture, anyhow," lamented Jimmy, when Susan Chester provided an interruption.

"Put Mr. Chester down for $10,000 instead of five," she commanded.

Both Jimmy and the banker looked startled, but the entry was made, but as Jimmy made his exit his brow was furrowed.

"Who in hell was *she* sitting alongside? he murmured to Gordon. "I didn't expect to rope her in."

GERTRUDE OLMSTEAD, who is lending her facile charm to M.G.M.'s "The Callahans and the Murphys."

MARIE DRESSLER and Polly Moran discuss the laundry situation in M-G-M's forthcoming farce "The Callahans and the Murphys." Wonder what Polly has in her hand.

PIQUANT Sally O'Neil, one of M-G-M's leading featured players, has one of the principal roles in "The Gallahans and the Murphys."

"The Callahans And The Murphys"

POLLY MORAN glares at her arch rival across the page—she does much to foster the success of M-G-M's new screaming farce.

MARIE DRESSLER lifts her eyebrows in disdain at the classic profile of Polly Moran across the way. And can Marie lift eyebrows?

LAWRENCE GRAY pledges undying love to pert Sally O'Neil. Who wouldn't? They furnish the love motive in "The Callahans and the Murphys."

MARIE DRESSLER ogles the new heir as the proud father, Lawrence Gray, and the equally proud mother, Sally O'Neil, wish that she would beat it.

MARIE shakes a nasty seguidilla. Marie Dressler, comic relief in "The Callahans and the Murphys" is a mean siren. Rose and all.

Contract Given Lane Chandler By Paramount

Lane Chandler has been signed to a five-year contract by Paramount, prior to starting on his first starring picture, "Open Range," the picturization of Zane Grey's latest melodrama, directed by Arthur Rosson.

Seven months ago, Chandler was the passenger agent for the Yellowstone Park Company at Old Faithful Inn. An independent producer who went there on location met Chandler and seeing in him the ideal type of Western hero, signed him for a small role.

Uupon completion of the picture, the director suggested that Chandler go to Hollywood. He first called on a casting director for Paramount, was given a screen test and four days later was signed.

Gertrude Astor In Jessel Film

Gertrude Astor has been signed for a principal role in Warner Bros. picture, "The Broadway Kid," the temporary title for George Jessel's new starring vehicle. The production is now in work on the coast with Byron Haskin directing. The leading feminine role has been assigned to Audrey Ferris, a new Warner "find."

King Vidor's Next

With the return to the West Coast of King Vidor, Metro-Goldwyn-Mayer announces that Vidor's next feature production will be "The Big Ditch," an original story by Laurence Stallings with the Panama Canal as a background.

DeMille to Film "The West Pointer"

With the full co-operation of the United States War Department and the authorities at the United States Military Academy at West Point, N. Y., a company from the Cecil DeMille Studios in Hollywood will invade West Point within two weeks to make "The West Pointer."

William Boyd will be the star of the picture. Donald Crisp will direct.

The story has received the official approval of the War Department. It was written by two army officers, Major Alexander Chilton, instructor in English at West Point and Major Robert Glassburn.

Director Crisp, Mr. Boyd and others of the company are expected in New York next week.

FBO Speeding Features; LeBaron Announces Changes

"In a Moment of Temptation" Is Ready For Filming; "The Boy Rider" Completed; "Harvester" Shooting Ends

THE PRODUCTION schedule at the F B O Studios in Hollywood has undergone some quick changes during the last week, according to announcement by William Le Baron, vice-president in charge of production.

Bob Steele, hurt in the fight scenes in his first picture, "The Mojave Kid," is in the French Hospital in Los Angeles, encased in a plaster cast, while two cracked ribs and two fractured vertebrae are healing.

While preparing work on his next picture, "South Sea Love," Ralph Ince sprained his ankle. As a result of these two accidents, "The Bandit's Son," Steele's second picture, has been postponed, and Ralph Ince will not play in the south sea picture. Patsy Ruth Miller will play the feminine lead, as already announced, with Allan Brooks and Harry Crocker in prominent roles.

The complete cast for "In A Moment of Temptation," which Phil Carle will direct, was announced this week. It includes Charlotte Stevens, Cornelius Keefe, Kit Guard, Tom Ricketts, Grant Withers, Marie Walkamp and John McKinnon. Initial scenes were made at the city jail, where a number of sequences in the story are laid.

"The Coward" company with Warner Baxter and Sharon Lynn returned to the studio from the Big Bear region, where the exteriors were made, and Al Laboch is putting the players through their paces in some rich interiors, which depict fashionable New York Society, the type of persons Arthur Stringer writes about so entertainingly.

Buzz Barton added a dozen more freckles to the score that now cover his face while on location at Keane's Camp for "The Boy Rider." The rushes of the 13 year old star's first picture prove that he has no peer in a saddle. no matter who the rider or how many rodeo records he has broken.

After five weeks at the famous Limberlost Cabin of the late Gene Stratton-Porter near Rome City, Indiana, Director Leo Meehan and members of "The Harvester" company returned to the Studios. The round trip involved a journey of more than 5,000 miles for the 40 people comprising the company, and required the transportation of two carloads of "properties" and equipment. The company is now at work at the studio on the interior scenes for the picture, which will be completed and ready for editing within the next ten days.

Just a little bit of clowning between scenes during the making of "My Best Girl," Mary Pickford's new United Artists production. The jesters are Miss Pickford and her director, Sam Taylor.

Blanche Sweet, who is playing in Fox's "Singed." We haven't seen Blanche lately.

City Endorses Tiffany Film, "College Days"

"College Days," one of the outstanding feature Tiffany Productions of this year, recently played at the Ritz Theatre in Birmingham, Ala., and was endorsed by the Better Film Committee of that city.

The report in part stated that "College Days" with Marceline Day was an interesting story, well portrayed and of great appeal.

This picture was directed by Richard Thorpe under the personal supervision of A. P. Younger, who wrote "College Days" and adapted "Brown of Harvard." The cast consists of Marceline Day, Charles Delaney, James Harrison, Duane Thompson, Brooks Benedict, Kathleen Key and Edna Murphy.

Meighan's Next "City Gone Wild"

"The City Gone Wild" has been definitely decided on as the final title of the Paramount picture which Thomas Meighan is now making under the direction of James Cruze. It was tentatively called "First Degree Murder."

Supporting Mr. Meighan are: Marietta Millner, Louise Brooks, Montague Shaw, Luke Cosgrave, Shirley Dorman, Fred Kohler, Wyndham Standing, Charles Hill Mailes, Duke Martin, King Zany, and Nancy Phillips.

Gotham Premiere of Denny Film

"Fast and Furious," Reginald Denny's latest Universal farce comedy, had its New York premiere this week in the new Paramount Theatre, and lived up to its name.

The comedy situations, gags, and sub-titles and the plentiful number of thrills scattered through the picture, clicked with the audiences from start to finish.

With the reactions of the Broadway fans to this picture as a criterion, it promises to be one of the best box-office drawing cards of the current season.

Howson Story For Rinty Next

"A Dog of the Regiment," by Albert Howson will be the next picture to have Rin-Tin-Tin as its star, Warner Bros. have announced. Production will follow upon the completion of "Jaws of Steel," now occupying Rinty's attention.

Particular interest attaches to "A Dog of the Regiment." The plot is founded on Rin-Tin-Tin's own life, telling of his exploits and braveries at the front.

Lehrman Signed; Directs Jessel

Warner Bros. have announced the signing of Henry Lehrman as director of George Jessel's second starring picture, "Sailor Izzy Murphy," planned for early production. Jessel is now at work on a story temporarily titled, "The Broadway Kid."

This comedy of the navy is one of the Extended Run Productions on Warner Bros.' new program.

Varconi in Lead

Victor Varconi, the Austrian actor who made such decided successes in "The Volga Boatman" and as Pilate in "The King of Kings," has been selected as leading man for Leatrice Joy in "The Angel of Broadway," her first starring picture on the coming programme of DeMille Studio productions.

S. L. Rothafel Books Columbia's "The Blood Ship" for the Roxy

COLUMBIA PICTURES has hit the bull's-eye.

S. L. ("Roxy") Rothafel has booked "The Blood Ship," Columbia's first production on the new season's schedule, for the Roxy Theatre.

"It is one of the finest sea pictures I ever had the pleasure of viewing," said this master showman, after he had screened it. "It ranks with the best product of any of the leading companies, and is vastly superior to a lot of productions I am called upon to look at in my desire to give the public the best attractions obtainable. In fact, I'm shelving a picture I have already bought to play 'The Blood Ship,' because my policy is always to give the public the best entertainment, no matter what the cost." Columbia is certainly to be congratulated for possessing the acumen, the ability and the organization to produce pictures so high in entertainment qualities and showmanship standards.

Joe Brandt, president of Columbia Pictures, and Jack Bellman, Columbia franchise holder in New York and Northern New Jersey, conducted the negotiations with Roxy that were brought to so triumphant a close.

"When we screened the first print to arrive from the coast, we realized we had a big picture in 'The Blood Ship,'" said Joe Brandt, "I knew we had a great story, and Harry Cohn, certainly picked a great cast and a director who has proven his ability in the past. The result is that 'The Blood Ship' is the greatest picture we have ever made. In my opinion it will rate AA1 from a box-office angle.

"Of course, we are all enthusiastic at obtaining so important a booking as the Roxy Theatre, but there never was any question in the minds of Harry and Jack Cohn and myself that 'The Perfect Thirty' were going to be the best pictures on the market this coming season.

"During the past year, as everyone in the industry knows, we have been making pictures that went over big at the box-office. We demonstrated to exhibitors, no matter how important their theatres, that Columbia was making a product that deserved their every consideration. It has always been our proud boast that we deliver everything we promise. All of last year's product was delivered on time, and most of them were the best box-office bets of the 1926-1927 season."

Hobart Bosworth plays the lead, in "The Blood Ship," and co-featured with him are Jacqueline Logan and Richard Arlen, the latter "loaned" to Columbia by Paramount. Jacqueline Logan and Mr. Arlen carry the love interest. Remarkable character studies are also given by Walter James, who plays the part of a brutal captain, and Fred Kohler, who makes the part of Fitzgibbons, the first mate, a most malignant one.

Others prominently identified with "The Blood Ship" are Arthur Rankin, who plays Nils, a sympathetic Swedish boy character, and James Bradbury, Sr., Syd Crossley, Chappell Dossett and Blue Washington.

"The Blood Ship" is adapted from the novel of the same name by Norman Springer. George B. Seitz, remembered for his masterful handling of "The Vanishing American," directed "The Blood Ship," and in it has surpassed anything he has ever done before.

Torrence Signed

Ernest Torrence has just been signed in the chief supporting role for Buster Keaton's next comedy, "Steamboat Bill," which goes into production immediately, and which will follow "College," completed but not yet released.

Henley with M-G-M

Hobart Henley, who has directed a string of Metro-Goldwyn-Mayer successes, the most recent of which is "Tillie the Toiler," starring Marion Davies, has again been signed to a long-term contract with that company.

Griffith's Protegee In DeMille Pictures

Ivan Lebedeff, considered by D. W. Griffith as one of the most promising of the younger screen actors, has been signed by the DeMille Studio and will have an important role in "The Angel of Broadway," in which Leatrice Joy will star under the direction of Lois Weber.

Lebedeff, a Russian youth, won an enviable reputation in France and, since coming to this country, has appeared in Mr. Griffith's "The Sorrows of Satan" and with Gloria Swanson in "The Love of Sunya."

E H. Griffith Will Make "Lone Wolf"

Harry Cohn, vice-president in charge of production for Columbia Pictures, announces that he has assigned E. H. Griffith to handle the direction of "Alias the Lone Wolf," third special on Columbia's 1927-28 schedule. This will mark Mr. Griffith's first assignment for the company since he was signed on a long term contract to direct exclusively for Columbia.

Columbia plans to make "Alias the Lone Wolf" one of the outstanding productions on its roster, and a worthy follower of "The Lone Wolf Returns," the company's greatest money maker during the past season.

Jeffries Signed; With Monte Blue

Warner Bros. this week signed James J. Jeffries, former heavyweight champion of the world, to make his first screen appearance. This will be in the role of the hero's father in "One Round Hogan," a tale of the ring in which Monte Blue will star.

Cast For Fox Film

Director Alfred E. Green of "Two Girls Wanted," Janet Gaynor's first starring production for Fox, has selected Alyce Mills and William Tooker, both well known film players, to enact important parts in the picture.

Columbia hit the bull's-eye with "The Blood Ship." The picture will have its premiere at the Roxy Theatre. The following principals insure its success: Joe Brandt, President of Columbia; S. L. Rothafel, Maestro of the Roxy; George B. Seitz, Director; Hobart Bosworth, featured player and Harry Cohn, Columbia's production chief.

Jetta Goudal, as she appears in P.D.C.'s "Fighting Love." Jetta is something to fight for.

Marie Prevost a DeMille Star; To Carry On With Comedy Types

MARIE PREVOST, who created some of the most highly entertaining characterizations of the past year, in Al Christie's hilarious farce "Up in Mabel's Room" and in several Metropolitan starring vehicles, notably "Getting Gertie's Garter," becomes, under the merged forces of Producers Distributing Corporation and Pathe, Inc., a DeMille star.

The announcement of the stories chosen for her forthcoming vehicles indicates that she will remain faithful to the type of role which has won her the highest cinema honors.

She is now at work on her first production on the new program, "The Rush Hour," under the direction of E. Mason Hopper. This story, by Frederick and Fanny Hatton, appeared under the title "The Azure Shore."

Other stories lined up for this bewitching little star are "Free and Easy," the tale of a country duckling who yearned to be a city peacock, based on "The Shock Absorber," by Frederick and Fannie Hatton. "A Blonde for a Night" offers Marie an opportunity to play a genially scheming little wife who, when hubby's taste turned suddenly to blondes, found it necessary to become one for a night, ensnare him and teach him that the color of a lady's crowning glory has nothing to do with her powers of allurement. Willson Collison is credited with the story.

"The Girl in the Pullman" will be a side-splitting picture version of the Willson Collison farce, "The Girl in Upper C." The entire action of this piece is laid on a moving cross-country limited train.

Margaret Gray, new Universal western heroine, who was a secretary in Universal's El Paso exchange. The exchange lost on that deal.

Rod LaRocque To Be Seen In "Fighting Eagle"

Rod LaRocque's newest starring picture, originally titled "Brigadier Gerard," will be released under the title, "A Fighting Eagle," according to William Sistrom, general manager of the DeMille Studio.

This fast-moving screen story of swashbuckling and intrigue during the Napoleonic era is an adaptation of Conan Doyle's narrative, "The Adventures of Gerard."

Phyllis Haver heads the supporting cast, which also embraces in conspicuous roles Sam De Grasse, Sally Rand, Max Barwyn and Clarence Burton. Donald Crisp is at the megaphone.

Story Chosen For Monte Blue

Warner Bros. will star Monte Blue in a production to be called "Across the Atlantic," it was announced this week. The picture will be number three of the series of four Blue vehicles for release during 1927-28. The star is now at work on the first, "The Bush Leaguer" which will be finished shortly.

Within a short time he will begin work on "One Round Hogan," and upon the completion of that prize-fighting story will start making "Across the Atlantic."

Miss Todd Cast

Thelma Todd, who plays, the feminine lead opposite Gary Cooper in the Paramount picture, "Nevada," has the lead in "Open Range" starring Lane Chandler.

Menjou Keeps His Director

H. D'Abbadie D'Arrast, who directed "Service for Ladies," starring Adolphe Menjou, as his maiden effort for Paramount, will not only direct the star's next production, but has renewed his contract.

D'Arrast was Charles Chaplin's assistant director when the comedian made "A Woman of Paris," in which Adolphe Menjou first came to the fore. Menjou was so convinced of his ability that he was instrumental in having Paramount give the young Frenchman a chance and "Service For Ladies" came as his first assignment.

Menjou's next is tentatively called "A Gentleman of Paris."

Magnascope For "Wings" Effects

The Magnascope, Paramount's unique process of enhancing dramatic action by triple enlargement of the screen, which thrilled audiences at "Old Ironsides" and "Chang," will be seen in "Wings," epic of American airmen in France, when it opens at the Criterion on August 1.

Lorenzo del Riccio, the inventor, has achieved such thrilling effects from his labors that spectators will experience the dizzy sensation of actually being aloft in a spinning plane 10,000 feet up in the clouds as German planes rain machine gun bullets into it from above and German anti-aircraft batteries shell it from the gound.

The ancient and honorable team of Weber and Fields who lend their venerable selves to the Vitaphone in conjunction with Warner's "The First Auto," at the Colony, New York.

"Rio Rita" Girls Dance For Fox's "East Side" Film

In "East Side West Side," now being produced at the Fox New York Studio, Allan Dwan's script called for a prize-fight in which George O'Brien knocks out King Solomon, professional heavyweight boxer.

In the interval following the knock-out King Solomon is under the illusion that he is Peter Pan, surrounded by beautiful wood nymphs in sylvan surroundings.

The nypmhs were impersonated by a distinguished group of Albertina Rasch dancers, borrowed from "Rio Rita" and led by Evelyn Groves. The Willis Estate on Long Island was loaned for a location.

Archie Mayo Gets Warner Contract

Warner Bros. have added Archie Mayo to the list of directors who are working exclusivly for their organization. Mayo signed this week a contract with the company extending over a long period of time.

His addition to the Warner roster resulted from his fine work with Irene Rich's latest vehicle, "Dearie." His next assignment will be May McAvoy's new starring picture, "Slightly Used" on which cameras are now ready to grind.

Lewis In Cast

Mitchell Lewis has been cast for an important role in Paramount's production of "Beau Sabreur," P. C. Wren's companion story to "Beau Geste."

Kathlyn Williams in Columbia's "Sally"

Columbia's "Sally in Our Alley," now in production, promises to take its place among the biggest offerings of the coming season, if one is to judge from the cast selected by Harry Cohn, vice-president in charge of production, to support Shirley Mason and Richard Arlen, the featured players. Walter Lang is directing.

The latest additions to "Sally in Our Alley" are Alec Francis, Kathlyn Williams and William H. Strauss.

"Sally in Our Alley" will mark Miss Williams' return to the screen after an absence of more than a year. She has just returned from a vacation in the Far East.

Meighan's Film Gets Under Way; Cruze Directing

Production begins today at the Paramount Hollywood studio on Thomas Meighan's next picture, James Cruze directing. It is tentatively known as "First Degree Murder."

As is his custom, Cruze will use Luke Cosgrave, Hollywoods grand old man. Cosgrave gave Cruze his first theatrical work with a stock company in Salt Lake City many years ago.

Marietta Milner plays opposite Meighan and Wyndham Standing, Fred Kohler, Charles Hill Mailes, Gunboat Smith, Duke Martin and Nancy Phillips are in the cast.

Sterling Shows "Cruel Truth"

A wire from I. L. Walenstein, production advisor at the Sterling studios at the Coast, to Henry Ginsberg, president of Sterling, advises the home office of the rousing reception accorded Sterling's sixteenth production of the 1926-27 season at a Hollywood preview.

The picture is "The Cruel Truth," and stars Hedda Hopper, Hugh Allan, Constance Howard, Frances Raymond, and Ruth Handforth. "The Cruel Truth" revolves about the struggle between a youthful mother and her daughter for the love of the same man, and is directed by Phil Rosen.

"Camille" Release

September 4 has been selected as the national release date of the Joseph M. Schenck special, "Camille," starring Norma Talmadge. This production is now having an extended run at the Rivoli, New York.

Lois Weber Signed by DeMille To Direct "Angel of Broadway"

LOIS WEBER, the only woman ever to achieve success as a motion picture director, has been signed by the DeMille Studio to direct Leatrice Joy's next starring vehicle, "The Angel of Broadway."

This screen play, written for Miss Joy by Leonore J. Coffee, deals with life in New York's East Side, and presents in a dramatic manner the activities of the Salvation Army.

"The Angel of Broadway" provides the winsome DeMille star with another highly dramatic role.

Miss Weber retired from motion picture direction several months ago, but yielded to an offer from DeMille Studio officials to direct "The Angel of Broadway," which she is well qualified to handle. Miss Weber's last picture, "The Marriage Clause," was one of the outstanding productions of the past season.

"U" Features Baffle Heat

Reports from the Universal sales force indicate that Universal features are proving popular with exhibitors as business getters during the summer season.

From coast to coast, big first run houses are playing such pictures as "Fast and Furious," the latest Reginald Denny production, with "Painting the Town" a new farce comedy from the Universal lot, due as the next hot-weather puller.

Lou B. Metzger, general sales manager for Universal, states that the Laemmle organization has made a point this summer of scheduling features for release which can be relied upon by exhibitors to build business in the face of any opposition.

Fields Ends Tour

W. C. Fields, Paramount star, has just arrived in Hollywood after an auto trip from New York to the coast. He will be idle until the start of "The Side Show" in which he will be co-starred with Chester Conklin.

"Ham and Eggs" Is New Title

"Ham and Eggs" will be the title given on release to Warner Bros. Extended Run Production which heretofore has been called "Ham and Eggs at the Front," according to the company's decision to abbreviate the original name attached to Darryl Francis Zanuck's story.

This comedy special of the negro troops in France is now under way on the coast with Roy Del Ruth directing. A number of prominent screen folks are appearing in black-face as members of its cast including Louise Fazenda, Myrna Loy, Heinie Conklin and Tom Wilson.

Pola's Cast

The following players have been cast in Pola Negri's latest starring vehicle for Paramount, "Sun Kissed": Kenneth Thomson, Jean Hersholt, Christian J. Frank, Sammy Blum, Ben Hendricks, Jr., Hope Harriman, Sally Blane and Andre Tourneur.

Louis Natheaux and Virginia Bradford in a scene from P.D.C.'s "The Country Doctor," starring Rudolph Schildkraut. Wonder what amuses them?

High School Girl Signed by M-G-M

Fay Webb, Santa Monica high school girl, has stepped out of the classroom into the films.

Miss Webb, stately, green-eyed brunette and daughter of Santa Monica's chief of police, Clarence Webb, was last week signed to a long-term contract by Metro-Goldwyn-Mayer.

The young woman, one of the prettiest girls who ever entered a studio, was born at Santa Monica and educated in the public schools of that city. She is a graceful dancer, expert swimmer and equestrienne, excelling in many athletic sports.

An extensive series of film tests made at the M-G-M studio proved her to be a remarkable photographic subject with an abundance of screen personality.

Lake Finishes Second Short Of "U" Series

"By Correspondence," the second of the series of one-reel comedies, starring Arthur Lake under the Universal banner has been completed under the direction of Ansel Friedberger.

The third of the series, which portrays Lake as a "drug store cowboy," will be started immediately with Max Kimmich directing.

"Bubbles" Steifel plays the leading feminine role and Buddy Messenger is included in the cast.

Sigmund Spaeth's Song for Film

Sigmund Spaeth, author of "The Songs You Forgot to Remember" and "The Common Sense of Music," has returned from Culver City, where he witnessed the completion of Samuel Goldwyn's new Ronald Colman-Vilma Banky picture, "The Magic Flame," under the direction of Henry King.

Dr. Spaeth has contributed a waltz song, bearing the same title as the picture, which is to be published on the release by United Artists of "The Magic Flame," and which is to be used as the theme for its musical score.

"U" Selecting Cast For Veidt

A cast is being chosen at Universal City for "A Man's Past," the first Universal picture starring Conrad Veidt. Arthur Edmund Carewe has been engaged to play the role of Lieut. Destin. Ian Keith as Dr. Henri and George Siegmann as the governor. George Melford will direct.

Kentucky House To Show Eight United Features

Lexington, Ky., is to have a sesseason of eight current United Artists pictures, just booked by the Lexington Opera House, according to United States.

The pictures, which will receive special presentation and exploitation, to follow each other, began June 26, in the order named: Samuel Goldwyn's Henry King production of "The Winning of Barbara Worth," with Ronald Colman and Vilma Banky; John Barrymore in "The Beloved Rogue"; Gloria Swanson in "The Love of Sunya"; the George Fitzmaurice production, "The Night of Love," with Ronald Colman and Vilma Banky, presented by Samuel Goldwyn; Mary Pickford in "Sparrows"; Buster Keaton in "The General"; Samuel Goldwyn's Henry King production, "Partners Again"; and Edwin Carewe's "Resurrection," with Rod LaRocque and Dolores del Rio.

Each of these pictures will run one week and the special season will terminate August 14.

With Menjou

The cast for Adolphe Menjou's latest Paramount starring picture, now in production, tentatively titled "A Gentleman of Paris," has been chosen. They include Shirley O'Hara, Arlette Marchal, Ivy Harris, Nicholas Soussanin and Lawrence Grant.

Lupe Velez, clad only in rag dolls. She was chosen by Douglas Fairbanks for one of the leads in his new United Artists' picture "The Gaucho."

"U" Signs Glenn Tryon for Five Years

Glenn Tryon, the "hick" comedy star in Universal's latest farce-comedy feature, "Painting the Town," just in from the Coast, has been signed on a five-year contract by the Carl Laemmle organization as a result of his exceptional work in the new picture. No intimation of salary is included in the announcement, just made at the Universal home office, but it is thought to be on a sliding scale.

Tryon is a current graduate from Short Subjects, having been starred in Hal Roach Comedies for a year or so. His work in "Painting the Town," a William J. Craft Production, was regarded so highly by Universal officials and executives, little time was lost arranging for more comedy features with Tryon in the leading role.

"Painting the Town," which has received unanimous praise of the highest kind from trade paper reviewers, the only outsiders who have seen it to date, was screen for Roxy and booked on sight. It will play the big New York motion picture palace late in July. Patsy Ruth Miller, George Fawcett and others are in the cast. Harry O. Hoyt wrote the story.

Cohn Signs Scott Pembroke to Direct Columbia's Comedy Films

HARRY COHN, vice-president in charge of production for Columbia Pictures announces that he has signed Scott Pembroke to direct "For Ladies Only," the company's forthcoming comedy of American business life.

Mr. Pembroke, who has been connected with the motion picture industry as actor, writer and director since the Kalem days, is especialy suited for the direction of "For Ladies Only" because of the farcical situations of the story. He is an expert at comedy construction and has demonstrated his ability innumerable times.

He wrote six comedies for Roscoe "Fatty" Arbuckle when the great comedian was at the height of his career, and directed such successful mirthmakers as Will Rogers series for Hal Roach, "The Telephone Girl" series and Stan Laurel series for F. B. O., and several comedies for Mack Sennett.

Mr. Pembroke started his career as a child actor on the stage and has always alternated his screen and stage work. On the screen he played in featured roles for Kalem, and Universal, then went to New York where he was affiliated as an actor and stage director with several Broadway productions.

Grainger Announces Release Of Two Fox Films During July

JAMES R. GRAINGER, general sales manager of Fox Film Corporation, announces for release for July, with Madge Bellamy, star of "Ankles Preferred," to exhibitors July 3.

"Colleen" was directed by Frank O'Connor and is adapted from an original story by Randall H. Faye. In addition to Miss Bellamy, the cast includes J. Farrell Macdonald, Charles Morton, Sammy Cohen, Ted McNamara, Marjorie Beebe, Tom Maguire, Sarah Padden, Sidney Franklin, Tom McGuire and Carl Stockdale.

"Colleen" is a rollicking comedy with the Emerald Isle as a background, and is filled with Celtic pathos and humor.

Mr. Grainger also announces the release, July 17, of "Married Alive," screen version of Ralph Strauss' novel of the same name, adapted by Gertrude Orr. The cast includes Matt Moore, Margaret Livingston, Lou Tellegen, Claire Adams, Emily Fitzroy, Gertrude Claire, Eric Mayne, Henry Sedley, Charles Lane and Marcella Daly. It was directed by Emmett Flynn.

"Married Alive" is the novel story of a modern bluebeard who gets into untold complications as the result of his inability to resist marrying pretty girls on a wholesale basis.

Charlotte Stevens Cast

Announcement is made at the F B O studios that Charlotte Stevens has been chosen to play the part of "Marie," a little French-Canadian girl, in "The Coward."

In the Hoosegow

Stan Laurel, Oliver Hardy and Jimmy Finlayson, Hal Roach's trio of star comedians, spent a day in jail the other day, but it was in the interests of fun-making for a new movie.

"Mockery" to Be Title For Chaney's Next

"Mockery" has been selected by Metro-Goldwyn-Mayer as the new title of Lon Chaney's current starring vehicle, now in production at the studio under the direction of Benjamin Christensen.

The new film deals with the last Russian revolution, with Chaney playing the part of a peasant gaining a dangerous power in the upheaval of the revolt.

The story is an original by Stig Esbern. The strong supporting cast includes Barbara Bedford in the feminine lead, Ricardo Cortez, Emily Fitzroy, Johnny Mack Brown, Mack Swain, Charles Puffy and Kay Schmidt.

On the completion of "Mockery," Chaney is expected to start work in "The Hypnotist," another original by Tod Browning, which the famous M-G-M director will handle himself.

Ingenue Lead

Gotham Productions for the ingenue lead in "The Woman Who Did Not Care." Lilyan Tashman has the featured role in the production.

Hersholt Signed

Jean Hersholt, character star, has been signed for a featured role in Pola Negri's forthcoming production for Paramount, which Rowland V. Lee will direct.

Last week was "Clean-Up Week" in Los Angeles, so Barbara Kent, Universal featured player, swept up Universal City.

Ruth Dwyer, charming leading lady of Monty Banks' Pathe feature comedy,, "A Perfect Gentleman," appearing as 1927's loveliest bride.

Quimby Host to F B O Players

Fred C. Quimby, owner of an extensive circuit of motion picture theatres in Northern Indiana, including several in Fort Wayne, was host one evening last week to the entire company which is now filming a picturization of Gene Stratton-Porter's novel, "The "Harvester" for F B O at the famous Limberlost Cabin near Rome City.

Mr. Quimby was assisted by Manny Marcus, general manager of his enterprises.

Fresh Faces

Several new kiddie players make their "Our Gang" debut in Pathe's "Baby Brother" now playing.

Equity Shop Is Established in Hollywood

(Continued from page 75)

paid their dues following the meeting tonight. Initiation fee is $10 and the dues are $1.50. It was pointed out that some members had not paid their dues over a period of five years and that in order to remove any cog to a 100 per cent membership the maximum amount due in such cases would be $25.

From what was said at the meeting tonight the directors will also probably join Equity shortly as an affiliated body. It was announced that the Writers' Guild had already taken steps to effect such a relationship with the actor group.

Moving Picture World in its wire dispatches last week was the only publication, trade or otherwise, to carry advance information on the power of Equity and the fact that the Equity standard contract would be the subject of the meeting tonight. Other details on the progress of Equity, and a prediction as to the moves which it will make, are covered in the Hollywood department in this issue.

Speeches, which preceded and followed the two leading resolutions adopted without a dissenting vote tonight, bore no malice toward the producer. Every speaker, on the contrary, voiced the desire that Equity's activities in Hollywood should be for the constructive betterment of the industry.

In other words, as predicted in the *World* last week, Equity is now intent upon lodging into a fight to the finish.

Although Wallace Beery said that Jesse Lasky was "perfectly fair and square" in the wage cut matter, finally admitting that he had been advised by executives that the move was a wrong one, Beery declared that he could not see the logic in working six days and six nights and getting paid for a single week's work.

"We owe this industry a lot. If not for it, I probably would be back with Ringling Circus linking elephants at $3 a day," he grinned.

"The producers are organized, why shouldn't the actors organize?" was an exclamation which brought thunderous applause every time it was touched upon or referred to by Conrad Nagel who occupied the chair.

In a short address Charles Ray declared: "What ever you do, do not be lukewarm."

In introducing Bert Lytell, Nagel spoke of him as the man who had met with Hays about five years ago "on a standard contract which we do not have."

Lytell said that the actor should safeguard himself from conditions which abound in other industries. He urged Equity to use all means to conciliate, "but failing, use all means to crush."

A suggestion was made by Reginald Denny that players receiving $500 per week and over accept a 10 per cent cut on the condition the producers increase the pay of smaller players, particularly extras, and accept the standard contract.

With Sennett

Daphne Pollard, vaudevillian, has joined the Mack Sennett ranks to appear in Pathe comedies.

Lois Wilson dons rural garb in F. B. O.'s forthcoming "The Gingham Girl." And she knows how to wear it.

Sally Blane Has Lead With Luden

Sally Blane has been given the leading feminine role opposite Jack Luden in the Paramount Production, "Shootin' Irons." Production is to start Tuesday.

Sally played the lead with Wallace Beery in "The Big Sneeze" and bits in the Paramount pictures, "Casey At The Bat," and "Service for Ladies."

Aesop's Fables

Aesop's Film Fables are all created in a studio within a block of Broadway, New York's show street.

Dolores Costello, Warner Star, Scores in "Old San Francisco"

WITH DOLORES COSTELLO, its star, appearing in person, the world premiere of Warner Bros.' Extended Run Production, "Old San Francisco" at the Warner Theatre proved to be one of the most gala film events of the season. The performance given as a benefit for the Hebrew Orphan Asylum was completely sold out at an admission price of ten dollars top.

Following a special Vitaphone program that opened the presentation members of the cast and other celebrities were introduced and bowed to the audience's tribute of applause.

These players included Dolores Costello, Helene Costello, Warner Oland, Anna May Wong, Director Alan Crosland, Otto Lederer, Gordon Hollingshead, Josef Swickard and Mrs. Maurice Costello. Many other prominent screen folks attended the performance including Gilda Gray, George K. Arthur, Marie Prevost, Jane Jennings and Natacha Rambova.

Following this part of the program came the screening of the feature, with Vitaphone accompaniment throughout. It was enthusiastically received by the audience and subsequently earned the whole-hearted endorsement of the reviewers.

Guy Morgan, general manager of B. & H. Enterprises, visits C. C. Burr at the producer's Hollywood headquarters. The big guy is Guy. They advertise the climate by convening outdoors.

Beery-Mulhall Short Feature To Loew Chain

"The Ne'er To Return Road," an Educational Short Feature, featuring Wallace Beery and Jack Mulhall, has been booked to play 100 days on Loew's Circuit of Greater New York.

The picture began playing on Loew's Circuit on June 30. This is the second Selig-Rork dramatic Short Feature to play this circuit, "The White Mouse" starting a similar engagement about a month ago.

Release of these two-reel dramas in the New York territory marks a revival of this series which was released for the first time several years ago by Educational Film Exchanges, Inc.

"The Ne'er To Return Road" was adapted from the Lambs' Gambol prize-winning play, written by Mrs. Otis Skinner. Others in the cast include Margaret Landis, Walt Whitman and Margaret McWade.

Artclass Picture Ready For Release

Max Weiss, president of Weiss Brothers' Artclass Pictures Corporation, reports that prints of "The Goose Girl," second of the novel three-reel series of Grimm's Fairy Tales, which his company is picturizing, will go to exchanges early this week.

The first picture of this series, "Snow White," brought an unusual amount of favorable comment to the Artclass offices, seemingly having a big appeal to all types of audiences.

Paoli in Cast

Raoul Paoli, famous French athlete, who made his American motion picture debut as a heavy in Bebe Daniels' picture, "Senorita," will play the part of Dufour, the secret service agent, in "Beau Sabreur," which Paramount will produce as a companion picture to "Beau Geste."

"Moon of Israel," F B O Production, Goes Into Roxy Theatre, June 25

"MOON OF ISRAEL," an F B O produced, based on Rider Haggard's novel, and directed by Michael Curtiz, has been booked by the Roxy Theatre and will open on Saturday, June 25.

"Moon of Israel" is a spectacle of the enslavement of the children of Israel and their miraculous deliverance by way of the Red Sea. It has for its theme the love story of Merapi, an Israelite maiden, and an Egyptian prince, with the Book of Exodus for its background.

Marie Corda is cast in the leading role, that of Merapi, Moon of Israel, while Arlette Marchal portrays the Princess Userti. A cast of 30,000 was employed.

The film is colossal, with a tremendous climax, depicting the crossing of the Red Sea and the drowning of Pharoah's army.

Lya De Putti, famous German screen star, in a scene from her starring role in the Universal-Jewel production "Midnight Rose."

Kohler Signed

Fred Kohler has been signed for the heavy in "Shootin' Irons" which Arthur Rosson will direct for Paramount with Jack Luden in the stellar role.

Barrymore's Next

John Barrymore's new picture for United Artists, released under the title of "Tempest," is a modern story of Russia in the time of the Revolution.

Bruce Scenics in Roxy

S. L. Rothafel, a master among showmen, has signed a contract for the presentation of the thirteen Robert C. Bruce "Outdoor Sketches" at the Roxy, New York City.

Scenarist Signed

Warner Bros. have signed Owen Francis, scenarist, for a long period. His first assignment is to prepare the adaptation for "Good Time Charley," a Warner comedy.

"Coward" Cast Completed With Two Additions

Completing the cast of "The Coward," Hugh Thomas and Byron Douglas have been chosen to play the roles of "Maitland" and "Darius Philbrook," respectively, in this Warner Baxter picture now being filmed at the F B O Studios under the direction of Alfred Raboch.

Thomas has just finished playing a part with Richard Dix in "Shanghai Bound." The cast includes Sharon Lynn, Freeman Wood, Paoli and Charlotte Stevens.

Bray Returns; Plans Sketched

J. R. Bray, president of Bray Productions, Inc., has just returned from a three months tour of California and the West.

He brings back plans for a most interesting season's program, including two new series of two-reel comedies and a novelty one-reel feature, the Bray questionnaire "Here Is Another" which promises to be universally popular.

The "MacDougall Alley Comedies" will be continued in a new and delightfully funny series of kid pictures, while the two new comedy series will be released under the names "Whirlwind Comedies" and "Skylark Comedies."

Von Eltz with Vidor

Theodore Von Eltz is to play the lead in Florence Vidor's forthcoming Paramount production, "A Celebrated Woman." Don Marion and Joyce Marie Coad have been cast for important roles. Hedda Hopper, whose last work for Paramount was in "Children of Divorce" has also been assigned an important part.

Banks' Next

Monty Banks, feature comedian, will next be seen in "A Perfect Gentleman" for Pathe.

Scenes from F B O's super-spectacle, "Moon of Israel," which had a brilliant premiere at the Roxy Theatre. The film depicts the flight of the Israelites and Maria Corda has the principal role.

A Midsummer Beauty Festival

SHARON LYNN, who is playing opposite Warner Baxter in F. B. O.'s "The Coward," places Fido on a diet of golf balls.

JEANETTE LOFF, who is lending her blonde tresses and ruby lips to Pathe-DeMille productions. Shakespeare said, "neither a borrower nor a lender be"—but he never saw Jeannette.

VERA REYNOLDS had plenty of curves—so she ought to strike 'em out. She is appearing in DeMille's "Beautiful But Dumb."

FRANKIE DARRO, F. B. O.'s recently signed child star, is already achieving popularity.

ELEANOR BOARDMAN and James Murray in one of the necking scenes from M-G-M's "The Crowd."

A PORTABLE bathtub. Louise Lorraine, M-G-M player, in the garb of a pretty Chinese coolie maiden. She has both the tickee and the shirtee.

CARMEN has Escamillo on the verge of losing his toreador head. Dolores Del Rio (Carmen) and Victor McLaglen (Escamillo) give a splendid performance in this Fox picture version of Bizet's immortal opera.

ELEANOR BLACK, of the Sennett-Pathe coterie of beauties, doesn't need cloth of gold or expensive gowns to look attractive. We like her as is.

Short Feature Magazine

A Magazine within a Magazine, devoted exclusively to the Little Pictures with the Big Punch

Edited by Charles Edward Hastings

Larry Semon Is Rapidly Nearing End of Comedy

Larry Semon is rapidly nearing the completion of his first star comedy for Educational in the series of eight which he will make during the coming twelve months.

Semon has been quietly at work on this initial starring vehicle at the Chadwick Studios on Gower street, Hollywood, for several weeks. The comedian-director promises something different in the line of two-reel comedies in his first effort, which has been titled "Dummies."

Semon will appear as the entertainer who holds the crowds at an old-fashioned medicine show between sales talks by the "doctor." The adventures and funny features of medicine show life form most of the action in the production.

Semon, himself, is directing this series of pictures. His right hand man and chief assistant is Hans Koenekamp, cameraman and technical director, who has been identified with Semon for a number of years. Included in the cast with Semon will be Marie Astair and Jim Donnelly.

Ralph Ince Goes To Sea Location

Ralph Ince and a company of 100 players and technical assistants, headed by Patsy Ruth Miller, are to leave the latter part of this week for Santa Ana Canyon for the purpose of filming tropical exteriors in his new F B O production, "South Sea Love."

An elaborate tropical setting, including a native village of grass huts and a dock on the banks of the Santa Ana River has been constructed.

Among the featured players are Allan Brooks and Harry Crockner.

"South Sea Love" is an adaptation by Enid Hibbard from Georges Surdz's story "Game In The Bush," which was published in Adventure Magazine.

Scenarist's Contract

Sonya Levien, scenarist of "Harp in Hock," now in production with Rudolph Schildkraut and Junior Coghlan in featured roles, has signed a long-term contract with the DeMille Studio.

Pathe-Roach Release July 17 Is "Why Girls Love Sailors"

Turner-Panzer In "Sally" Cast

Two important members were added this week to Columbia's "Sally In Our Alley," when Harry Cohn, vice-president in charge of production for Columbia Pictures, signed Florence Turner and Paul Panzer for important roles in the tenement sequences of the new production.

The new additions complete an imposing line up of featured players, headed by Shirley Mason, Richard Arlen, Alec Francis, Kathlyn Williams and William H. Strauss. Panzer and Miss Turner are among the pioneers of the motion picture industry.

Pathe Re-Issues "Haunted Spooks"

Pathe, in response to public demand, and in order to give the picturegoers of America further opportunity to see Harold Lloyd in some of his great previous efforts, will reissue on July 10 "Haunted Spooks," one of the finest of a splendid series of two-reel comedies produced by Hal Roach, and which brought the bespectacled comedian to the very forefront of screen popularity.

Lloyd's leading lady in this picture is the charming Mildred Davis, who is now Mrs. Harold Lloyd and this fact also adds to the comedy's interest.

Others of note include Marie Mosquini, Wallace Howe and "Sunshine Sammy," the famous little colored boy who later became the star of "Our Gang" comedies.

Hal Roach directed this comedy, in company with Alf Goulding.

Speeding Up

Four Hal Roach units are hurrying production to complete Pathe comedies before the vacation days.

Headliners

Madeline Hurlock and Eddie Quillan team as the headliners in Mack Sennett's "For Sale—A Bungalow."

Stan Laurel and Star Laugh-Makers Share In Comedy Directed By Fred Guiol; "Crimson Flash" Carries On

"WHY GIRLS LOVE SAILORS," a Hal Roach two-reel comedy enacted by Stan Laurel, Viola Richard, Oliver Hardy, Malcolm Waite, Anita Garvin and others, heads the Pathe short feature program for the week of July 17th, which also includes "The Love Nest," an Aesop Film Fable; Pathe Review Number 29; the fifth chapter of "The Crimson Flash;" Topics of the Day Number 29 and two issues of Pathe News.

"Why Girls Love Sailors" is the current Hal Roach All-Star Pathecomedy release directed by Fred Guiol.

"The Love Nest," an animated cartoon comedy of the Aesop's Film Fables Series, is the week's cartoon offering.

Pathe Review Number 29, diversified pictorial magazine release presents "Savage Sons of Battle": Recruits of the King's African Rifles, the tribal chieftains and followers who once carried the shield and spear now trained in modern warfare; "The Supreme Court of Words"; A subject, the dictionary, of vast interest. Shows the great organization that assembles words. In this number are shown the first English Standard Dictionary, interesting sidelights on how words come into use; "The Flaming Heart": Pathecolor unit dealing with the turbulent heart of the famous volcano, Kilauea. A rare spectacle.

"The Crimson Flash," current Pathe serial with Cullen Landis and Eugenia Gilbert, reaches its fifth chapter entitled "Held in Bondage."

This series was adapted by Paul Fairfax Fuller from the story by George Arthur Gray and directed by Arch Heath. The notable cast includes Walter Lewis, J. Barney Sherry, Thomas Holding, Ivan Linow, Mary Gardner, Tony Hughes, Gus DeWeil and Ed. Roseman.

Mary Ann Jackson is a wee military maid in honor of July 4th and can salute anyone from a buck private to a general. Mary Ann belongs to the family of Mack Sennett funmakers who headline in Pathe comedies.

Topics of the Day Number 29 offers timely gems of wit and humor corralled from the international press.

Real Western Girl

Olive Hasbrouck, who has the leading feminine role in Buffalo Bill Jr.'s latest Pathe starring vehicle, "Pals in Peril," is a true daughter of the Golden West, having been born in Lewiston, Idaho, nineteen years ago.

Star Is "Loaned"

Harry Cohn, vice-president in charge of production for Columbia Pictures, announces that he has "loaned" Dorothy Revier to First National for an important role in their college picture, "The Drop Kick" starring Richard Barthelmess.

Comedies Rule On Fox's July List of Shorts

Fox shorts for July will measure up to feature standards," was the slogan adopted and fulfilled by Fox Films. Convincing evidence of this statement is found in the five two-reel comedies, two oneree Varieties, and the usual issues of Fox News offered for July release.

Four popular series are represented in the five comedies prepared. "Why Blondes Leave Home" and "Mum's the Word" are Imperials; "A Wolf in Cheap Clothing" bears the Animal brand; "Suite Homes" is an O. Henry, while "Her Silent Wow" completes the Helen and Warren series.

The two Fox Variety subjects are "Snow Rambles," shot in the Canadian Rockies, and "The Glory That Was Greece," in which the spectator becomes a veritable summer tourist.

Carl Laemmle Sees Twenty U Feature Films

In order that Carl Laemmle should have no anxiety about the quality of this year's Universal product, twenty feature pictures were completed and titled and shown to him before he left Hollywood. They included:

"The Cat and the Canary" with Laura La Plante; "Cheating Cheaters" with Betty Compson and Kenneth Harlan; "Alias the Deacon" with Jean Hersholt, which plays the Roxy Theatre next week; James Oliver Curwood's "Back to God's Country" with Renee Adoree.

Finish Cutting of "The Magic Flame"

Cutting and titling of Samuel Goldwyn's Ronald Colman-Vilma Banky feature, "The Magic Flame," directed by Henry King, was completed last week for September release. George Marion, Jr., and Nellie Revell edited the picture.

Activity at the Goldwyn studio now centers around Gilda Gray's initial venture on the Culver City lot, "The Devil Dancer." Goldwyn hopes to begin production work within the next three weeks. Willy Pogany, the Hungarian mural painter and decorator, is designing the scenery.

Taylor Directing

Sam Taylor director of many Harold Lloyd comedies, is Mary Pickford's director in "My Best Girl."

Stern Comedies Announce Six High-Class Summer Releases

THE STERN FILM CORPORATION, maker of Stern Brothers Comedies, has thrown its hat in the ring for high-class summer entertainment by the current release of six selected two-reelers with the promise of as many more to come in the next few weeks.

Heading the list are a new "Newlyweds and Their Baby" Comedy and a new Buster Brown Junior Jewel. The Newlywed, featuring Snookums, the baby star, who recently made a tour of the East and ran second only to Lindbergh in popularity and general interest, is "Stop Snookums." It shows what happens to a home when Baby is left in the care of Father, especially when Father is trying to be the host at a stag poker party.

Sid Saylor plays Mr. Newlywed, and Mrs. Newlywed, who makes herself prominent in the later sequences of the picture, is played by Ethlyne Clair, now a full-fledged leading woman in Universal Jewel features. Gus Meins directed.

The new Buster Brown comedy is "Buster's Frame-Up," also directed by Meins, and with the comedy trio, Arthur Trimble, Doreen Turner and Pete the dog comedian, in the principal roles. This two-reeler, which won great praise on the programs at the Roxy Theatre, and later at the Hippodrome, is regarded as the most entertaining Buster Comedy made during the entire two years of this series.

Two of "The Excuse Maker" series are included in the recent releases, "My Mistake" and "That's no Excuse." Charles King is starred in both, supported by Florence Allen, Lillian Worth and Baby Wally in the former and by Thelma Daniels in the latter. Sam Newfield directed the first and Scott Pembroke the second.

Florence Allen and Thelma Daniels are the two blonde beauties of the Stern Brothers player group. "My Mistake" is a "baby" comedy and is rated as highly in entertainment value as the Newlywed comedies.

The current Stern Brothers release also include a new "Let George Do It" comedy, entitled "George's Many Loves," with Sid Saylor.

A "What Happened to Jane" comedy also is in the summer lineup. It is "Jane's Sleuth," directed by Sam Newfield with Ethlyne Clair as Jane. She is supported by Charles Dorety, popular screen comedian, Dorothy Wolbert, widely known as an eccentric comedienne and a large group of other comedy favorites.

"The Masked Menace" Is Title Of Patheserial, Story Decides

J. E. STOREY, assistant general manager in charge of production for Pathe, a thorough salesman who realizes the great value of box office titles for pictures, has selected "The Masked Menace" as the release title for the ten-chapter serial now being produced from the Clarence Budington Kelland story, "Still Face."

Although the original title is in keeping with the basic idea, it is one that probably would have given an erroneous impression to the public, suggesting as it does an Indian theme, and therefore Mr. Storey decided upon the change. "The Masked Menace" fits the picture without conveying a false impression, and that it is sure-fire "box-office" is self-evident.

The serial is now in its sixth week of production at the Cosmopolitan Studio in New York under the direction of Arch Heath. Larry Kent, Jean Arthur and Thomas Holding have the featured roles. The supporting cast includes John F. Hamilton, Laura Alberta, Gus de Weil, Tom McLarnie, Ed Roseman, Agnes de Dome and Tully Nash.

McLaglen Exclusively in Fox Films

Victor McLaglen will not appear in the pictures of any company but Fox Films, according to a statement yesterday by Winfield R. Sheehan, vice-president of Fox Films, denying reports that McLaglen would be loaned to another company while his next story for Fox was in preparation.

"Nearly every big company in the business has asked for the services of McLaglen," said Mr. Sheehan. "He is under contract to Fox and will appear exclusively in Fox pictures. He will be loaned to no one. McLaglen has been made a big box-office bet by his work in 'What Price Glory' and Fox intends to build him even bigger in future productions. His first new role is the toreador in 'Carmen,' in which he again appears with Dolores Del Rio."

Garbo-Gilbert in Tolstoi's Story 'Anna Karenina'

John Gilbert and Greta Garbo will again appear before the camera together in "Love," Metro-Goldwyn-Mayer's production based on Tolstoi's world-famous novel, "Anna Karenina." Edmund Goulding will direct.

The tragic role of Anna in the new story was considered by studio executives an ideal vehicles for the Swedish star's distinctive talents and magnetic screen personality.

Laemmle Backs "U" Innovation

Carl Laemmle, president of the Universal Pictures Corporation, has just announced an innovation to be inaugurated with the Big Gun Group of Universal Jewels for next Fall. In each of these features, and in Universal's new Supers, a title containing a repetition of the cast of characters will be added to the end of the pictures.

Thus, those persons who enter the theatre after the main title of a Universal Picture has been run-off, or who do not catch or remember the various characters and the players' names, will be able to refresh their memories at the end of the showing.

This move on the part of Laemmle is made at the request of many motion picture patrons who have been in correspondence with him.

Colman-Banky To Be Starred

FOLLOWING performances together in five Samuel Goldwyn productions, Ronald Colman and Vilma Banky will be starred individually by Mr. Goldwyn in productions for release through United Artists, the producer announced in Los Angeles yesterday.

When "The Magic Flame," current Colman-Banky vehicle, is completed, production upon the last of the cycle of five Colman-Banky films, to be based on Baroness Orczy's novel, "Leatherface," will be begun in Culver City, Cal.

After that will come the first Ronald Colman and the first Vilma Banky starring vehicles. As yet, Mr. Goldwyn said, no story has been accepted for either.

In "The Magic Flame," Mr. Colman and Miss Banky are co-starred for the first time. Hitherto they have been co-featured.

In the film to be based on "Leatherface," they will be co-starred for a second time.

Ah! What Marvelous Eyes

AH, what wicked eyes. And what wicked—ah! Eleanor Black, Sennett-Pathe coquette, trying to break a few hearts in the vicinity of the Pathe lot.

GIMME a bite. Joan Crawford, featured in support of John Gilbert in M-G-M's "Twelve Miles Out."

MAY McAVOY, Warner Bros. star, takes an afternoon off from work in "Slightly Used" to spend a few hours on the beach.

THE only thing not briny in this picture—Jacqueline Logan's lips and of course, Richard Arlen's. They are appearing in Columbia's "The Blood Ship."

LENA MALENA, vivacious little star from Germany, and now a member of the DeMille stock company, was a leading dancer in ***Europe.***

THE male vacationist's dream. His fancy turns to thoughts of being sheik of all he surveys. And certainly this young man has achieved perfection—with six Sennett-Pathe bathing girls on their knees to him. Ah—well!

Live News from Coast to Coast

NOTES ABOUT WIDE-AWAKE EXHIBITORS AND EXCHANGE MEN FROM ALL POINTS

Illinois

Moving Picture World Bureau,
Chicago, Ill., July 6

MICHAEL MINDLIN is in the city and plans to open the Playhouse, a small legitimate theatre on Michigan avenue, as a society film theatre where artistics pictures and deluxe showings will be put on for those who will pay the price. He expects to take personal charge of the house and a feature will be tea and cakes served at each performance to the patrons of the theatre.

Eddie Trinz is changing the policy of the Chateau Theatre. Pictures will be discontinued and the house operated with a stage stock company.

Rex Loughead, well known theatre manager, is now connected with Schoenstedts' Piccadilly Theatre.

Dave Rice, who has been managing the Jackson Park Theatre, is now in charge at the Atlantic and Manager Packwood has gone from the Atlantic to the Peoples.

Mishawaka

Illinois and Indiana Theatres, Inc., the booking circuit operated by Johnson and Rosecan, has added the Tivoli Theatre, Mishawaka, to its string of theatres.

Robert Julian has left the Chateau Theatre to become manager to Lubliner & Trinz Covent Theatre, Joe Glickman filling his former position at the Chateau.

Nat Wayne has been appointed manager of the Jackson Park Theatre.

Max Gumbiner has disposed of his Harmony Theatre to Morris Salkin, who will book the house. Jack Rubin remains as house manager of the Harmony.

The Great States circuit has taken over the direction of the Antioch Theatre at Antioch, Ills., and F. B. Swanson will remain as house manager.

Mendota

M. Jarnigan has sold the Strand Theatre at Mendota, Ills., to A. M. Robertson who will make some improvements in the house.

Al Lyons has resigned as manager of the Peoples Theatre here and will announce his new connections soon.

Moline

Ray Schremp, formerly manager of the LeClaire Theatre at Moline, Ills., is now in charge of the Family Theatre at Davenport. He has been succeeded at the LeClaire Theatre by Carol McPike.

Some of the smaller neighborhood houses have discontinued their matinee shows, owing to the warm weather and operate only evening shows. Many of them have also cut out their vaudeville acts to reduce overhead and are showing pictures only for the summer months.

Barrington

Chicago-Wright Catlow opened the new Catlow Theatre at Barrington, Ill., with a deluxe picture program last week. The roof of the new theatre rises in a huge Tudor arch and the lobby and other furnishings are of the old English period. The house and furnishings represent and investment of $150,000.

Monmouth

W. H. Hoff has taken over the leases of the Rivoli and Bijou Theatres at Monmouth, Ill., from Koletis and Komdat circuit and will operate the houses under his management in the future.

Pennsylvania

Moving Picture World Bureau,
Pittsburgh, Pa., July 6.

THE Motion Picture Theatre Owners of Western Pennsylvania staged one of the most enjoyable social and business gatherings which the organization has ever held Sunday evening, June 26, in the Schenley Hotel, Pittsburgh. A crowd of sixty-five exhibitors was present, many of whom were accompanied by their families and friends, bringing the total number of persons on hand to one hundred and sixty-five. The evenings entertainment began at 6.30 o'clock with a chicken dinner, followed by a report of the convention committee which briefly outlined the activities of the local organization at the recent national convention in Columbus. William Finkel was toastmaster, and introduced the following speakers: Daniel Winters, president of City Council; Hon. Joseph C. Marcus; Councilman R. J. Alderdice; M. A. Rosenberg and Nathan Friedberg. A vaudeville and motion picture program next entertained the guests, the affair coming to a close at 11.30 o'clock. Committee in charge for all arrangements included: William Finkel, chairman, Bud Silverman and Paul Huhn.

West Virginia

Construction work on the Robinson Grand Theatre, Clarksburg, W. Va., is being speeded up by increased labor and a night shift in an effort to get the new playhouse ready for its formal opening, scheduled for Labor Day, or, perhaps, a little sooner. Interior decorating is to begin within a short time. All steel construction is being used throughout in the building, and it is said that the house is as near fireproof as engineers can make it.

The Virginia is the name chosen for the new picture house under construction in Parkersburg, W. Va., by Charles B. Hall. Work is progressing rapidly. The theatre will be one story in height, and will seat 300 persons.

Miles F. Gibbons, short subject sales manager for Paramount, was a recent visitor at the Pittsburgh branch.

Among the film folk who spent most of their week-ends at Conneaut Lake Park are: "Andy" Cherry, Carl Becker and family, "Bill" Walker and family, Walter Silverberg and family and Charles Schaute, Meadville.

Ellwood City

After a ten months' vacation, Thomas Barnes and his son, Frank, are again owners of the Barnes and Liberty Theatres, Ellwood City. Mr. Barnes ten months ago sold the houses to the Gould Amusement Company of Pittsburgh, both theatres later taken over by I. Golden, who recently sold them back to Mr. Barnes.

Nat Barach, division manager for Warners, and formerly manager of the Pittsburgh Goldwyn exchange, was a visitor in Pittsburgh last week.

H. Lund, assistant booker at the Paramount exchange, is convalescing after an operation for appendicitis, and will soon be ready to again take up his duties.

Recent exhibitor visitors to Film Row—Isaac Peters, Shinnston; J. M. Raad, Salem; Samuel Gallo, Donora, and Jacob Silverman, Altoona.

Minnesota

Moving Picture World Bureau,
Minneapolis, Minn., July 6.

THE scale committees of the Theatre Owners' Association and the musicians' organizations of St. Paul and Minneapolis held several conferences last week in an endeavor to arrange new contracts agreeable to both sides. Negotiations are progressing rapidly and it is understood that satisfactory contracts will be signed within a week. The Theatre Owners' Association is the new organization resulting from the combination of the M. P. T. O. of the Northwest and the Twin Cities' Managers' Association.

Minneapolis newspapers have recently editorialized on matters of interest to motion picture owners. The Minneapolis Tribune and Journal both referred to an accident occurring last week when four people riding on a ferris wheel at a carnival were injured. The papers took the stand that carnivals are a nuisance and should be banned from the city. It is thought that an old ordinance prohibiting them in the city limits will be revived.

The Minneapolis Pantages theatre will remain open this summer contrary to the custom of the past several years, according to Manager E. C. Bostick. The Pantages shows first run pictures and plays six acts of vaudeville. The cooling system is to be improved for the summer.

Recent visitors at the Minneapolis exchanges included Charles M. Steele, supervisor of exchanges for First National, and Stanley W. Hatch, western salesman for First National, and Fred C. Aiken, midwest division sales manager for Pathe.

W. A. Steffes, president of the Theatre Owners' Association, has been obliged to postpone his vacation trip, owing to pressure of business. Steffes is enlarging his Logan Theatre from 700 to 1,000 seats while it is closed for six weeks. In addition, he wants to give his attention to the great number of cases on arbitration pending and meetings with labor organizations.

Percy Ableson, who has been selling motor cars for several years, is back on the road representing the Rialto Theatre Supply Company of Minneapolis.

The license committee for the Minneapolis city council delayed action on the application for a theatre license for Thirty-Fourth avenue south and Fifteenth street, because the application contained the wrong address. This application is the one over which Twelfth Ward residents and business men have been quarreling and a special referendum was finally held which gave the theatre a large majority.

St. Paul

The Capitol Theatre in St. Paul, an F. & R. first run house, is to have Henry H. Haupt for its manager. Haupt has been house manager at the Capitol for the past eighteen months and is the youngest man ever to take charge of the Capitol.

North and South Dakota

F. R. Thompson, who has been running the theatre and dance hall at the Palace Theatre, Lane, S. D., has relinquished the proprietorship to Wm. H. Welch, the former owner.

O. O. Troyer has sold the Rialto Theatre at Dickinson, N. D., to H. J. Douglas and A. M. Engebretson. Troyer, who has operated the Rialto for the past two years, will return to Rugby, N. D., where he is interested with a brother in the local theatre.

Canada M. P. T. O. Wants Toronto in 1928

*Moving Picture World Bureau,
Ottawa, Canada, July 6.*

OFFICERS of the Canadian Division of the M. P. T. O. are determined that the 1928 convention of the association will be held in Toronto, Ontario, and a campaign has been undertaken to secure the next annual meeting for the Ontario capital, particularly as the Toronto exhibitors have been after the convention for the past two years. The move to secure the 1928 convention for Toronto is headed by J. C. Brady, owner of the Madison Theatre, Toronto, and president of the Canadian M. P. T. O.; Ald. W. A. Summerville, owner of the Prince of Wales and Eastwood Theatres, Toronto, and Ray Lewis, Toronto, advisory secretary of the Canadian Division. The Toronto theatre men are supported in the convention drive by civic officials and by the Toronto Publicity Bureau.

A panic was prevented at the Rialto Theatre, Montreal, Quebec, when the wife of Manager B. M. Garfield calmed the startled audience in the theatre by assuring the crowded house that there was no danger after a fool had raised the cry of "Fire." There was a fire in a nearby building and smoke filtered into the theatre. Someone shouted "Fire" and the audience started to break up when Mrs. Garfield, at the rear of the ground floor, called out that there was no need for alarm. The ushers rushed to the emergency exits, however, as they had been trained to do, and the people were requested to leave quietly. The theatre was quickly emptied without disorder and no one was hurt. The theatre was not damaged. Mr. Garfield has been the secretary of the Montreal Theatre Managers' Association for the past eight years.

Regina, Sask.

The Regina Theatre at Regina, Sask., has been acquired by Famous Players Canadian Corp., Toronto. Pete Egan, manager of the Capitol Theatre, Regina, a Famous Players house, has been placed in charge of the Regina.

Toronto, Ont.

Haskell M. Masters, formerly of New Haven, Conn., has established himself at Toronto, Ontario, as Canadian general manager of United Artists Corporation. J. W. Berman, formerly Canadian manager, has been appointed sales manager in charge of the Toronto branch of United Artists.

Sydney, N. S.

E. R. Lynn, proprietor of the Strand Theatre at Sydney, N. S., has set at rest a rumor which had been affecting the theatre's business by the reproduction in the newspapers of a facsimile telegram from C. E. Bent of the Nova Scotia Board of Moving Picture Censors to the effect that no immediate inspection of the theatre by the board was necessary because the theatre had lived up to the requirements of the Provincial Theatre Act.

Thomas Bragg, comptroller of Famous Players Canadian Corp., Toronto, has given out the information that members of both the Protestant and Roman Catholic clergy are shareholders in the corporation. Incidentally, over 95 per cent. of the Famous Players Canadian Corp. shareholders are Canadians.

Calgary, Alta.

R. J. Appleton of the Educational exchange at Calgary, Alberta, has been transferred to the Vancouver office and he has been succeeded at Calgary by F. H. Fisher.

Winnipeg, Man.

H. Cass of Regal Films, Limited, Winnipeg, Manitoba, has gone to Calgary and has been replaced at Winnipeg by T. Gould.

NEW ORLEANS, LA.—Third District Theatres, Inc., George Ziblich, president, 2737 Paris avenue, plans to erect theatre on site, 110 by 150 feet, to be located on St. Claude avenue and Bartholomew street. Estimated cost, $75,000.

Kansas City, Mo.

*Moving Picture World Bureau,
Kansas City, Mo., July 6.*

RUMORS of two more large motion picture theatres are going the rounds in Kansas City. A $500,000 project is reported to be under consideration at Spring and Main streets, with a 700-foot frontage. The largest theatre in Kansas City will be erected at the corner of West Linwood boulevard and Main street, according to reports received by Matt Shinnick, superintendent of buildings.

Several changes in management of theatres, improvements and new houses have been announced this week in the Kansas City territory. Both Universal theatres in Parsons, Kas., are to be managed by C. S. Malone, formerly of Harrisburg, Ill. A modern cooling system is being installed in the Senate Theatre, Cameron, Mo., by Ray Neff. The Hotel Norwich, Norwich, Kas., is planning to reopen the Norwich Theatre, it is reported. New seats and other improvements are being made in the White Way Theatre at Fredonia, Kas., by Steele & Fronkier. The old Opera House has been remodeled and redecorated and reopened by Walter Morrison in Belle Plaine, Kan. The Colonial Theatre, St. Joseph, Mo., has been remodeled and reopened. The Happy Hour Theatre, Melvern, Kas., has been purchased by Clyde Ingels from A. R. Bali. Earl Conway is the new manager of the St. Francis Electric Theatre, St. Francis, Kas., owned by Ed Egleston.

Ohio

*Moving Picture World Bureau,
Cincinnati, O., July 6.*

THE Keith-Albee house in Cincinnati is being granted a lot of white space in the newspapers, and is also adding a host of good friends to its present list, by reason of a special flower show which Manager Ned Hastings is conducting in connection with a local daily. Hastings has requested everyone possible to bring flowers of some description and deposit them in the lobby of the theatre, whereupon the blooms will be sent to various hospitals and similar institutions. "Flowers for the Flowerless" is Hastings' slogan for the event, the first one of which was held last year in the same manner.

San Francisco

*Moving Picture World Bureau,
Berkeley, Cal., July 6*

BURGLARS made Memorial Day a memorial one for the owners of the New Mission Theatre, San Francisco, by effecting an entrance into the safe, after closing hours, and making away with $1,400. The robbery was discovered the next morning when Walter Hodges, manager of the house, opened the office. Detectives assigned to the case declared that either the management had neglected to properly lock the safe or the job was performed by someone who knew the combination.

Joel C. Cohen, one of the organizers of the Consolidated Amusement Company, Honolulu, T. H., and who now makes his headquarters at San Francisco, is making a business trip to Detroit and upon his return plans to sail for Honolulu.

St. Louis, Mo.

*Moving Picture World Bureau,
St. Louis, Mo., July 6.*

CONSTRUCTION on the new $1,000,000 theatre, store and apartment building for the St. Louis Amusement Company at Hamilton and Easton avenues, St. Louis, Mo., will get underway within the next few weeks according to the present plans of Skouras Brothers and Harry Koplar, who control the St. Louis Amusement Company. The new theatre will seat 2,000 persons and will be the finest outlying theatre in the Central West.

Plans for the remodeling of the Marquette Theatre at 1806 Franklin avenue, St. Louis, Mo., has been prepared.

The poster, inspection and shipping departments of the exchange also are designed to obtain the utmost in efficiency with a minimum of effort. They were built with service to the exhibitor as the chief thought. The exchange is also equipped with three big fireproof film vaults.

J. Hal Lynch & Son, 412 Dolph Building, St. Louis, Mo., has prepared plans for the new theatre. It will be one story, 65 by 111 feet and of reinforced concrete, brick and new construction.

Sidney O. Wall, assistant manager of the St. Louis Theatre, and Mrs. Leila M. Keasey, of Chicago, were married on Monday evening, June 6, it has been learned by friends of the couple.

Although the conference between the coal operators and miners in Chicago failed to bring about a settlement of the coal strike in Southern Illinois, a more optimistic tone is noted in that section of the country. A settlement at an early date would be very welcome to the theatre owners of the coal belt.

Colorado

*Moving Picture World Bureau,
Denver, Colo., July 6.*

FIVE new motion picture theatres with a total seating capacity of 7,000, located in different parts of Denver will be ready for opening this fall. This means that the present seating capacity of Denver theatres will be increased by more than one-half. The total cost of the five theatres will be about $2,500,000. The most interesting feature concerning this present theatre building is the fact that none of the theatres will be located on Curtis street, the present white way of the movies.

Another North Denver theatre is being built at West 44th street and Yates street, six blocks from the Berkeley, by Michael McEahern. It will be about the same size and cost of the Berkeley.

The Hiawatha, seating capacity 900, is being built at 590 Downing by Gordon B. Ashworth, former owner of the Federal Theatre.

"The Carter," a 1,000-seat house, is under construction at West Tenth avenue and Santa Fe Drive in West Denver. It will cost around $100,000.

E. Drachman of Tucson, Arizona, the first man to operate a motion picture theatre in his state, is a Denver visitor for a few days. He operates the Riato, Puma and Opera House in Tucson.

New York

Moving Picture World Bureau, Albany, N. Y., July 6.

THERE is an air of expectancy and anticipation along Albany's Film Row that will be realized on Monday, August 1, when the Film Board of Trade holds its annual outing at Babcock Lake, near Troy. Jack Krause, local manager for Tiffany, has been named as chairman of the committee on arrangements and the program of field sports will precede the dinner. This is the first time the Board has held its outing at Babcock Lake. Invitations are to be sent to all exhibitors in the Albany territory and it is expected that there will be an attendance of over 150 men and women.

Film row was saddened last week in the death of Madge Stemmel, who died at an Albany hospital, following an operation for appendicitis. Up until about a year ago, Miss Stemmel had been employed in the Bond exchange in Albany, and as very well known to hundreds of exhibitors.

Schenectady

Eleven black cats, count 'em, are no longer on the payroll, or rather the expense sheet of Farash Theatres, Inc., of Schenectady. The cats, mother, father, cousins and children, had been housed at the Van Curler Theatre for several months. The theatre company recently surrendered its lease of the Van Curler and the family of eleven has been broken up, one going to the State Theatre, another to the Strand, and the remainder being allowed to shift for themselves. A weekly expense item had been carried by the theatre company for many months for meat and milk.

C. H. Buckley, owner of the Leland and the Clinton Square Theatres, paid a visit last Sunday to Tunney's training camp at Speculator. Mr. Buckley also plans to drop in and watch Dempsey work out at White Sulphur Springs.

There is one exhibitor in Albany who is living the life of a king these days, and that is Harry Hellman. Although Mr. Hellman is erecting a new theatre, he is not taking over any of the worries, leaving that to the contractor. Mr. Hellman has a very comfortable camp at Crooked Lake, outside of Troy, and is spending every possible moment he can at the camp.

Samuel N. Baker, of New York City, arrived in town last week and will spend the summer between Albany and Buffalo as the representative of the Education branch of Pathe.

Bill Mahoney, representing United Artists, and Jack Byrne, a local Metro salesman, featured in a bad automobile accident one night last week near Plattsburgh, when their automobile was struck by a train that came out of the fog just as the men were crossing the track. The car, which was owned by Mr. Mahoney, was smashed to bits, but the owner escaped with a cut over one eye and many bruises. Mr. Byrne was also somewhat injured and has been taking a few days off to recover.

Claude Fish, owner of the American in Schenectady, was so pleased when his daughter passed her examinations in one of the Schenectady schools last week, that he presented her with a wrist watch.

Frank Learnan, manager of the Strand in Schenectady, is on his vacation and, as might be surmised, he is spending it in Binghamton. The vacation takes on more than the usual importance, however, to Mr. Learnan, for it enabled him to spend a day with his parents when they observed their golden wedding anniversary.

Ogdensburg

The Hippodrome Theatre in Ogdensburg, which has been closed for the past six weeks while it has been renovated and enlarged, was opened last week by James Burnham. New projectors and lighting arrangements have been installed by the new owner. The house has a seating capacity of about 800 and Mr. Burnham's ambition is to make the theatre as popular as the old Opera House, which he conducted until it was burned about a year ago.

News items in the Albany territory include the fact that Tom Clark, manager of the Mark Strand, is on his vacation, and Uly S. Hill is taking his place. James Rose has a new Nash sedan; Mr. and Mrs. Sam Hochstim. of Hudson, were in town; Sidney Sampson, of Buffalo, stopped over on his way to New York City; Mike Kallet of Oneida, was in New York during the week; W. H. Linton and son, of Utica, were in town; Bob Pierce, of Ilion; William Benton, of Saratoga Springs, was at his theatre in Plattsburgh; Lew Fischer, of Fort Edward, was along Film Row, and J. C. Kupper has reopened St. Mary's Hall at Haines Falls.

Columbia Exchange Open

On Monday, June 13, St. Louis filmdom celebrated an event that should have a far-reaching effect on the distribution of motion pictures in this territory. It was the grand opening of the new home of Columbia Pictures at 3306 Olive street. In the front of the office where he is most convenient to the exhibitor (who is the chap who keeps all film exchanges going) is the booker's desk and behind him are the desks of the stenographers and clerical forces. This space is open to the ceiling, giving the workers plenty of air and light. Along the western wall are the private offices of the executives, the cashier, etc.

Kentucky

Moving Picture World Bureau, Louisville, Ky., June 29.

SAM J. SWITOW, of the Switow Amusement Co., operating a number of theatres in Kentucky and Indiana, has recently taken out a permit for erection of a new suburban residence for his own use.

Dennis Long, of the Fourth Avenue and Walnut Amusement Companies, will leave shortly for Wequetonsing, Mich., where he and his family will spend the summer.

Harry H. Switow, manager of the Kentucky Theatre, Louisville, has a new daughter, at least she is only two months old. Harry, like lots of proud fathers, has been charged with bragging—but that is to be expected.

Albert Pleiber, 40 years of age, advertising man for the Keith National Theatre, Louisville, has recovered from injuries suffered in April, when he fell from a ladder in the lobby, dislocating a shoulder and suffering bruises.

B. J. Curry, owner of the Strand Theatre, Shelbyville, Ky., recently protested to the City Council for a reduction in his license rate, claiming that it was too much for a small theatre in a small town like Shelbyville, and made profitable operation hard. The matter was taken under advisement.

John H. Kerstens, 3423 Taylor boulevard, Louisville, has taken out a building permit, and taken contract with plans for erection of a concrete block suburban picture theatre, initial contract being but $3,000. It will be the first theatre in that section of the city.

A lease recently filed on the Towers Theatre at Fourth and Oak streets, recently completed by H. L. Nevin, owner and architect, and leased to F. I. Doller, of the Fourth Avenue Amusement Co., is for 25 years, and carries a rental of $10,000 for ten years and $12,500 for the final ten years of the lease. Most of the building is on back lots at that, but it is a new, modern and efficient plant. It is known as a suburban theatre, and is about eight blocks from the center of the theatrical district.

Michigan

Moving Picture World Bureau Detroit, Mich., July 6.

H. M. RICHEY, manager of the Motion Picture Theatre Owners of Michigan, is laying active plans for the Greater Movie Season this year. A concerted campaign in every town in the state, with special publicity and advertising carried out by the association, through its headquarters in Detroit, is planned.

E. B. Christ has resigned as manager of the Regent Theatre to take over the management and advertising departments of the Miles Theatre. Mr. Christ succeeds Ben Bodec at the Miles and the vacancy at the Regent is being filled by Bernard Clare, formerly associated with the Kunsky theatres.

Al Mertz, for many years with Universal as booker, salesman and assistant manager, has accepted the management of the Standard Film Exchange, succeeding A. M. Goodman, who resigned to go with United Artists as special representative.

Warm weather failed to cut into the downtown business last week, this being due to the elaborate and effective refrigerating systems now installed in the Michigan, State, Madison, Capitol and Adams. A special nespaper advertising campaign on the effectiveness of these weather plants is believed to have been responsible for the increase in business last week, when the first hot spell of the season arrived.

Carl Sonin, former exchange manager in the Detroit territory, is rapidly recovering from injuries suffered in an automobile accident in Cincinnati several weeks ago. At first his injuries were regarded as very serious, but his many friends in this section will be glad to learn that he is pulling through nicely.

The Broadway Strand, or Washington Theatres, both of which were closed for indefinite periods about June 1, are looked upon as likely entries in the legitimate field next season. B. C. Whitney, lessee of the New Detroit, a legit house which was recently condemned by the fire commissioner, is said to be casting about for either of these theatres to house his coming attractions.

Henry Koppin, who is building a million dollar theatre on Gratiot avenue at Six Mile Boulevard, is to call his house the Ramona. Ramona is also the name of Koppin's dance hall on East Jefferson avenue.

A total of $6,400,000 worth of first mortgage bonds are being sold on the new Fox Detroit Theatre building, being erected at Columbia, Montcalm and Woodward avenues, taking in nearly an entire block. The ground embraces 64,600 square feet. The land and buildings will represent an investment of more than ten millions.

Oklahoma

Moving Picture World Bureau, Oklahoma City, Okla., July 6.

H. L. WINNER has been appointed manager of the Liberty Theatre at Hartshorne, Okla., succeeding J. D. Mayo, resigned.

Griffith Bros. are remodelling their Theatorium Theatre at Ardmore, Okla.

French Via is erecting a new, modern and up-to-date theatre at Blackwell, Okla.

Texas Notes

W. H. Hall has resigned as manager of Loew's Melba Theatre at Dallas, Texas., to accept the managership of the Majestic Theatre at Dallas.

Miss Lucille Wilson, employed by M-G-M at Dallas, Texas, and C. C. Crandall were married in San Antonio, Texas, May 22, but kept the marriage secret until now.

Selling the Picture to the Public

This Department Was Established September 23, 1911 by its Present Editor

Epes Winthrop Sargent

Film Novelties Should Draw As Much Support As Musical And Other Program Interpolations

MOST theatres are now making an effort to provide variety in their programs through the use of novelties; generally musical, and ranging from jazz bands to single specialties, according to the money at command. Few seem to realize that now and then there comes a novelty in the films which, sold properly, has as large a draw as the soloist or even the band. Were there more of a demand, there would be a more ample supply of this material.

We have in mind "Alaskan Adventures" in particular. Many exhibitors seem to have been afraid to play this picture because it was not a story. They ignored the fact that it carried some tremendous punches and mentally assigned it to the "scenic" class. They could not seem to realize that the ice break in the Yukon packed an appeal that few dramatic stories possess and that Art Young shooting the Alaskan grizzly with a bow and arrow was an object of interest to thousands of patrons.

The other day the general press representative of a popular vaudeville chain told us that Alaskan Adventures was a real moneymaker in the combination houses. The statement was not made for press purposes, but was a chance remark in a general discussion.

Novelties Not Scenics

Admittedly the scenic of today is rather too much clouds and water and more or less successful attempts at fine writing in the sub titles. They lack variety and fail to appeal to many who appreciated them when they first came out. But novelties are not "just scenics" and should neither be regarded or handled as such.

Probably Chang will be well played because of the New York success, but there are a number of smaller novelties that can be had but which are ignored merely because they do not carry star names. Properly played up there would be a decided draw to these shorts, and they probably would give greater audience satisfaction than an indifferent musical specialty, but they will not possess much draw if they are dismissed with a single line in the advertising.

Ever since we passed the stage of one-reel dramas there seems to have arisen a contempt for anything in less than five reels; particularly if there was no attempt at story. And this contempt has been in part communicated to the patrons. And yet they can be educated back to an appreciation of the shorts, often to the decided betterment of the box office reports.

This year the producers are making extra effort to put over their short comedies. This will help to center interest on shorts in general. Why not look up some of these novelties? Put them on with a good musical accompaniment. Sell their appeal to the schools. Play to the interest of the better class of patrons, and you presently will find that your regulars are taking an intelligent and profitable interest in these different pictures.

And once started, there will be innumerable subjects coming along; material that will draw money into the box office that cannot be pulled with the best stars and director names. This will be the money of the nonfans; the people who now come chiefly to see the news reel.

If only ten per cent of your patrons are interested in these shorts, you will find that it will pay to cater to these. You may think that this is impossible because they don't care for the usual scenics, but don't write an end to the story until you have tried out a few unusual ones.

And remember these patrons don't gush. You'll get their money but not their opinions. And money talks.

Scanlon Goes Up

John J. Scanlon, who has been exploitation manager for the Alhambra Theatre, Torrington, Conn., has been promoted to the post of manager of the Palace Theatre, under the same management, also in Torrington.

Mr. Scanlon is a born exploitation man, and his fertile imagination has kept him to the fore in this department for the past couple of years.

In his new position he will be even more valuable to the Quittner Circuit, and we look for even better wrok from him.

Our congratulations both to Mr. Scanlon and his chief.

Had a Fortune Wheel For Loves of Sunya

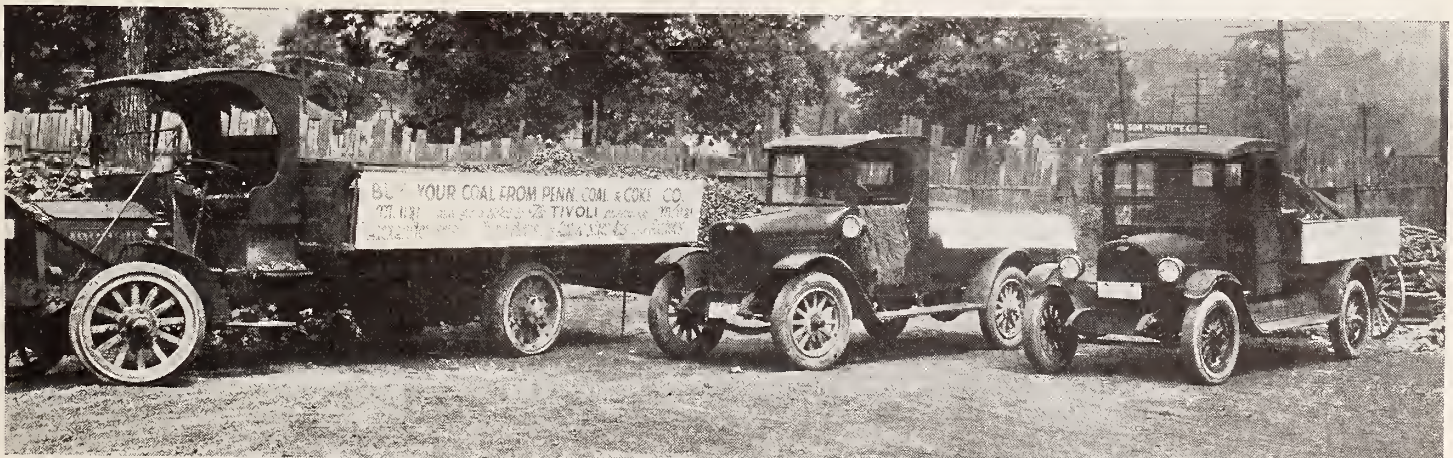
At the Hippodrome theatre, Waco, Texas, J. B. Harrison used a wheel of fortune to emphasize the angle of The Loves of Sunya.

A large arrow moved around a compoboard dial, a bicycle wheel back of the dial being used to give the proper weight. A slight turn would cause the arrow to revolve for several minutes. The face of the dial was divided into six spaces reading "Duty, Love, Fame, Wealth, Ambition, Personality," but we think this copy could be improved.

The copy read "Spin the arrow and read your fortune. The crystal ball revealed much to Gloria Swanson in The Loves of Sunya."

Fourteen inch frosted globes surmounted the pillars supporting the dial, and inside were stills, treated with glycerine to make them translucent, electric lights bringing out the details.

The result was an action display that held a crowd most of the time.



GIVING A TICKET TO PURCHASERS OF COAL WAS A FINE AD IN CHATTANOOGA

E. R. Rogers gave out few tickets for the Tivoli for a fleet of bannered coal trucks. One admission was given on each order for a ton or more and the trucks advertised the theatre and its attraction on the trucks and in its newspaper work, which brought many additional sales. Mr. Rogers is a whale on hook-up stuff.

Wrecked Plane Was Double Header in the South

Gave House Staff Bonus For New Bill Locations

James H. McKoy, of the Rex Theatre, Spartanburg, S. C., divided the town into districts and let his house staff, from ushers to doorman, go out and develop new locations for the house advertising, offering a $5 prize for the best work.

The idea was to develop good locations rather than to get the largest display, and sales value meant more than circus flash. The staff did so well that each employee was given $2.50, which, of course, was doubled to the winner. Some excellent locations were obtained that had not been developed by the regular crew.

Another of McKoy's recent stunts was the production of a prologue to The Night of Love with a cast of 30 from the young people's society of one of the local churches. They supplied their own costumes and did some intensive newspaper exploitation. All McKoy had to supply was the stage and scenery.

Built Striking Banner For a Rookies Display

Using black netting as the foundation of a banner that not only covered the house front but the front of the buildings on either side gave James H. McKoy a great banner for the Rex Theatre, Spartanburg, S. C.

The netting was set in a V with the point at the centre of the Rex marquise and on this were pasted the cutouts from the 24-sheet on Rookies, giving the effect of a parade on thin air. The cutouts of the girl were also used. It was so different from the usual banners that it gained a lot of additional attention.

White tennis nets can be fastened together and used for the foundation where there is danger of high winds tearing the thinner netting, but the white cords will show where the black possess less visibility and adds greatly to the effectiveness of the sign.

Backing this up with the usual routine advertising got a nice business.

Production Hints from Edward L. Hyman

Managing Director, Mark Strand Theatre, Brooklyn

Keeping up the new idea originated here of presenting various artists with a stage band, the show, which had "Lost at the Front" as the feature photoplay and Harry Langdon in "There He Goes" as an added attraction, had a big stage number called "In the Army." This marks the fourth production unit of Art Landry and his Victor Recording Orchestra. The band program was entirely new and new solo artists appeared.

The running time of the full show was 2 hours and 10 minutes, with 54 minutes going to the feature and 27 minutes for Harry Langdon. The Topical Review took up 6 minutes and the remaining 43 minutes went to the musical incidents with the big stage number getting 27 minutes altogether.

The overture by the orchestra was "Dance of the Hours" from Ponchielli's "Gioconda" in 8 minutes. Lights for this were as follows: dome, 2 lemon floods on orchestra, bridge No. 1, lemon flood on side only; bridge No. 2, flood on draw curtain and side, amber top, lemon bottom; amber ceiling spots and blue borders.

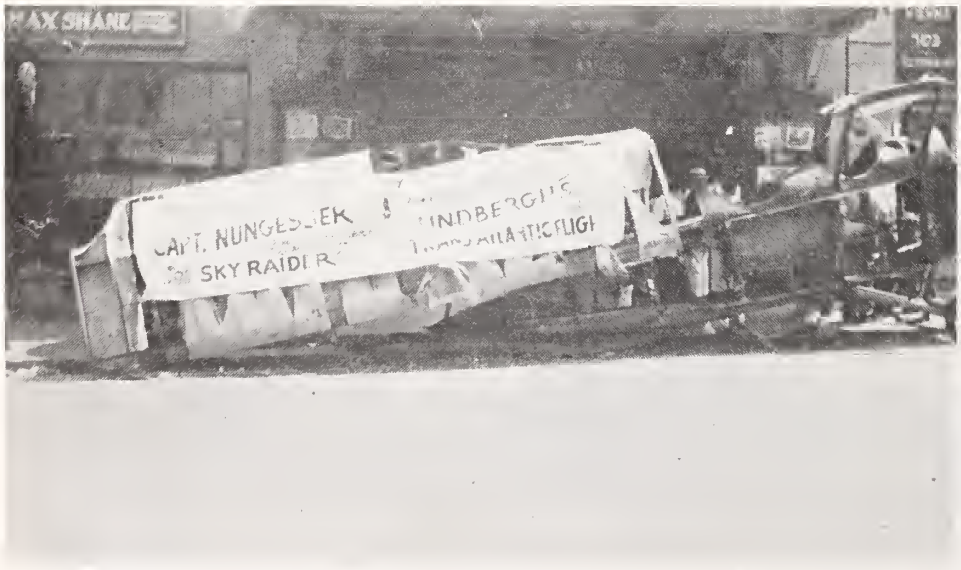
The Vitaphone presentation was the Happiness Boys, Billy Jones and Ernest Hare, which developed into one of the best Vitaphone subjects thus far, the tone quality being well nigh perfect. Nine minutes was given to this.

After the Topical Review came "In the Army," in full stage, with the band boys dressed as West Point Cadets. The setting was in red and blue drapes with white stars. The routine was as follows: red and blue aluminite borders; dome and bridges, 4 steel blue floods for the opening number, "Yankee Rose"; as girls entered for the first time dome and bridges go white, stage white and aluminite borders. To the tune of "Three O'clock in the Morning," Hal Sidare did an accentric dance. Stage blue, red borders ¼; bridges off, dome steel blue spot. Next came Frankie Stein who sang "There Is No Maybe in My Baby's Eye": stage off, with flesh pink spot from dome. The Hicks Brothers, banjoist extraordinary, played "Lollipops"; they were covered by a white spot from dome. Burns and Hope, novelty dancers, followed; red borders ½, blue borders full, steel blue floods from bridges, steel blue floods from dome. This was followed by "American Patrol" by the ballet, band and principals. Stage in blue; bridges and dome steel blue floods. As the orchestra starts to play "The American Patrol" stage flashes red, white and blue. At closing of curtains stage lights up.

Elks Helped

L. W. Carroll, of the Majestic Theatre, Burlington, Vt., used the local lodge of Elks to help him put over the Elk picture, Moulders of Men.

Ten merchants took space in a co-operative page, each with the Elk emblem in the space, and gave Mr. Carroll a very nice display at small cost. The secretary also sent out 500 postcards to the members urging their attendance. It made for a nice business.



WRECKED AIRPLANE WAS A DOUBLE HEADER IN JACKSONVILLE

Charles H. Amos, of the Arcade, parked a wrecked plane in front of the house to advertise Pathe's Nungesser picture and the news reels of Lindbergh. This is good stuff where you can borrow the plane, but they are not difficult to make.

Sold a Savings Bank Half His Throwaway

Momagu Salmon sold half the space on his throwaway for Let It Rain to a savings bank when he played the picture at the Rialto Theatre, Macon, Ga. The bank started off with "Let it Rain. When the rainy days come along, if you have a savings account with us, you can say Let It Rain." The lower half was merely the announcement of house, title and date.

Another hook-in was an arrangement with twelve merchants to donate umbrellas in return for house advertising, these being used as contest prizes. It got all of the merchants interested to the extent of a window display that was definitely hooked to the picture.

An electric founatin was used on the marquise to suggest rain. At night colored lights gave a very pretty effect.

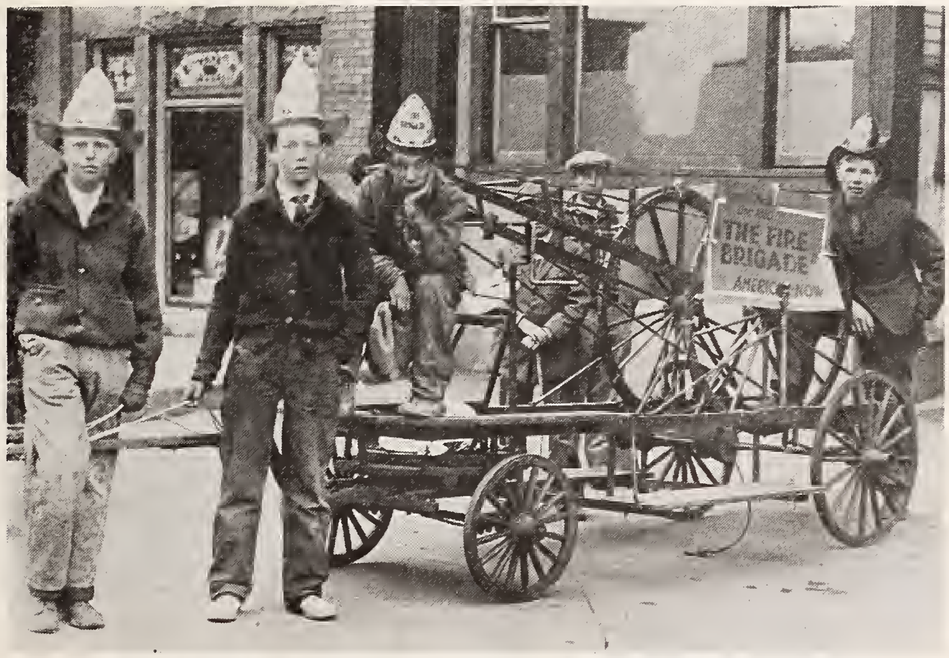
Slices of Baby Ruth candy, backed by posters hooking to the story, gave another good advertising angle without cost. The samples were distributed in the Rialto lobby.

Speed For Denny

Because the Studebaker stock car won a speed test at Culver City lately, Samuel Rubin, a Universal exploiteer, tied the New Haven agency to Denny in Fast and Furious at the Olympia Theatre.

Fifteen cars were paraded with a fat man weighing 630 pounds as one of the passengers, and with a ballyhoo man from the same carnival as supplied the fat man. A racing car was also used as a perambulator and the Postal Telegraph boys had their bicycles placarded front and rear.

Circus Herald on Lindbergh Pictures A Clean up



A MODEL OF AN 1880 AERIAL USED IN A BUTTE BALLYHOO

This was used on The Fire Brigade at the American Theatre with an old-fashioned hose wagon and one of the very newest hose carriers. It made an interesting ballyhoo for the M-G-M production and got the crowd.

Worked Circus Herald On Lindy News Reels

Marsline K. Moore, of the Princess Theatre, San Antonio, had his heralds all printed up for the first Lindbergh pictures when they came along in the news reels. Of course he knew that they would be along as soon as they could be traveled from France, so he took his copy to the printer early and had 6,000 struck off, one side blue on white and the other printed in red. There was no date, the "Now showing" taking care of the play date.

As soon as he knew when they were to be shown, he flooded the downtown section. The result was that the news pictures got off to a flying start, and the entire town crowded in.

Flags and pennants were used for the lobby, together with a self-propelling captive airplane model that was a novelty in the Texas town, though several years old elsewhere. This is the first instance in which the trick plane seems to have been used for Lindbergh.

On the same program was The Telephone Girl, and for this Mr. Moore had a girl working a private exchange from the top of the box office to call subscribers and tell them about the picture.

In return for special advertising a chain of drug stores was permitted to give one ticket free with all purchases of $2 or more ordered over the telephone. Some 1,200 tickets were given out, most of which sold at least one paid admission.

Telephone employees were given reduced price tickets, to help along. With a summer slump, the cash gross was unusually large.

W. S. Peruts revived the half-man, half-woman idea when he played Bebe Daniels in Senorita at the Lincoln threatre, Lincoln, Neb. He used a man instead of a woman, but got pretty much the same effect. However, a girl is betterwhere you can persuade one to pose.

Dressing Eva

Another trade hook-up has been landed by Universal whereby "Virginia Gray" dresses will be handled by Trippe, Barker & Co., makers of wash dresses. Virginia, of course, is the Little Eva in Uncle Tom's Cabin, and the concern is making a liberal provision of cuts and other aids for local dealers that will help the theatres automatically.

Airplane Cooperation Was Help to Senorita

Getting the assistance of Capt. Andrews, of the Government air service field in Waco, Texas, was a big aid to J. P. Harrison, of the Hippodrome. He used it to put over Senorita.

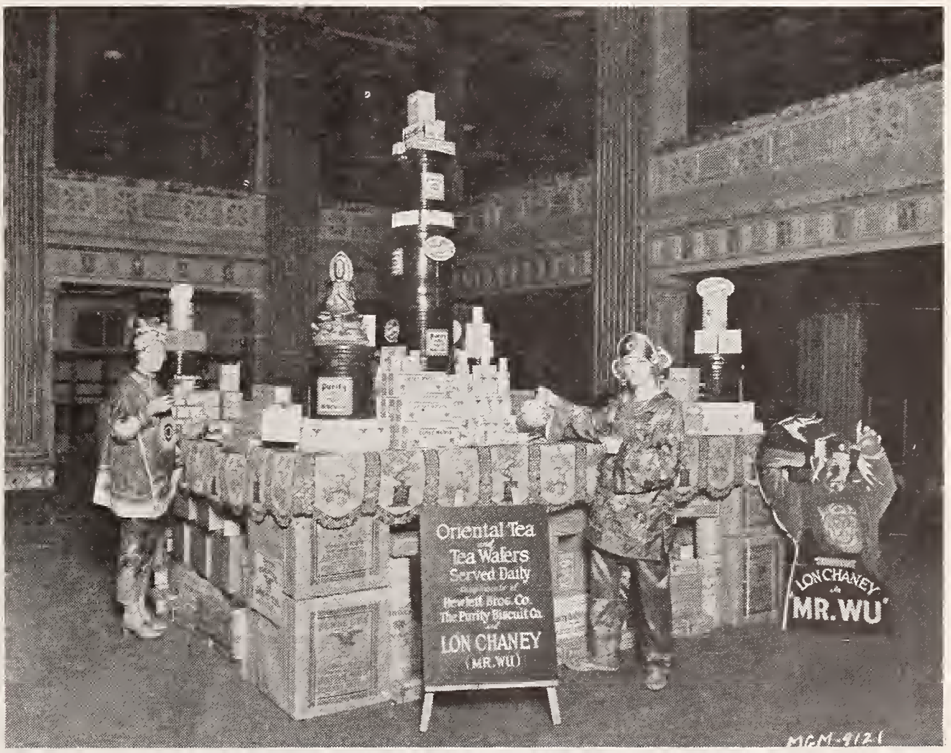
He obtained the loan of a number of spare propellors, which were placed in front of the theatre and in the hotels, properly carded for the picture and for the news reels of Lindbergh's European triumphs. Free airplane rides were made a bid for patronage, and Capt. Andrews gave the newspapers big stories on Lindbergh's landing in Waco, some time ago. This was an appeal to local pride that gave the last punch to the event.

That alone would have been sufficient to put Senorita over to an unusual draw, but Mr. Harrison also made shots of the graduation class of the local high school, and cleaned up the last of the pennies. He has his own camera and often draws extra business with some local shot.

With one of Miss Daniels best pictures to back up the news reels, Mr. Harrison did the house permanent good.

Three Phone Ideas

Frank J. Miller used three telephone stunts for The Telephone Girl at the Modjeska theatre, Augusta, Ga. He had a large cutout of a phone in his lobby with a bell which the cashier rang when she had the time. A special mailing list was called on the phone and told of the picture, and all telephone girls were invited to be guests of the Rialto; a feature which the newspapers played up. The shifts were so arranged that practically all of the girls could attend.



TAKING TEA WITH MR. WU IN SALT LAKE CITY

The Pantages Theatre arranged with a grocery firm, a baking company and a tea concern to serve afternoon tea in the lobby to promote interest in the Chaney production. It was a good advertisement for all concered.

Two Shots Of The Same Lobby For M-G-M Releases

Runs Slides of Teams For Big Local Appeal

Here's another ingenious idea from J. J. Scanlon, of the Alhambra Theatre, Torrington, Conn.

He is running slides of the amateur teams in various lines of sports, and finds that he has a healthful effect on the attendance. Where possible the members of the club or school are notified, though it is not necessary to use direct mailing. Word is passed around.

Following the showing of the slide it is presented to the team for preservation.

Working a hook-up, the stunt costs nothing. Scanlon has a friend who is a photographer, and the latter is permitted to promise the showing of a slide of all teams he photographs. It helps him to get the orders, and so he is very glad to supply the slide without cost.

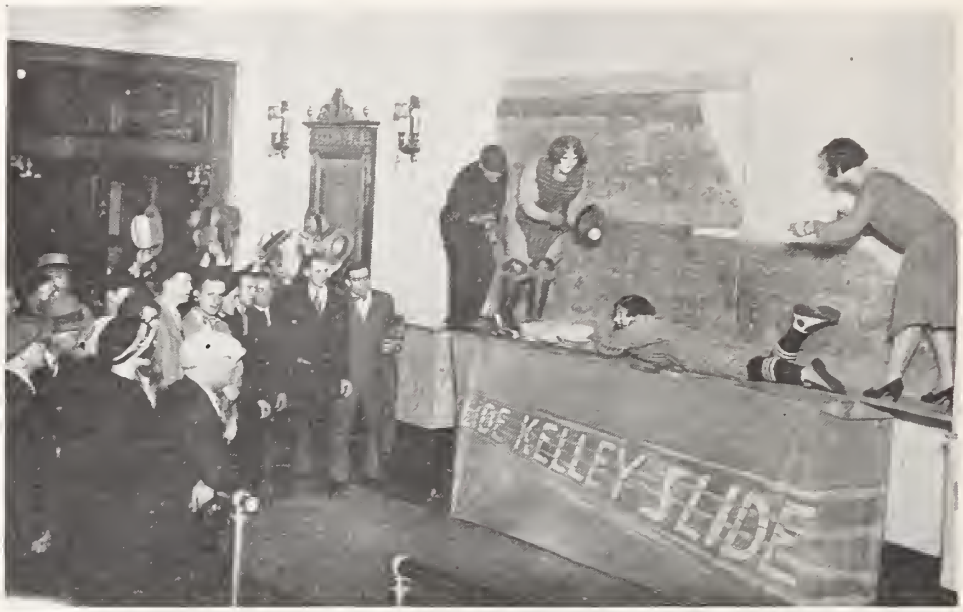
Scanlon has done such good work along the lines of local appeal that he has at last been given a motion picture camera with which he hopes to make his own additions to the news reels.

Kids For Rooters

Every time Mike Kelly, of the Spartanburg baseball team, came to bat a gang of kids implored him to slide and kept it up until he either slid or fanned.

As an invitation to the home team and the visiting to see Slide, Kelly, Slide, permitted a distribution of 3,000 heralds to the fans, the crowd understood and enjoyed the fun, and it helped business on the picture

A local store was permitted to give one pass with each baseball suit sold during the advance, and this gave a fine window display and newspaper advertising.



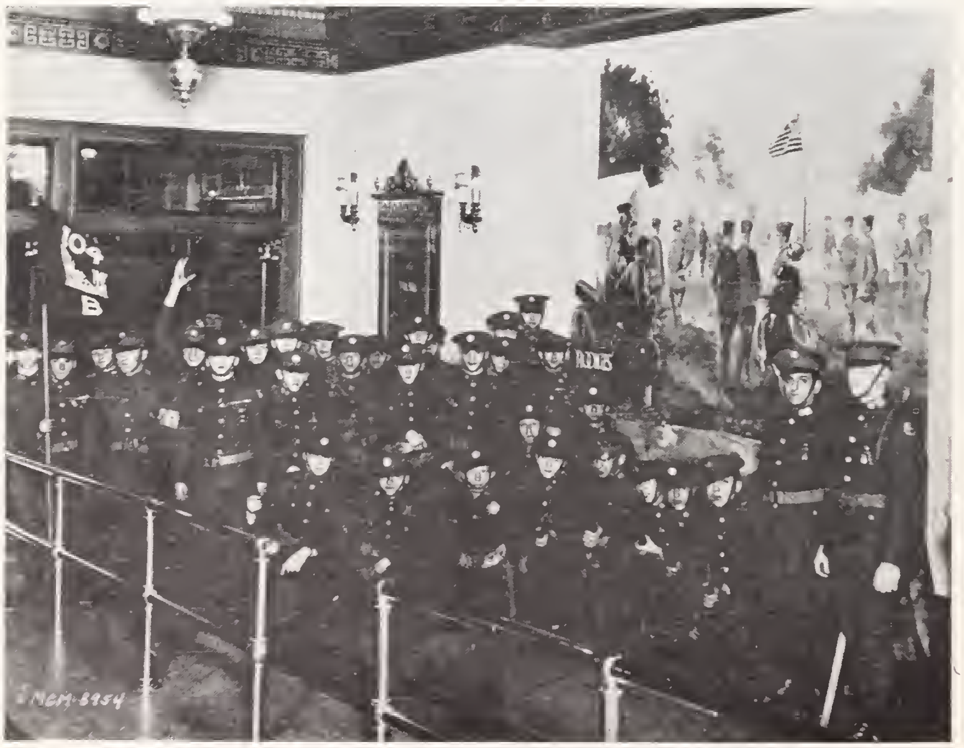
A KELLY DISPLAY IN THE STATE THEATRE, NEWARK

The girls who posed against a stadium backing are members of a ball team in an industrial plant and well known locally. This, of course, made for plenty of newspaper reproduction as well as serving as an excellent bally.

Held Rookies

Frank J. Miller put Rookies over to an extra day at the Imperial Theatre, Augusta, Ga. When he smashed the one-day record he wired for a fourth day and added the three and four-day records to the first scalp.

He used a perambulator in a tight coat and loose trousers and pitched a pup tent on the marquise with a pair of compoboard feet protruding. Three records in Georgia in June is going some.



ANOTHER VIEW OF THE STATE THEATRE, NEWARK, ON ROOKIES

This uses the same idea of a painting, but the human decorations are a company of the National Guard, which was turned out to help the recruiting for the training camps. This is particularly useful just now

Borrowed Patrol Wagon For His Two Day Pram

Borrowing reserve apparatus from the fire department for a picture showing is nothing unusual, but down in Jacksonville Charles H. Amos borrowed a patrol wagon for two days. That's newer.

Mr. Amos had I'll See You in Jail, and for two days he had a man circulating around. Every little while the hurry-up chariot would swoop down on him and pick him up. As he was driven off a banner was dropped reading with the title of the picture. When not out on the street the wagon was parked in front of the Arcade Theatre, where the film was showing.

In return the police were invited to come and bring their families, the badge serving as a pass. Even at that it was cheap at the price.

There were also teaser cards reading merely with the title of the picture and with no house or date, the general advertising being depended upon to supply these details. They were handed out by the pedestrian.

Made An Organ Feature Of Advertising Slides

Warren Irvin, of the Carolina Theatre, Charlotte, made an organ feature of his advertising slides on The Night of Love, and the audience liked it.

He started with a picture of Ronald Colman kissing Vilma Banky. This was followed with a one-word "Kisses" and a series of slides telling that a kiss in the dark and other kisses were good, but that the kiss Colman gave Vilma in The Night of Love was the daddy of all kisses.

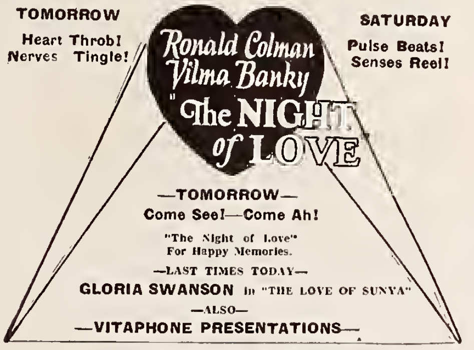
The organist cued in A Kiss in the Dark, Kiss Me Again and similar titles and the audience sang them just as they do with the regular song slides.

Probably it would not do to play this stunt often, but for a just once it is a capital idea.

Mc Dowell Gets Attractor With Light Rule Work

Gets Heavy Display With Minimum Work

Walter McDowell, of the Strand Theatre, Syracuse, put over The Night of Love with only two threes, and yet got a display that many do not achieve in four times the space. He used the heart design with two hair-line rays running from the bottom corners, and so sweeping all parts of the space to the essential announcement. He sells with a rather hysterical appeal, but he gets over the idea that it is something to pant over with his "Pulse beats! Senses reel! Heart throb! Nerves tingle!" It's a bit circusy, but it will draw in those who will best like the production.



TOMORROW

Heart Throb! Nerves Tingle!

SATURDAY

Pulse Beats! Senses Reel!

Ronald Colman
Vilma Banky
"The NIGHT of LOVE

—TOMORROW—
Come See!—Come Ah!
"The Night of Love"
For Happy Memories.
—LAST TIMES TODAY—
GLORIA SWANSON in "THE LOVE OF SUNYA"
—ALSO—
—VITAPHONE PRESENTATIONS—

EJACULATORY APPEAL

The chief value of this display is the design. The entire space is given to an attractor occupying only about one-sixth of the area and it is done with only four bits of hairline rule. The same thing can be accomplished in a full page, using four or six point rules, but this six inches works almost as well as would the full page, and costs a great deal less. This is one of Mr. McDowell's best thus far, but he is getting more expert as the weeks pass, and his work is interesting to watch.

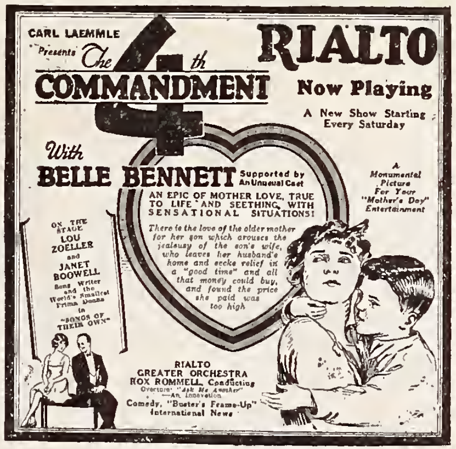
Pittsburgh Space Is Very Largely Types

Although the Aldine Theatre, Pittsburgh, resorts almost wholly to type faces for Rookies, the result is a bit funeral looking through the overuse of black faces. This looks as though it might have been designed for an all hand lettered and then routed to let the type in when the result was not satisfactory. For Pittsburgh is is a particularly legible design, but a little more lightness would have helped. The figures of the soldiers, for example, would have gained strength had they been posed against a white ground. Here the lined ground does much to cast a shadow over the entire space. The top lines have been made by hand and do not show up as well as they might have in a lighter type face. A smaller and better formed letter would have been more attractive and even more distinctive. Just compare the date line, which is set in type, with the rest and you will realize the superior value of a well-cut letter as against the brush work. The four little coffins just below are too sombre to suggest comedy. They hang streamers of crepe on the suggestion of super-comedy. The title itself is well lettered and it would have been difficult to find a sightly letter in this size in the office. The only trouble with this is that it has too much black around it. It should have been the one black letter in the space.

This is a big improvement for Pittsburgh, but somehow the smoke seems to creep into most of the displays, even where lightness is indicated for a comedy. A comedy feature should fairly laugh out of its space, but in most Pittsburgh appeals you feel that you should hand in a bunch of flowers to the cashier with a few well-chosen words about the dear departed when you purchase your ticket.

Works Heart Design Into a Mother Title

Heart designs are not confined to romance. The Rialto Theatre, Washington, D. C., worked the same idea very effectively for The Fourth Commandment, which is a mother play. Moreover it did it in a nice piece of designing, utilizing a plan book title and one of the cuts.



CARL LAEMMLE Presents The 4th COMMANDMENT

RIALTO
Now Playing
A New Show Starting Every Saturday

With BELLE BENNETT Supported by An Unusual Cast

AN EPIC OF MOTHER LOVE, TRUE TO LIFE AND SEETHING WITH SENSATIONAL SITUATIONS!

There is the love of the older mother for her son which arouses the jealousy of the son's wife, who leaves her husband's home and seeks relief in a "good time" and all that money could buy, and found the price she paid was too high

A Monumental Picture For Your "Mother's Day" Entertainment

ON THE STAGE
LOU ZOELLER
and
JANET BOOWELL
Song Writer and the World's Smallest Prima Donna
in
"SONGS OF THEIR OWN"

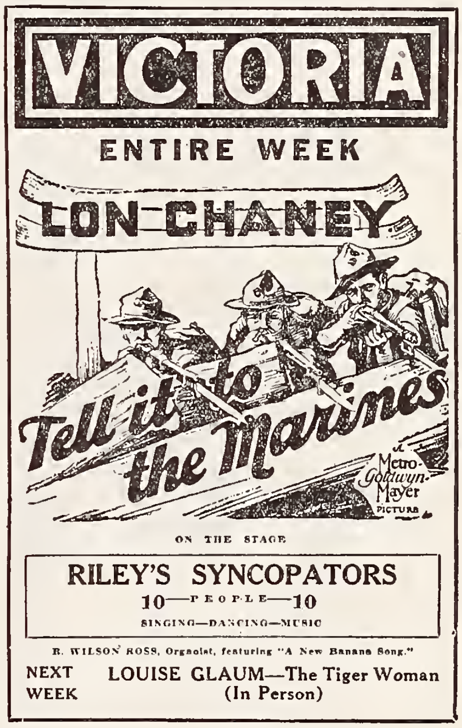
RIALTO
GREATER ORCHESTRA
ROX ROMMELL, Conducting
Overture: "Ask Me Another"
—An Innovation
Comedy, "Buster's Frame-Up"
International News

A MOTHER'S HEART

The heart is almost as useful as the circle for an attractor. It has nearly the same outline, and it has the added advantage of conveying a distinct idea of its own. With the mother and son group just below, the proper explanation is given without words. There is just enough color to the design to give the proper emphasis and to make it possible to use lighter descriptive lines than otherwise would be necessary. It will be noted that the entire design draws the interest to the sales matter contained within the heart, yet leaves the stage show outside, where it can do its own selling. It is a very nicely planned space. The text is rather full, but you are not asked to read the eight point italic until your interest already has been engaged.

Simple Layout Is Made With Press Book Base

This two column space on Tell It to the Marines, is from the Victoria Theatre, Rochester, N. Y. It is based on a two column cut from the press book with the addition of the announcement of the stage attraction. It sells very efficiently without descriptive matter because the cut itself is descriptive. It gives you the idea of plenty of action to back up an attractive title.



VICTORIA
ENTIRE WEEK
LON CHANEY
Tell it to the Marines
A Metro-Goldwyn-Mayer Picture

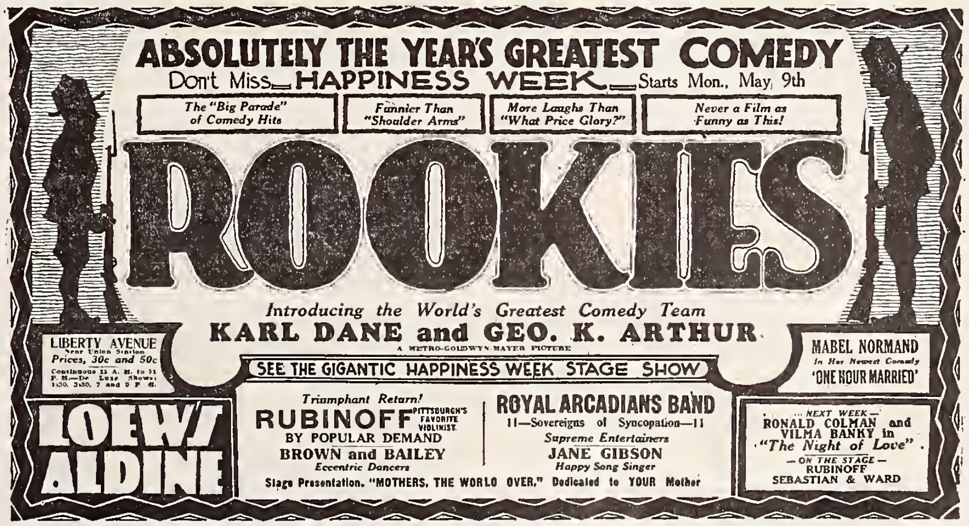
ON THE STAGE
RILEY'S SYNCOPATORS
10—PEOPLE—10
SINGING—DANCING—MUSIC

R. WILSON ROSS, Organist, featuring "A New Banana Song."

NEXT WEEK LOUISE GLAUM—The Tiger Woman (In Person)

VERY LITTLE TEXT

This is about six and a half inches deep across two, or a ninety line drop. It is put together with very little work, and yet it presents an inviting appearance though there is nothing "artistic" about it. It is too squarely set to be impressive. Only the cut saves it from being a straight line display, but the cut does save it, so it classes as good work. It will sell as well as much fancy work, and the function of an advertising display is chiefly to



ABSOLUTELY THE YEAR'S GREATEST COMEDY
Don't Miss—HAPPINESS WEEK—Starts Mon., May 9th

The "Big Parade" of Comedy Hits
Funnier Than "Shoulder Arms"
More Laughs Than "What Price Glory?"
Never a Film as Funny as This!

ROOKIES

Introducing the World's Greatest Comedy Team
KARL DANE and GEO. K. ARTHUR
A METRO-GOLDWYN-MAYER PICTURE

LIBERTY AVENUE
Near Union Station
Prices, 30c and 50c
Continuous 11 A. M. to 11 P. M.—De Luxe Shows: 1:30, 3:30, 7 and 9 P. M.

MABEL NORMAND
In Her Newest Comedy
'ONE HOUR MARRIED'

SEE THE GIGANTIC HAPPINESS WEEK STAGE SHOW

LOEW'S ALDINE

Triumphant Return!
RUBINOFF PITTSBURGH'S FAVORITE VIOLINIST
BY POPULAR DEMAND
BROWN and BAILEY
Eccentric Dancers

ROYAL ARCADIANS BAND
11—Sovereigns of Syncopation—11
Supreme Entertainers
JANE GIBSON
Happy Song Singer

Stage Presentation. "MOTHERS, THE WORLD OVER." Dedicated to YOUR Mother

... NEXT WEEK —
RONALD COLMAN and VILMA BANKY in
"The Night of Love"
— ON THE STAGE —
RUBINOFF
SEBASTIAN & WARD

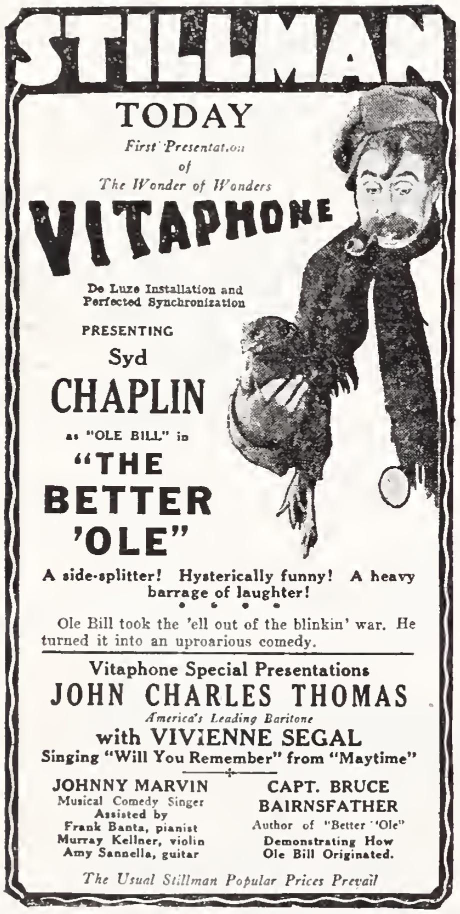
A LIGHT AND LIVELY DISPLAY FOR PITTSBURGH

One Of The Ads That Added A Day To A Week

sell. There is a certain moral value to the light and graceful display, but where tickets are sold, the main purpose of the space is achieved.

Gets a Fine Start For First Vitaphone Show

Getting its Vitaphone installation a trifle late, M. A. Malaney gives it a fine sendoff in his first Sunday announcement. He plays Vitaphone above the feature, since it is the greater feature, follows with The Better 'Ole and then goes on to sell the various Vitaphonic specialties in greater detail.


STILLMAN

TODAY

First Presentation of The Wonder of Wonders

VITAPHONE

De Luxe Installation and Perfected Synchronization

PRESENTING

Syd CHAPLIN

as "OLE BILL" in

"THE BETTER 'OLE"

A side-splitter! Hysterically funny! A heavy barrage of laughter!

Ole Bill took the 'ell out of the blinkin' war. He turned it into an uproarious comedy.

Vitaphone Special Presentations

JOHN CHARLES THOMAS

America's Leading Baritone

with VIVIENNE SEGAL

Singing "Will You Remember" from "Maytime"

JOHNNY MARVIN
Musical Comedy Singer
Assisted by
Frank Banta, pianist
Murray Kellner, violin
Amy Sannella, guitar

CAPT. BRUCE BAIRNSFATHER
Author of "Better 'Ole"
Demonstrating How Ole Bill Originated.

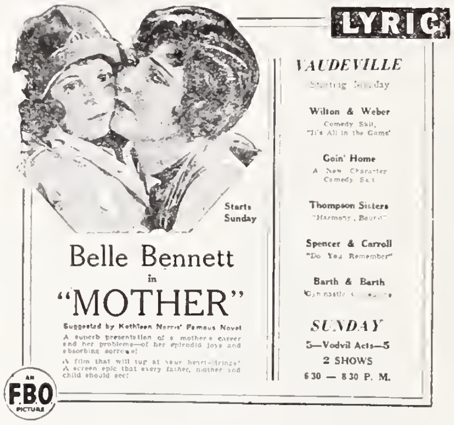
The Usual Stillman Popular Prices Prevail

SELLING THE VITAPHONE

Vitaphone seems to be causing an entire rearrangement of advertising in many picture theatres. Appreciating the permanent value of the device as against the transitory film titles, wise managers are devoting their efforts to putting it solidly over. They realize that a successful start means a profitable continuation, and they are whooping it up.

Splits Space Nicely For Film and Stage

Carrying five acts of vaudeville, J. J. Dempsey, of the Lyric Theatre, Fitchburg, Mass., has to split his space between the two, and this shows one of his favorite forms. Sometimes he puts the film on the right and again on the left, but always he seems to use the split section in preference to the combination. This is a more orderly arrangement and gives emphasis to the double appeal, but much should depend on the strength of the vaudeville offering. Sometimes the less said about it the better, though with only two shows he can probably get better turns than for four times a day.


LYRIC

VAUDEVILLE

Starting Sunday

Wilton & Weber
Comedy Skit, "It's All in the Game"

Goin' Home
A New Character Comedy Skit

Thompson Sisters
"Harmony Bound"

Spencer & Carroll
"Do You Remember"

Barth & Barth
Gymnastic

SUNDAY

5—Vodvil Acts—5

2 SHOWS

6 30 — 8 30 P. M.

Starts Sunday

Belle Bennett

in

"MOTHER"

Suggested by Kathleen Norris' Famous Novel

A superb presentation of a mother's career and her problems—of her splendid joys and absorbing sorrows!

A film that will tug at your heart-strings! A screen epic that every father, mother and child should see!

AN FBO PICTURE

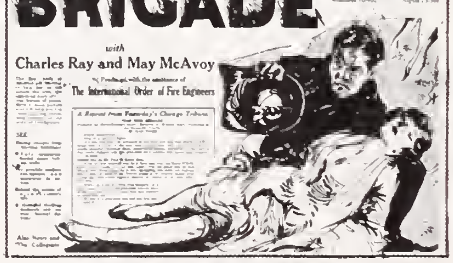
A SPLIT SPACE

Recently Mr. Dempsey sent in a sample layout with the lines carefully marked. Where he uses practically the same style, it is a labor saving device to clip a section of an old display, mark it "This style" and send through without further comment. If the sample is pasted in the space where it is to run, it should be marked "Style only. See new copy." This is one of the little labor savers that will materially help where the printer is willing to follow style.

This mat seems to have been trimmed up to fit the space. Naturally Mr. Dempsey knows that he does not have to use a mat, as it comes from from the plan book. Generally it is better not to. Some of the best displays are composites of several suggested cut layouts than work better for a particular purpose than a single mat. Mr. Dempsey achieves very neat displays, using about a three five or six, and gets neatness through his use of small type faces where there is plenty of room. He knows that when he gets the lines large enough to be read he often gets a better display than by using type twice the size just because there is room to crowd it in.

Crops Full Page Mat To Get a Useful Cut

This seven twelves, rather more than a half page, is based on a full page mat for the Fire Brigade. Walter Munn, of the Braumart Theatre, Iron Mountain, Mich., realized that it would give him just what he wanted, so he sliced it to fit his requirements, and it works just as well as though it had been specially drawn for the space.


The FIRE BRIGADE

BRAUMART THEATRE

Now TODAY TUESDAY WEDNESDAY THURSDAY

One Performance Each Night at 8.15

with

Charles Ray and May McAvoy

The International Order of Fire Engineers

A Reprint from Yesterday's Chicago Tribune

SEE

Also News and "The Collegians"

A FULL PAGE MAT REDUCED

This gives him a splendid flash and he makes the most of the display, employing a large title and a minimum of text, relying chiefly upon the extract from the Chicago paper of the day before. This is introduced as "From yesterday's paper," giving emphasis to the fact that it was as new in his town as in Chicago. It is nice work.

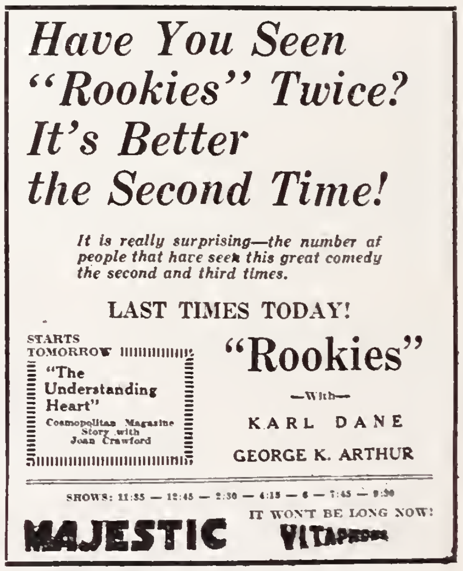
Mr. Munn also sends in an ingenious signature for a second string house. Apparently he had no one column plate and he fabricates one from two bits of two point rule and two heavy parenthesis marks. The house, the Colonial so a heavy initial and final dropped to embrace the "theatre" gives a neat appearance with no art cost. Hand set plates are not new, but the use of the ( ) gives a new suggestion that you might find worth while some time. With such a wide variety of parenthesis and bracket slugs, it is possible to make pretty panels at small cost.

Put Over Rookies For Extra Day Holdover

Getting a holdover for Rookies at the Majestic Theatre, Tulsa, Okla., tells its own story. The picture was booked in for a week and held over for an eighth day, largely because Harry Castle put in some extra hard licks on the story.

He started his advertising campaign with the best cartoons he could find in the press book. He sought to create the suggestion of downright comedy in picture as well as words, and then slipped in his personal endorsement in handwriting to assure his readers that he was not fooling.

After the picture was shown and one of the critics remarked that the pipe organ was a total loss, since its tones could not be heard above the almost continuous laughter, he switched to a reprint of those golden words, and as a last resort he dropped to an all-type for a two fives suggesting that Rookies was even better the second time.


Have You Seen "Rookies" Twice? It's Better the Second Time!

It is really surprising—the number af people that have seen this great comedy the second and third times.

LAST TIMES TODAY!

STARTS TOMORROW

"The Understanding Heart"

Cosmopolitan Magazine Story with Joan Crawford

"Rookies"

—With—

KARL DANE

GEORGE K. ARTHUR

SHOWS: 11:35 — 12:45 — 2:30 — 4:15 — 6 — 7:45 — 9:30

IT WON'T BE LONG NOW!

MAJESTIC VITAPHONE

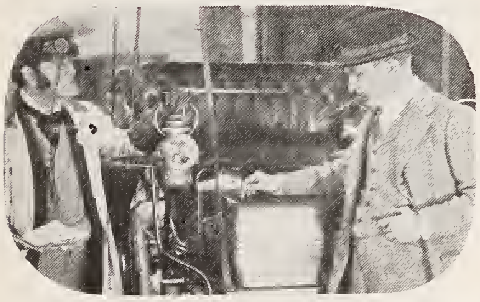
THE HOLDOVER CLINCHER

This was advertised for a "last times today," but it did so well that he held it one more day. This suggestion of repeating is not new, but it is good when you have a picture that you think will look as good the second time, provided that you do not use it too often. Six months is none too short an interval.

Through the Box-Office Window

Reviewers' Views On Feature Films

Edited by C. S. Sewell



"The First Auto"

Warner Brothers Offer Entertaining Story of Days When the Auto Was a Horseless Carriage

UNDER THE DESCRIPTIVE TITLE, "The First Auto," featuring Barney Oldfield, the famous racer, Warner Brothers are offering a dramatization of the beginning of the automobile or horseless carriage, as it was called in the comparatively recent days of the beginning of the present century.

As interesting as the phenomenal development of the auto has been, it was necessary for screen purposes to build up a story and this has been done by playing up the horse against the auto, having for the central character a man who loved horses and resented the newfangled things, while his son is partial toward them. Of course, the old fellow is won over eventually but not until the story has been worked out on melodramatic lines with the old man disowning his son and carrying his hatred to the extent of doctoring a racing car so that it will explode, not knowing that his son is the driver. The inevitable romantic element is also present with the lad winning the town banker's daughter.

Warner Brothers have certainly gotten together a remarkable collection of "antique" autos whose appearance compared with those of the present day will cause smiles, and there is considerable comedy in the running of these things. The difference in the styles of 1900 and the present day also offer an amusing angle and in addition there is considerable rube comedy of a familiar type.

The switching from the dramatic angle of the old man's championing of the horse, to the comedy opportunities offered by the old autos and the inclusion of certain historical data such as the record race of Oldfield in an early Ford, breaks the dramatic unity and causes the picture to lack cohesion. The story is almost entirely lacking in suspense and is so obviously built to specification, with the inclusion of so many familiar devices that it seems artificial and forced.

Barney Oldfield, who is featured, appears only in the brief scene where he establishes a track record. A well-balanced cast portrays the various characters. Russell Simpson is effective as the old-fashioned "auto-hater" and Charles Mack gives a good performance as his son, who becomes a racer. Patsy Ruth Miller gives one of her characteristically pleasing performances as the girl and Frank Campeau is excellent as her father. A large cast of minor players capably handle their roles.

Director Del Ruth has introduced several good human interest touches, as for instance when the horse wins the race over the auto, the crowd is shown flocking right past the winner and crowding around the machine. The atmosphere of the period is well reproduced.

Really the main attraction in "The First Auto" is the remarkable collection of antique and first edition cars that have been gotten together and the comedy that is obtained with these "horseless carriages," everything else is incidental.

"The First Auto" has enough entertainment angles to make it a satisfactory audience attraction, but it lacks the gripping punch of a real special.

Warner Bros. present
"The First Auto"
With Barney Oldfield
Directed by Roy Del Ruth
CAST:

Barney Oldfield	**Himself**
Rose Robbins	**Patsy Ruth Miller**
Hank Armstrong	**Russell Simpson**
Mayor Robbins	**Frank Campeau**
Dave Doolittle	**William Demarest**
Inventor	**E. H. Calvert**
Bob Armstrong	**Charles Mack**

Length—6,767 Feet

When autos were "horseless carriages" Hank Armstrong hated them so that he allowed himself to be persuaded to tinker with a racing machine and make it explode. Too late he learned that the driver was his own son Bob, but Bob was not killed, and Hank was cured of his hate and became a speed fan, while the boy won the girl of his dreams. Epic drama of "horseless carriage" days.

"Moon of Israel"

Big Spectacular Production Has Exceptionally Convincing and Well-Sustained Story Interest

A FINELY PRODUCED picture, adapted from a novel by H. Rider Haggard, dealing with the oppression of the Jews in Egypt which culminated in the exodus as described in the Bible, is "Moon of Israel," a European film which is being distributed by F. B. O.

Around the biblical narrative is woven a fiction story of the romance of the son of the Pharaoh for a Hebrew maiden whose appellation "Moon of Israel" gives the picture its title. Drama is supplied by the fact that in championing the cause of justice and opposing the cruelty toward the Jews, this son, Prince Seti, arouses the ire of his father to such an extent that he is deprived of the right of succession, while he also incurs the enmity of the younger Israelites by accidentally profaning their temple.

It will be seen that "Moon of Israel" and the Biblical portion of the DeMille production "The Ten Commandments' cover the same ground. Both are spectacular productions filmed on an elaborate scale with the big punch coming in the climax when Jehovah, working through Moses, causes the waters of the Red Sea to divide and the Israelites cross on dry land while the pursuing Egyptians are swallowed up in the receding waters. Director Michael Curtiz and Cecil DeMille seem to have employed the same method in handling this and the effect is practically identical. For patrons who have not seen "The Ten Commandments" it will produce a tremendous thrill.

Even more striking than the tremendous scale on which this story has been filmed, with an unusually large number of enormous sets and several different mob scenes in which apparently thousands of persons appear, is the fact that Director Curtiz has not only succeeded in making the big sets seem exceptionally real but to an unusual extent for a production of this type has injected the human touch which makes you feel that you are actually witnessing the events portrayed. This is probably in a large measure due to his skillful handling of the mobs and the good work of the players as well as to the fact that the story itself is kept ever to the fore and the sets never allowed to swamp it.

From the standpoint of an American audience, a point both for and against this picture is that the players are practically unknown here, although Maria Corda, Arlette Marchal and Oscar Beregi have already appeared on our screens and Director Curtiz has made several pictures in the United States. While lessening the box-office value of big names, their characterizations are more convincing because of lack of association of the players with other roles.

An excellent picture of its kind, more human than the usual big spectacle and with a familiar story background in its favor, the audience reaction toward "Moon of Israel" would seem to depend on whether patrons care for pictures of this type, but it should prove a good attraction for the average house.

F. B. O. Pictures Corp. Presents
"Moon of Israel"
A Sascha Production
Based on novel by H. Rider Haggard
Directed by Michael Curtiz
CAST:

Merapi	**Maria Corda**
Prince Seti	**Adelqui Miller**
Userti	**Arlette Marchal**
Ana	**Ferdinand Onna**
Amenmeses	**Oscar Beregi**
Moses	**Henry Mar**
Pharaoh	**A. Weisse**

Length—6,680 Feet

Story of the oppression of the Israelites in Egypt and their final exodus from the land led by Moses, including crossing of the Red Sea on dry land. Worked into this is a romance between Seti, son of Pharaoh, and Merapi, an Israelite maiden. Colorful spectacular drama.

"Fast and Furious"

Reginald Denny in Farce of Familiar Type Once More Gets the Approval of Audiences

Carl Laemmle Presents
Reginald Denny in
"Fast and Furious"
Directed by Melville W. Brown
A Universal-Denny Special

CAST:

Tom Brown	**Reginald Denny**
Ethel	**Barbara Worth**
Miller	**Claude Gillingwater**
Dupont	**Armand Kaliz**
Joe	**Lee Moran**
Hudge	**Charles K. French**
Coachman	**Wilson Benge**
Doctor	**Robert E. Homan**
Englishman	**Edgar Norton**

Length—5,864 Feet

Tom, a speeder, meets Ethel as the result of an auto smash-up. After leaving the hospital he goes to California, impersonates a noted racing champion, drives Ethel's father's racing car to victory and ends his exciting adventures with winning Ethel as well. Breezy farce comedy.

IF YOU SEE ONE Reginald Denny automobile story you have seen them all, but if you've seen one you want to see them all. Denny has an agreeable personality; they provide him with ample opportunity for action, and if the plot has become familiar through repeated use, at least new gags are provided. There is a bunch of good ideas in the latest vehicle. Denny gets shoved off the road by an irate old man and comes through unhurt. Then another automobile bumps him over into the next county, and the scene in which his physician shows him X-rays of his anatomy is genuine humor.

He goes back after the girl, pulls her father's nose, and to get sweet with the old man poses as a famous racing driver, being forced to drive the old man's racer to a gruelling finish with about a peck of ants down the back of his racing overalls.

Denny, of course, carries the story, and plays with a dash that adds zest to the plot, but he is amply aided by Claude Gillingwater as the parent and to a lesser degree by Armand Kaliz and Edgar Norton, the latter making a great deal of a brief role. Barbara Worth, as the girl, is rather a minus character; getting only one good chance to come to the fore, which she handles well.

The racing stuff is, of course, the big appeal, and is as fast as the most ardent speed fan could desire, but it is merely the cap to an amusing story and not the whole show. It's interesting all the way through.

"Framed"

Mud-Flood in Diamond Mine Offers a New Type Of Thrill in Melodrama Starring Milton Sills

SINGULARLY APPROPRIATE is the title of Milton Sills' newest starring vehicle for First National, "Framed," for not only once but twice is the star "framed" during the action of the story for an offense he did not commit.

The first occasion occurs when Sills, as a French officer is convicted for the war error of another. Stung by the disgrace, he goes to a Brazilian diamond mine and is sent to the prison camp as the result of a diamond theft but is freed when he saves the real culprit from death by fever.

Of course there is a girl in the case and in a well-handled scene with nicely sustained thrills and suspense, a romance begins when he rescues her from a mud-flood in the diamond mine, something new in the line of thrillers. Coming early in the film this tends the anti-climax the succeeding narrative but convincing staging of the atmosphere of the fever-infected prison camp again arouses the interest. "Framed" gives Milton Sills another opportunity to demonstrate his ability in a "strong-silent-suffering" main role and should prove a satisfactory attraction with the Sills' fans.

Natalie Kingston is attractive and capable as the girl and Charles Gerrard makes an unusually effective villain, giving a performance that for interest is on a par with the star in the fever-camp scene.

First National Pictures, Inc., Presents
Milton Sills in
"Framed"
Adapted from novel, "Dawn of Tomorrow,"
by G. W. Sutton, Jr.
A Charles J. Brabin production

CAST:

Raoul Hilaire	**Milton Sills**
Diane Laurens	**Natalie Kingston**
Alphonse Laurens	**E. J. Radcliffe**
Arthur Remson	**Charles Gerrard**
Moola	**Edward Peil**

Length—5,282 Feet

Hilaire, French officer, framed for a disaster during war, goes to Brazil and gets job in diamond mines. He falls in love with Diane, but his rival frames him for a theft. All comes out O. K., when rival, dying of fever, confesses plot after Sills has aided him. Forceful melodrama.

"Three Miles Up"

Universal Starts New Series With Thrilling And Timely Aviation Film Starring Al Wilson

SELECTED BY UNIVERSAL to inaugurate its new "Thrill" series of features, "Three Miles Up" starring Al Wilson, the stunt aviator who has been seen in a number of previous aviation pictures, amply justifies the title.

Carl Laemmle Presents
"Three Miles Up"
Starring Al Wilson
Directed by Bruce Mitchell
A Universal Picture

CAST:

"Ace" Morgan	**Al Wilson**
John Worthing	**William Malan**
Nadine Worthing	**Ethlyne Clair**
Boss Scanlon	**William Clifford**
Professor	**Frank Rice**
Kid	**Billy "Red" Jones**
Garret	**Joe Bennett**

Length—4,041 Feet

Dick, an air ace, is forced to return to his gang of air thieves, but through a ruse pretends he is dead, and, cured of an unsightly scar, finally manages to cause the capture of the gang and win the daughter of a rich man who befriended him. Thrilling melodrama.

Wilson's role is that of a crook who is regenerated by the World War and becomes a famous ace. Threatened with exposure he works in with the gang on his return and aids in a daring jewel robbery, but by feigning death in an accident and undergoing an operation to remove an unsightly scar he eventually brings about the capture of the gang and wins the daughter of his protector.

In addition to thrilling airplane stuff of a familiar type Wilson has what we believe to be a new and particularly exciting stunt in which he reverses the usual process and transfers from an aeroplane into a speeding auto. He also proves that he is as much at home on more firm foundations as in the air by performing daring athletic stunts in climbing and racing over buildings during the robbery scene. and handles a speedy auto as well in the getaway. For good measure there are changes from plane to plane and a parachute drop.

The story interest serves principally as a light framework on which to build up the stunts which make "Three Miles Up" a picture that should prove a satisfactory and exceptionally timely attraction for the average house.

Ethelynne Clair heads a cast of capable supporting players. Bruce Mitchell wrote the story and directed the picture so as to show Wilson to the best advantage.

"What Happened to Father"

Warner Oland Forsakes Heavy-Villain Roles For Character Comedy in an Amusing Farce

AS A CONTRAST to the heavy villain roles with which he has long been identified, Warner Oland tries his hand with commendable success at comedy in the Warner Brothers' picture, "What Happened to Father."

Oland's role is that of an absent-minded student of Egyptian lore who unknown to his family is fond of the theatre. In fact, he is the author of a musical comedy hit. A necessary conference takes him to the theatre where two feminine members of the cast get him pie-eyed at a little supper. Incidentally he learns that his daughters fiance is a rounder and after landing in jail Oland gets home just in time to stop the wedding, assert his authority over his domineering wife and marry his daughter to her real sweetheart.

John G. Adolfi has given the picture expert direction, the entire cast does good work and Warner Oland's characterization is an excellent one, getting an extra amount of laughs out of the contrast between the absent-minded bookworm and the tipsy author all dressed to kill. There is both comedy and melodrama in the chase and wedding sequences, several good touches in the behind-the-scenes situations and although the main character is far-fetched even for farce comedy, it is interesting. The picture proves decidedly amusing and should please. William Demarest scores as the detective and Flobelle Fairbanks is charming as the daughter.

Warner Brothers Present
"What Happened to Father"
With Warner Oland
Based on story by Mary Roberts Rinehart
Directed by John G. Adolfi

CAST:

Bradberry	**Warner Oland**
Betty Bradberry	**Flobelle Fairbanks**
Detective	**William Demarest**
Mrs. Bradberry	**Vera Lewis**
Smith	**John Miljan**
Tommy	**Hugh Allan**
Gloria	**Jean Lefferty**

Length—5,567 Feet

Bradberry, an absent-minded antiquarian, is secretly the author of a snappy play. He suddenly disappears and a boob detective finds him at wild stage party. Bradberry finds that the chap engaged to his daughter is his host and rushes home in time to assert himself and marry his daughter to her real sweetheart. Amusing farce.

"Backstage"

Barbara Bedford and William Collier, Jr., Head Excellent Cast in Entertaining Comedy Drama

Tiffany presents
"Backstage"
With William Collier, Jr., and
Barbara Bedford
Directed by Phil Stone

CAST:

Owen Mackay	**William Collier, Jr.**
Julia Joyce	**Barbara Bedford**
Myrtle McGinnis	**Alberta Vaughan**
Fanny	**Eileen Percy**
Carroll	**Gayne Whitman**
Mike	**Guinn Williams**

Length—5,784 Feet.

Julia, a chorus girl, who is broke, lands in a beautiful apartment by accident and decides to stay. Her sweetheart, Owen, misunderstands and refuses to let her explain when Carroll, who backs the show, says it is his apartment. Finally there is a reconciliation. Comedy-drama of stage life.

WITH a capable and well-balanced cast, well supplied with familiar names, headed by William Collier, Jr., and Barbara Bedford, Tiffany Productions, Inc., are releasing "Backstage," an entertaining comedy drama of the other side of the footlights.

The story hinges on the difficulty in which four members of the chorus find themselves after weeks of rehearsing when the manager is broke and there will be no money until opening night. Put out for not paying rent, and with no money, their schemes to get food and lodging offer amusement with quite a little pathos, and although the manner in which Julia, the heroine, by accident takes the villain to his own apartment and stays there with the other girls, is very far-fetched, it introduces amusing comedy and brings about a melodramatic climax that should satisfy the average patron.

The performance of the leading players does much to make this story entertaining and materially strengthens the human-interest. Barbara Bedford as the heroine, Eileen Percy as a gold-digger and Alberta Vaughan as a tough type of chorus girl, give excellent performances. Guinn Williams is good as a rough-and-ready chauffeur, Gayne Whitman is capable as the gentlemanly villain and William Collier, Jr., although he has very little to do, is pleasing as the hero.

"Time to Love"

Farce and Slapstick Bring the Laughs in a Typical Raymond Griffith Starring Vehicle

EVER SINCE Raymond Griffith became a Paramount star he has been provided with specially constructed vehicles designed rather to get the laughs than to provide a consistent and logical story. "Time to Love" is no exception and in fact it seems more far-fetched than usual.

Paradoxically, for a farce comedy, the action opens with Griffith attempting suicide by leaping from a bridge. He lands in a boat with a beauty and this changes everything. One of the keynotes of the plot is his ability to fence and he continually fights duels for a friend. These are good for laughs although the idea is rather overworked. Believing the girl favors his friend he obligingly feigns death but repents and returns as a spirit. From this point, there is more and more slapstick introduced into the farce. Griffith is seen wearing a paper halo and also posing in exaggerated mourning as his own brother. The climax shows him eloping with the girl, hiding in a basket that is used as the car for a captive balloon, one of four that are sent aloft for the artillery to fire at. The couple dodge the bullets and have an altogether exciting time and eventually drop to earth in a parachute which conveniently smashes through a glass roof landing them in front of a minister who provides the happy ending.

William Powell as the semi-villianous friend is excellent and Vera Voronina as the girl is good to look at. Griffin gives a characteristic performance, piling up the smiles and chuckles and even getting repeated laughs out of a familiar door slamming stunt.

"Time to Love" should prove an amusing offering for the star's following, although it is by no means his best picture.

Adolph Zukor and Jesse L. Lasky Present
Raymond Griffith in
"Time to Love"
A Frank Tuttle Production
A Paramount Picture

CAST:

Raymond	**Raymond Griffith**
Marquis	**William Powell**
Countess Elvire	**Vera Veronina**
Elvire's Father	**Josef Swickard**
First Duellist	**Mario Carillo**
Second Duellist	**Pietro de Ramey**

Length—4,926 Feet

Attempting suicide, Raymond jumps and lands in Elvire's boat and falls in love with her. Believing she loves the Marquis, he plays dead in a duel and returns disguised as a spirit. After escaping with her in a balloon by accident they are finally married. Farce comedy.

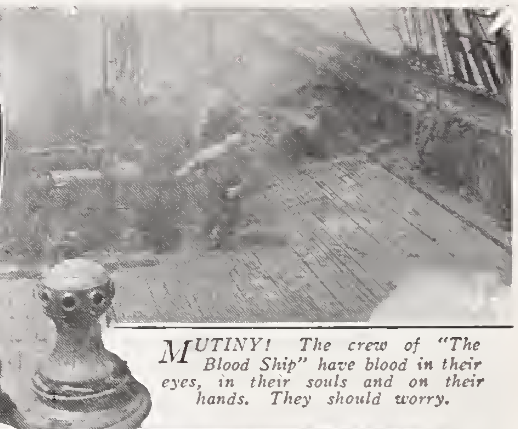
Yo-Ho-Ho And A Cargo Of Blood

JACQUELINE LOGAN, Richard Arlen and Hobart Bosworth go for a jaunt in "The Blood Ship," the Columbia production which had its premiere at the Roxy Theatre, New York.

A SOMEWHAT distressing scene from Columbia's "The Blood Ship." Look at all the nice bottles we can't have.

THE MATE gets hard and socks Richard Arlen. Jacqueline Logan gives him a dirty look and all is well.

JACQUELINE goes too near the fo'castle and gets in Dutch. All the gentlemanly sailors are wisecracking at poor Jackie's expense.



MUTINY! The crew of "The Blood Ship" have blood in their eyes, in their souls and on their hands. They should worry.

THE captain in a playful mood. Hobart Bosworth, captain of "The Blood Ship," gives one of the crew a lesson in the etiquette of the briny.

THE strong man. Hobart Bosworth does an alles houp on the deck of "The Blood Ship." Look out, Bozzy, he'll flop. The picture is Columbia's.

Straight from the Shoulder Reports

Exhibition Information Direct from the Box-Office to You.

Edited by A. Van Buren Powell

F. B. O.

BETTER MAN. Star, Richard Talmadge. Five reels in good condition. This is a pretty good program picture. Tone good, appeal fair. Sunday yes, special no. Draw general class, town 470. Admission 15-25. A. H. Mathias, Dillsboro Theatre (250 seats), Dillsboro, Indiana.

BIGGER THAN BARNUM'S. Star cast. Six reels in not very good condition. Only a program picture and not a special as they would have you believe. A disappointment. Tone good, appeal fair. Sunday yes, special no. Draw general class, town 470. Admission 15-25. A. H. Mathias, Dillsboro Theatre (250 seats), Dillsboro, Indiana.

BORDER OF WHIRLWIND. Star, Bob Custer. A fair western: nothing much to it but will get somewhere if they like Custer. Tone good, appeal fair. Sunday, special no. Draw working class, city 13,500. Admission 10-20. G. M. Bertling, Favorite Theatre (167 seats), Piqua, Ohio.

BRED IN OLD KENTUCKY. Star, Viola Dana. A race horse story that was well liked. Story, and supporting cast, a little weak. Tone O.K. Appeal 60 per cent. Sunday yes, special no. Draw mixed class, town 3,500. Admission 10-25. J. R. Long, Opera House (500 seats), Fort Payne, Alabama.

F. B. O. PICTURES—I find all F. B. O.'s worth the price paid. J. J. Parker, Cozy Theatre, Merom, Indiana.

GLENISTER OF THE MOUNTED. Star, Lefty Flynn. Six reels in good condition: this is a good show. Book it and you won't go wrong. I had small house but on account of medicine show in town. Tone, appeal good. Sunday yes, special almost. Draw general class, town 470. Admission 15-25. A. H. Mathias, Dillsboro Theatre (250 seats), Dillsboro, Indiana.

HAIR TRIGGER BAXTER. Star, Bob Custer. A dandy subject with good photography and story made our audience like it. Tone good, appeal 95 per cent. Draw general class, city 23,000. Admission 10-25. Ed C. Curdts, Bijou Theatre (300 seats), Greenville, South Carolina.

HER FATHER SAID NO. Very good. Draw farm and resort class, town 500. Admission 15-25. J. J. Parker, Cozy Theatre (200 seats), Meron, Indiana.

LADDIE. Star cast. A nice clean little picture that will please all but the roughnecks. Tone, appeal good. Sunday yes, special no. Draw miners and railroad men, town 3,000. Admission 10-35. Giles Master, Strand Theatre (700 seats), Gallup, New Mexico.

MOULDERS OF MEN. Star, Frankie Darro. Here rotten and nothing to it. Far fetched and long drawn out, and when it's over nothing accomplished. Can't see where the Elks figured in it excepting for their B. P. O. E. over the hospital. Tone poor, appeal 50 per cent. Sunday yes, special no. .H L. Beudon, Grand Theatre, Port Allegany, Pennsylvania.

ONE MINUTE TO PLAY. Star, Red Grange. Eight reels in good condition. This is a good show. You can't go wrong on this one. Tone good, appeal fair. Sunday, special yes. Draw general class, town 470. Admission 15-25. A. H. Mathias, Dillsboro Theatre (250 seats), Dillsboro, Indiana.

SALVATION JANE. Star, Viola Dana. Good crook picture of program type (small). R. A. Preuss, Arvada Theatre, Arvada, Colorado.

TERROR OF BAR X. Star, Bob Custer. Romance and rough stuff. Leading lady (Ruby Blaine) very good. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

H. H. Hedberg, one of us, named us Our Gang to typify the fraternal, good-will, stick-together spirit that governs our sending of dependable reports on pictures we have played.

Playing fair by picture and producer, aiming to help each other and you, we will be very glad to have your tips as an earnest of your wish to help us and be one of us.

OUR GANG.

TOM AND HIS PALS. Star, Tom Tyler. Not the picture expected: story not suited to Tyler. Failed to please. All the action is in the last reel. Tone O.K. Appeal 50 per cent. Sunday yes, special no. Draw mixed class, town 3,500. Admission 10-25. J. R. Long, Opera House (500 seats), Fort Payne, Alabama.

TWO GUN MAN. Star, Fred Thomson. Six reels in poor condition, but picture was good: some liked it, some didn't. No crowd on account of rain. Tone good, appeal fair. Sunday, special no. Draw general class, town 470. Admission 15-25. A. H. Mathias, Dillsboro Theatre (250 seats), Dillsboro, Indiana.

First National

BLUEBEARD'S SEVEN WIVES. Star, Ben Lyon. Here is a real cheese, supposed to be a comedy but they failed to see the humor or anything else. Tone fair, appeal 50 per cent. Sunday, special no. Draw from farming community 450. Admission 10-25. George Fleischman, Paramount Theatre (200 seats), La Jara, Colorado.

BLUEBEARD'S SEVEN WIVES. A good picture. Tone good, appeal fair. Sunday yes, special no. Draw farm and merchant class, town 1,650, widely scattered. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

DARK ANGEL. Stars, Vilma Banky, Ronald Colman. Played this on Decoration Day and the few who did not go fishing came to see it and were certainly loud in their praise. This is a real special. Tone good, appeal 100 per cent. George Fleischman, Paramount Theatre, La Jara, Colorado.

MISMATES. Star, Doris Kenyon. A story of mother love that gets under the skin: lots of tears. Well liked. Good comments. Tone good, appeal splendid. Sunday yes, special no. Draw general class, town 2,200. Admission 10-25. A. F. Jenkins, Community Theatre, David City, Nebraska.

OVERLAND STAGE. Star, Ken Maynard. Another good one from Maynard. He is the best drawing card in the western line that I can get now. This one is about as good as the Covered Wagon. Good all the way through; no padding. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

PRINCE OF TEMPTERS. Star, Ben Lyon. This is an extra good picture that will please your high-class audiences and the stars are well liked with me. This picture is far above the average and well worth featuring in a big way. However, don't pay too much, as it is no Big Parade. Boost Ben Lyon as he is fine in this. Appeal 95 per cent. Special yes. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

SWEET DADDIES. Star, Charles Murray. A snappy comedy with the two popular comedians, Murray and Sydney, and one that will please all who see it; however, it was not strong at the box office. Excellent program picture but not a big one. Appeal 80 per cent. Sunday no. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

SUBWAY SADIE. Star, Dorothy Mackaill. This is an excellent little program attraction that pleased my patrons. I had several comments in favor of this one; however, not a big picture. Appeal 80 per cent. No special. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

UNGUARDED HOUR. Stars, Milton Sills, Doris Kenyon. A pleasing program picture; sad—but Sills always draws for us. Tone O. K. Appeal 75 per cent. Sunday yes, special no. Draw mixed class, town 3,500. Admission 10-25. J. R. Long, Opera House (500 seats), Fort Payne, Alabama.

Fox

ANKLES PREFERRED. Star, Madge Bellamy. A corking good subject but failed to get business with my clientele. Tone good, appeal 85 per cent. Sunday questioned, special no. Draw general class, city 23,000. Admission 10-25. Ed C. Curdts, Bijou Theatre (300 seats), Greenville, South Carolina.

FLYING HORSEMAN. Star, Buck Jones. Some of the Jones pictures are better than this one, but this one will do. Jones a good drawing card anyway. Cast good. Tone, appeal good. Sunday, special no. Draw working class, city 13,500. Admission 10-20. G. M. Bertling, Favorite Theatre (167 seats), Piqua, Ohio.

Metro-Goldwyn

BLARNEY. Stars, Ralph Graves, Renee Adoree. A very good picture: Acting good. Plenty of amusement. Will please the average patron. Tone fair, appeal 80 per cent. Sunday, special no. George Lodge, Green Lantern Theatre, Claymont, Delaware.

FIRE BRIGADE. Star cast includes Charles Ray and May McAvoy. Here's the greatest picture of its kind we have ever shown. Tied up with Fire Department and had capacity house. Everybody pleased. Tone O. K. Appeal 100 per cent. Sunday, special yes. Draw mixed class, town 3,500. Admission 10-25. J. R. Long, Opera House (500 seats), Fort Payne, Alabama.

JOHNNY GET YOUR HAIR CUT. 7 reels. Played two nights, Tuesday and Wednesday; pleased all. Some were afraid that they would not like the show but came out saying "Good show" (and that is sure what I like to hear my patrons say). James Elliot, Grand Theatre, Dassel (pop. 804), Minnesota.

LOVE'S BLINDNESS. Star cast. An Elinor Glyn that flopped at the box office. This one too drawn out; gets tiresome. Tone O. K. Appeal 40 per cent. Sunday yes, special no. Draw mixed class, town 3,500. Admission 10-25. J. R. Long, Opera House (500 seats), Fort Payne, Alabama.

MR. WU. Star, Lon Chaney. Chaney goes well here. The story is different, the acting excellent. Don't be afraid to play it and to boost it. Not a special. Tone good. Draw mill and farming class, town 1,000. Admission 15-25. L. E. Parsons, Parsons' Hall (300 seats), Marcellus, New York.

SLIDE, KELLY, SLIDE. Stars, O'Neal, Haines, Carey. Fine. Should take anywhere. one excellent, appeal 80 per cent. Special yes. Draw farm and town class, town 600. Admission 10-25. H. P. McFadden, Reel Theatre (200 seats), Natoma, Kansas.

SLIDE, KELLY, SLIDE. Played the picture two nights and sure packed them in on it. William Haines is sure good. You can't go wrong on this picture. It is sure to please any audience, no matter how critical they may be. James Elliot, Grand Theatre, Dassel (pop. 804), Minnesota.

THERE YOU ARE. Star, Conrad Nagel. A fairly good and entertaining picture. Conrad Nagel is a good actor and interests our patrons. Tone fair, appeal 70 per cent. Sunday yes, special no. Draw all town and suburban classes. Admission 10-20. George Lodge, Green Lantern Theatre, Claymont, Delaware.

THERE YOU ARE. Not so good. Could have used my money to better advantage for this house had I seen it beforehand. Tone O. K. Appeal 75 per cent. Sunday, special no. Draw farm and resort class, town 500. Admission 15-25. J. J. Parker, Cozy Theatre (200 seats), Merom, Indiana.

UNDERSTANDING HEART. Stars, Joan Crawford, Rockliffe Fellowes, Bushman. Very good. Tone good, appeal 70 per cent. Special no. Draw small town and farm class, town 600. Admission 10-25. J. P. McFadden, Reel Theatre (200 seats), Natoma, Kansas.

UPSTAGE. Star, Norma Shearer. A very interesting picture, well acted with some beautiful scenes. Held attention of our patrons. Tone fair, appeal 85 per cent. Sunday perhaps, special no. George Lodge, Green Lantern Theatre, Claymont, Delaware.

VALLEY OF HELL. Another one of the Metro-Goldwyn westerns and a very good one at that. These pictures are making me some good Saturday product and I think are suitable for any town where action pictures are liked. They are above the average westerns and class well with the best westerns on the market. Appeal 85 per cent. Special no. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

WAR PAINT. A good western story but not a feature. Tone good, appeal fair. Sunday yes, special no. Draw farm and merchant classes, widely scattered town 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

WINNERS OF THE WILDERNESS. Star, Tim McCoy. A very good drama of Colonial Days. Good action; good costuming. Tone excellent, appeal 75 per cent. Special no. Draw small town and farming class, town 600. Admission 10-25. H. P. McFadden, Reel Theatre (200 seats), Natoma, Kansas.

Paramount

CODE OF THE WEST. All star cast. Just another Zane Grey story; not much to it except the forest fire. Not much fighting in it. Not many good actors either. Tone good, appeal fair. Sunday yes, special no. Draw working class, city 13,500. Admission 10-20. G. M. Bertling, Favorite Theatre (167 seats), Piqua, Ohio.

FASCINATING YOUTH. Stars, Juniors of 1926. Very good program. This pleased. Some of the cast will make good. Tone good, appeal 95 per cent. Sunday yes, special no. Draw mixed class, town 150. Admission 10-30. Robert W. Hines, Hines Theatre (150 seats), Loyalton, South Dakota.

GOD GAVE ME TWENTY CENTS. Star cast. A dandy good picture. Get behind it. It will please. Tone O. K. Appeal 90 per cent. Sunday yes, special no. Draw mixed class, city 3,500. Admission 10-30. J. R. Long, Opera House (500 seats), Fort Payne, Alabama.

LOVE'S GREATEST MISTAKE. Star cast. A peach of a picture. It's a pleasure to show this kind of a picture. Boost it. It's O. K. Appeal 80 per cent. Sunday yes, special hardly. Draw mixed class, town 3,500. Admission 10-25. J. R. Long, Opera House (500 seats), Fort Payne, Alabama.

NEW YORK. Star cast. A dandy picture. Provided you buy it right, boost it. It's bound to please. Tone O. K. Appeal 90 per cent. Sunday yes, special hardly. Draw mixed class, city 3,500. Admission 10-25. J. R. Long, Opera House (500 seats), Fort Payne, Alabama.

YOU'D BE SURPRISED. Star, Raymond Griffith. A very pleasing comedy, but Griffith means nothing at the box office here. one O. K. Appeal 50 per cent. Sunday yes, special no. Draw mixed class, town 3,500. Admission 10-25. J. R. Long, Opera House (500 seats), Fort Payne, Alabama.

"Shoots" Flood and Makes Killing

Dear Van: You no doubt think that I have been lost in an attempt to fly the Atlantic by not having given your letters more attention but honestly I have been very busy here for the past two months getting my theatres that were flooded in the Eastern Kentucky flood back in shape.

"Shortly after I heard from you we had a cloudburst about fifty miles from here and the river rose higher than it was ever known to reach in Hazard and Perry counties, flowing through the main street of Hazard and covering my theatres at Lothair and Combs, (Kentucky towns near here) with several feet of water. I lost most the seats in my theatres at these two points as well as three pianos and general damage to the extent of several hundreds of dollars.

"I had to reseat the places and I was lucky in having seats on hand, as well as repaint them and it has kept me pretty busy for several weeks. The places are now back in shape and we are again running along pretty good despite the fact that business is rather slow due to the bad conditions caused by the flood.

"I got some very nice shots of the flood and when finished I had almost a half reel which I am showing in all my houses. A very interesting reel to keep and one that has paid for itself many times. Every exhibitor should have a good movie camera on hand for things like this and quite often they have chance to get pictures that are very interesting to their local audience."

—L. O. Davis, Virginia Theatre, Hazard, Kentucky.

Tiffany

LOST AT SEA. Stars, Huntly Gordon, Jane Novak, Lowell Sherman. An exceptionally good drama. Tone excellent, appeal 90 per cent. Sunday yes, special no. Draw neighborhood class. Julius Hollander, Manager, Sanders & Southside Theatres, Indianapolis, Indiana.

John Gram, young Danish artist, who received his art education in Europe, is a member of Tiffany's advertising department and responsible for their excellent posters.

REDHEADS PREFERRED. Stars, Raymond Hitchcock, Marjorie Daw and Theodore von Eltz. One of the best farce comedies that we played this year. Pleased all. Tone good, appeal 100 per cent. Sunday yes, special no, but better than average program picture. Draw for neighborhood theatre. Julius Hollander, Manager, Sanders & Southside Theatres, Indianapolis, Indiana.

THAT MODEL FROM PARIS. Stars, Marceline Day, Bert Lytell, Eileen Percy. A very good comedy drama that went over fine and pleased almost all. Tone good, appeal 90 per cent. Sunday yes, special no. Neighborhood draw. Julius Hollander, Manager, Sanders & Southside Theatres, Indianapolis, Indiana.

Short Subjects

BROKE AGAIN. (Universal-Gumps). Andy Gumps is pretty good. Lots of laughs. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

QUEENS WILD. (Educational). Rather mild comedy. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

SILENT FLYER. (Universal-serial). This is a real serial and any one liking action should get hold of this one. Dog star is good and plenty of action all the way through. Can't go wrong on this one. Tone, appeal good. Sunday yes, special no. Draw working class, city 13,500. Admission 10-20. G. M. Bertling, Favorite Theatre (167 seats), Piqua, Ohio.

STERN BROS. COMEDIES. (Universal). These different series of comedies are proving to be real laugh getters. First time that we ever had series that were real go-getters. C. G. Brothers, New Grand Theatre, Grand River, Iowa.

STRINGS OF STEEL. (Universal-serial). We are now on the sixth episode of this Universal serial and it proves to be one of the best we ever ran. Draw town and country class. Admission 10-25-35. H. V. Ritter, McDonald Theatre, McDonald, Kansas.

WHY MULES LEAVE HOME. (Universal-1 reel comedy). Fanny, the mule, is minus in this one. Some human mule is clowning instead. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

YOU CAN DO IT. (F. B. O.-Bowers). A Charley Bowers novelty comedy of doggies and weinies. Good. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

Pathe

LONG LOOP ON THE PECOS. Star, Leo Maloney. Mighty good western, but had a poor crowd owing to a carnival in town. The people will go to these carnivals and get rid of their money and come home with a cane or a balloon—what a life! Tone good, appeal 90 per cent. Sunday yes, special no. H. L. Beudon, Grand Theatre, Port Allegany, Pennsylvania.

SKY RAIDER. Star, Captain Nungesser. Picture did extra business for us and pleased everyone. Tone very good, appeal good. Sunday yes, special no. Draw big city neighborhood class. Admission 15-25. L. R. Markum, Ritz Theatre, Indianapolis, Indiana.

Producers Dist. Corp.

BACHELOR BRIDES. Star, Rod La Rocque. Very good program picture. Comedy is what they like here, and they got it. Tone good, appeal 100 per cent. Sunday yes, special no. Draw farming community 450. Admission 10-25. George Fleischman, Paramount Theatre (200 seats), La Jara, Colorado.

CORPORAL KATE. Star, Vera Reynolds. A very poor "weak sister" and the very poorest war picture that we have ever shown: more people walked out on this than on anything else we have shown. These people's pictures have mostly been like this, a flop for me. Tone good, appeal none. Sunday, special no. Draw miners and railroad class, town 3,000. Admission 10-35. Giles Master, Strand Theatre (700 seats), Gallup, New Mexico.

Rayart

TROOPER 77. (Rayart). Star, Herbert Rawlinson. This is a good pulling serial for the kids. They seem to like Rawlinson. The grownups are drifting away from serials Suitable for Sunday, has good appeal. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

United Artists

FAIR LADY. An old one from United Artists that proved O. K. Its a Rex Beach story with plenty of mystery and murder. Tone O. K. Appeal 90 per cent. Sunday yes, special no. Draw small town and country class. Admission 10-25-35. H. V. Ritter, McDonald Theatre, McDonald, Kansas.

Universal

CHEERFUL FRAUD. Star, Reginald Denny. Denny is a failure here and draws less at each picture. This picture was not much, although supposed to be a big special. Draw railroad and mining class. Admission 10-35. Giles Master, Strand Theatre, Gallup, New Mexico.

COHENS AND THE KELLYS. The best feature comedy picture I ever showed. Kept the house in an uproar all the time. Tone excellent, appeal 100 per cent. Special yes. Draw farming class, town 400. Admission 10-25. Floyd G. Ward, Ward Theatre (200 seats), Stark, Kansas.

COHENS AND THE KELLYS. A mighty fine picture. If properly advertised it ought to make money for any exhibitor. Good tone. Draw from farm community of 1,000. Admission 15-25. L. E. Parsons, Parsons Hall (300 seats), Marcellus, New York.

Beauty multiplied as Virginia Valli stands before her mirror in a scene from Fox's "Paid To Love."

THE DEMON. Star, Jack Hoxie. One of the best Hoxie pictures that I have ever run. Plenty of action and a good cast. Tone and appeal good. Sunday, special, no. Draw working class, city 13,500. Admission 20. G. M. Bertling, Favorite Theatre (160 seats), Piqua, Ohio.

THE ESCAPE. Star, Peter Morrison. Just the usual western that takes with the kids. This is no better or no worse than any others of Pete's pictures. Tone good, appeal fair. Sunday yes, special no. Draw town, farm class, town 600. Admission 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

FLAMING FRONTIER. Star cast. Have read many adverse reports on this one and cannot understand why. My crowd "ate it up" and it captured the box office record so far this year. A mighty fine picture is my report. Book it. Draw farm, town classes, town 600. Admission 10-30. E. C. Silverthorn, Liberty Theatre, Harrisville, Michigan.

FOURTH COMMANDTMENT. Star, Belle Bennett. This was a terrible flop here and is one of the cheapest made pictures we have ever shown. Mary Carr weeps all through it and is thrown out in the stormy night, and Uncle Carl calls this a special. Tone good. Appeal, Sunday or as special no. Draw railroad, mining classes. Admission 10-35. Giles Master, Strand Theatre, Gallup, New Mexico.

GREATER THAN MARRIAGE. Very fair picture to all who saw it but it surely flopped at the box office, evidently on account of title. Tone good. Sunday yes, special no. Draw oil field class, town 400. Admission 10-25. W. H. Clower, Liberty Theatre (350 seats), Wirt, Oklahoma.

HEY, HEY, COWBOY. Star, Hoot Gibson. Very good, indeed, as most of Gibson's pictures are. Tone, appeal good. Sunday yes, special no. Draw railroad and mining classes. Admission 10-35. Giles Master, Strand Theatre, Gallup, New Mexico.

HEY, HEY, COWBOY. Star, Hoot Gibson. Good, as most of Hoot's are. Tone, appeal good. Sunday yes, special no. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

HER BIG NIGHT. Star, Laura LaPlante. Only a fair picture. Laura is easy to look at, but in my opinion, as an actress she is terrible and, judging by the crowds she draws here my audiences think the same way as I do. Tone O. K. Fair appeal. Sunday yes, special no. Draw all classes town 3,000. Admission 15-25. T. L. Barne Finn's Theatre (525 seats), Jewett City, Connecticut.

HER BIG NIGHT. Star, Laura LaPlante. Fine comedy: starts with a bang and keeps it up all through. Not a dull moment. Tone good, appeal 100 per cent. Sunday yes, special no. Draw from farming community 450. Admission 10-25. George Fleischman, Paramount Theatre (200 seats), La Jara, Colorado.

HOME MAKER. Star, Alice Joyce. Very good little human interest drama. We showed to fair attendance and all were pleased. Tone, appeal good. Sunday yes. Draw farm and town class, town 600. Admission 10-30. E. C. Silverthorn, Liberty Theatre, Harrisville, Michigan.

LORRAINE OF THE LIONS. Star, Patsy Ruth Miller. Old, but well worth running. The jungle scenes are extra good and it has a fine story. Tone, appeal good. Special no. Draw town, farm classes, town 600. Admission 10-30. E. C. Silverthorn, Liberty Theatre, Harrisville, Michigan.

MAN IN THE SADDLE. Star, Hoot Gibson. This is one of the best Gibson pictures I have run for some time. Gibson is a real actor anyway and this puts his pictures over. Tone, appeal good. Sunday, yes, special no. Draw working class, city 13,500. Admission 10-20. G. M. Bertling, Favorite Theatre (160 seats), Piqua, Ohio.

PHANTOM BULLET. Star, Hoot Gibson. A good western picture, as all of Gibson's pictures are. Tone good, appeal 90 per cent. Special no. Draw farming class, town 400. Admission 10-25. Floyd G. Ward, Ward Theatre (200 seats), Stark, Kansas.

PRAIRIE KING. Star, Hoot Gibson. Not as good as some of his recent pictures and failed to draw as his other pictures this year. Title is not as good as some of the others. Appeal 90 per cent. Special no. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

Warner Bros.

BITTER APPLES. Star, Monte Blue. A good picture of its type, but my trade is not anxious to see this kind. Miss Loy was not as pretty as she usually is. Appeal fair. Sunday, special no. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

MATINEE LADIES. Very good and pleased everyone. Plenty of comedy and a good plot. Tone, appeal good. Sunday yes, special no. Draw miners and railroad class, town 3,000. Admission 10-35. Giles Master, Strand Theatre (700 seats), Gallup, New Mexico.

WHAT EVERY GIRL SHOULD KNOW. Star, Patsy Ruth Miller. A good program picture of orphans that have the world to fight. Ends fine. Tone good, appeal fair. Sunday yes, special no. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

WHILE LONDON SLEEPS. Star, Rin-Tin-Tin. Picture failed to do business. Had several complaints. Tone not good, appeal poor. Sunday, special no. Draw big city neighborhood class. L. R. Markum, Ritz Theatre, Indianapolis, Indiana.

Short Subjects

CASH AND CARRY. (Educational). Pretty good. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

A CHIN HE LOVED TO TOUCH. (F B O). One of the Wisecrackers; not the best. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

RACE TO PARIS. (Educational). Captain Lindbergh (now Colonel) and other air heroes in an entertaining reel of airplanes; and Lucky Lindy's history from start to finish. If played hot and featured right will make house money. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

Quick Reference Picture Chart

Handy, Compact Information to Help You with Your Bookings, Showing: Title, Star, Type of Story, Date of Moving Picture World Review, and Footage on Current Films

One of the Departments That Make Moving Picture World the Leader

ASSOCIATED EXHIBITORS

	Kind of Picture	Review	Feet
		1926	
Galloping Cowboy (B. Cody)	Western	May 22	4,639
Earth Woman (Mary Alden)	Drama	May 29	5,830
Rawhide (Buffalo Bill, Jr.)	Mystery-western	June 5	4,460
Dangerous Dub (Buddy Roosevelt)	Western	July 31	4,472
Twisted Triggers (Wally Wales)	Action western	Aug. 7	4,470
Carnival Girl (Marion Mack)	Melodrama	Aug. 14	4,962
Bonanza Buckaroo (Buffalo Bill, Jr.)	Western comedy-melo.	Aug. 21	4,460
Hidden Way (Mary Carr)	Crook melodrama	Aug. 28	5,919
Code of the Northwest (Sandow)	Dog-melodrama	Sept. 11	3,965
Flying Mail (Al Wilson)	Crook melodrama	Sep. 25	4,500
Call of the Wilderness (Sandow)	Dog melodrama	Dec. 18	4,218
Bandit Buster (Buddy Roosevelt)	Western	Dec. 25	4,468
		1927	
Bad Man's Bluff (Buffalo Bill, Jr.)	Western	Jan. 1	4,441

BRAY PRODUCTIONS

Comma Butterfly	Nature Special	Dec. 11	1 rl
Even Up	Fistical culture	Dec. 25	2 rls
A Sport Calendar	Novelty Magazine	Dec. 25	1 rl
		1927	
So's Your Monk	Sunkist comedy	Jan. 1	2 rls
Dog Gonnit	Hot Dog cartoon	Jan. 8	1 rl
Hyena's Laugh	Unnatural History	Feb. 12	1 rl.
Present Arms	MacDougall Alley ser.	Feb. 12	2 rls.
Oh, Boy	McDougall Alley	Feb. 19	2 rls.
Bray Magazine 6	Yukon scenes	Feb. 19	1 rl.
Along Came Fido	Hot Dog cartoon	Feb. 26	1 rl
A Furry Tale	Nature special	Mar. 5	1 rl
Petering Out	Hot Dog cartoon	Mar. 12	1 rl
A Sorority Mixup	Sunkist comedy	Mar. 19	2 rls
Speed Hound	Fizzical Culture	Apr. 9	2 rls
Pete's Pow-Wow	Hot Dog cartoon	Apr. 9	1 rl
Bray Magazine	Topical news	Apr. 16	1 rl
Lunch Hound	Hot Dog cartoon	Apr. 23	1 rl

CHADWICK PICTURES CORP.

Paint and Powder (E. Hammerstein)	Stage life drama	Oct. 17	7,000
Some Pun'kins (Chas. Ray)	Rural comedy-drama	Dec. 26	6,500
		1926	
Perfect Clown (Larry Semon)	Feature comedy	Jan. 2	5,700
Prince of Broadway (G. Walsh)	Prize ring drama	Jan. 9	5,800
Count of Luxembourg (G. Walsh)	Romantic drama	Feb. 27	6,400
Transcontinental Limited (all star)	Railroad melodrama	Mar. 6	6,400
Devil's Island (Frederick)	Mother-love drama	Aug. 28	6,900
The Bells (L. Barrymore)	Drama	Nov. 13	6,300

COLUMBIA PICTURES CORP.

Lone Wolf Returns (Lytell-Dove)	Crook melodrama	July 31	5,750
Belle of Broadway (Compson-Rawlinson)	Romantic Drama		5,675
Sweet Rosie O'Grady (S. Mason)	Comedy drama	Oct. 2	6,108
Screen Snapshots	Three issues	Aug. 28	1,000
False Alarm (Lewis-Carr-Revier)	Melodrama		5,235
When the Wife's Away (Arthur)	Farce comedy		
Obey the Law (Lytell)	Crook drama		
Truthful Sex (Busch-H. Gordon)	Comedy drama		5,831
Better Way (Ince-Revier-Strong)	Melodrama		5,548
Remember (D. Phillips-E. Metcalfe)	War drama		5,495
Stolen Pleasures (Revier)	Comedy drama		5,054
Wandering Girls (Revier-Agnew)	Comedy drama		5,426
Pleasure Before Business (Davidson)	Hebrew farce	May 14	5,569

Dollars That Help 7,335 Exhibitors

LAST year 6,492—this year 7,335 exhibitors—read and used this dependable and handy picture reference guide. In order to guard the accuracy of this service to exhibitors we still continue to pay a dollar for the trouble any of these good friends will take in writing to tell us about any major error that may, through failure of producer to notify us of footage changes, or other cause, creep in.

We appreciate the interest our exhibitor friends take in telling us about the errors and we do not offer the dollar as a prize but as a slight compensation for the trouble taken in writing us. It's worth it to have that sort of friends. They help us to retain dependability leadership.

Waldorf

	Kind of Picture	Review	Feet
Price of Success (Lake-Glass)	Drama		5,567
Sealed Lips (Revier)	Drama		5,613
When Husbands Flirt (Revier)	Comedy drama		5,503
Fate of a Flirt (Revier)	Comedy drama		5,793

Perfection

Fighting Youth (W. Fairbanks)	Melodrama		4,781
Speed Mad (W. Fairbanks)	Racing melodrama		4,441
New Champion (W. Fairbanks)	Boxing melodrama		4,498
Great Sensation (W. Fairbanks)	Melodrama		4,470
Handsome Brute (W. Fairbanks)	Police drama		4,779

CRANFIELD & CLARKE, INC.

Molly May Series (Violet Mersereau)			2,000
International Twelve			
Novelty Twelve			1,000
Famous Paintings	De Luxe dramas		2,000
Real Charleston	Lesson novelty	April 24	2,000
The Angelus	Drama de luxe	May 15	2,000
Wooden Shoes	"International"	May 8	....

EDUCATIONAL FILM CORP.

		1926	
Figures of Fancy	Hodge-Podge	Nov. 13	1 rl.
Bad Breaks	Cameo comedy	Nov. 20	1 rl
Felix Hunts the Hunter	Sullivan cartoon	Nov. 20	1 rl
Thens and Nows	"Curiosities"	Nov. 20	1 rl
Raging Tide	Life cartoon	Nov. 27	1 rl
Midnight Follies	Mermaid comedy	Nov. 27	2 rls
Mighty Smithy	Life cartoon	Nov. 27	1 rl
Open Spaces (Big Boy)	Juvenile comedy	Nov. 27	2 rls
Felix Busts a Bubble	Sullivan cartoon	Nov. 29	1 rl.
Flaming Romance (Al St. John)	Burlesque melodrama	Nov. 29	2 rls.
Movieland	Lupino Lane comedy	Nov. 29	2 rls.
The Mona Lisa	Romantic Production	Nov. 29	2 rls.
Teacher, Teacher! (Hamilton)	Comedy	Nov. 29	2 rls.
Bruce Scenic	Hula-Hula, etc.	Dec. 4	1 rl.
Hoot Mon (Bobby Vernon)	Comedy	Dec. 4	2 rls.
Cool Off (Duffy-Cornwall)	Comedy	Dec. 4	2 rls.
A Briny Boob (Billy Dooley)	Comedy	Dec. 4	2 rls.
Land O' Fancy (Felix-cat)	Sullivan cartoon	Dec. 11	1 rl
Close Shaves (Arthur)	Tuxedo comedy	Dec. 11	2 rls
Reverse English (Felix-cat)	Sullivan cartoon	Dec. 11	1 rl
A Key-hole Cruise	Hodge-Podge	Dec. 18	1 rl
Have Courage (Dooley)	Comedy	Dec. 18	2 rls
Barnum Was Right	Life Cartoon	Dec. 18	1 rl
Much Mystery (Davis)	Mermaid comedy	Dec. 25	2 rls
One Sunday Morning (Hamilton)	Comedy	Dec. 25	2 rls
Parisian Importations in Color	Koda-Chrome process	Dec. 25	1 rl
		1927	
Felix Trumps the Ace	Sullivan cartoon	Jan. 1	1 rl
Balloon Tired	Life cartoon	Jan. 1	1 rl
Three Bruce Scenics	Instructive	Jan. 1	1 rl
Wild and Woozy (Jimmy Adams)	Christie comedy	Jan. 8	2 rls
Felix Collars the Button	Sullivan cartoon	Jan. 8	1 rl
Sweet Baby (Lupino Lane)	Comedy	Jan. 8	2 rls
Mister Chump (Phil Dunham)	Cameo comedy	Jan. 8	1 rl
Why Women Pay	Life cartoon	Jan. 15	1 rl
A Movie Medley	Hodge-Podge	Jan. 15	1 rl
Sure Fire	Bobby Vernon comedy	Jan. 15	2 rls
Nic-Nax	Curiosities	Jan. 22	1 rl.
High Sea Blues (St. John)	Mermaid comedy	Jan. 22	2 rls.
Hot Cookies (George Davis)	Cameo comedy	Jan. 22	1 rl.
Paris Originations in Color	Kodachrome fashion	Jan. 22	1 rl.
Funny Face (Big Boy)	Juvenile comedy	Jan. 22	2 rls.
Howdy Duke	Lupino Lane com.	Jan. 22	2 rls.
Zoo Logic	Sullivan Cartoon	Jan. 29	2 rls
Summer Day	Bruce Scenic	Jan. 29	1 rl
Break Away (Neal Burns)	Christie comedy	Jan. 29	2 rls
Dear Season (Bud Duncan)	Cameo comedy	Jan. 29	1 rl.
Busy Lizzie (Geo. Davis)	Mermaid comedy	Feb. 5	2 rls
Highlights	Curiosities	Feb. 5	1 rl
Peaceful Oscar (Lloyd Hamilton)	Comedy	Feb. 5	2 rls
High Spirits	Cameo comedy	Feb. 12	1 rl.
Mike Wins a Medal	Life cartoon	Feb. 12	1 rl.
Duck Out (Bobby Vernon)	Comedy	Feb. 12	2 rls.
Listen, Lem (Al St. John)	Mermaid comedy	Feb. 19	2 rls.
Peaceful City	Life cartoon	Feb. 19	1 rl.
Wedding Yells (Johnny Arthur)	Comedy	Feb. 19	2 rls.
Soft Soap	Life Cartoon	Feb. 26	1 rl
Sailor Beware (Billy Dooley)	Comedy	Feb. 26	1 rl
Fiddlesticks	Curiosities	Feb. 26	1 rl
Quiet Please (Phil Dunham)	Cameo comedy	Feb. 26	1 rl
A Cluster of Kings	Hodge-Podge	Feb. 26	1 rl
Drama de Luxe (Lupino Lane)	Comedy	Mar. 5	2 rls
Heavy Date	Life cartoon	Mar. 5	1 rl
Hitting the Trail	Life cartoon	Mar. 4	1 rl
Gandpa's Boy (Big Boy)	Juvenile comedy	Mar. 12	2 rls
Icy Eyes (Felix-cat)	Sullivan cartoon	Mar. 12	1 rl
Pedigreed (Felix-cat)	Sullivan cartoon	Mar. 12	1 rl
Ask Dad (Sargent)	Cameo comedy	Mar. 12	1 rl
Bruce Scenics	Two subjects	Mar. 12	1 rl
Wise Old Owl	Hodge-Podge	Mar. 19	1 rl
Local Talent	Life cartoon	Mar. 19	1 rl
Chicken Feathers (Cornwall)	Christie comedy	Mar. 19	2 rls
Stars and Stripes	Felix the Cat	Mar. 19	1 rl
A Perfect Day	Cameo comedy	Mar. 19	1 rl
Hot Lightning (Beauchamp)	Mermaid comedy	Apr. 2	2 rls
Felix Sees them in Season	Felix the Cat	Apr. 2	1 rl

Star, Story Type, Review and Footage Here

	Kind of Picture	Review	Feet
Somebody's Fault	Hamilton comedy	Apr. 2	2 rls
Bruce Scenics	Two subjects	Apr. 2	1 rl
Roped In (St. John)	Comedy	Apr. 9	2 rls
Here Comes Precious (Adams)	Comedy	Apr. 9	2 rls
Cash and Carry (Burns)	Christie comedy	Apr. 9	2 rls
Odd Jobs	Curiosities	Apr. 9	1 rl
Dumb Belles (Dooley)	Sailor comedy	Apr. 16	2 rls
Buried Treasure	Bruce Scenic	Apr. 16	1 rl
Brain Storms	Mermaid comedy	Apr. 16	2 rls
First Prize (Dunham)	Cameo comedy	Apr. 16	1 rl
Ruling the Rooster	Life cartoon	Apr. 16	1 rl
Germ Mania	Felix the Cat	Apr. 16	1 rl
Prince of Whales	Life cartoon	Apr. 16	1 rl
Climbing Into Cloudland	Howe Hodge-Podge	Apr. 16	1 rl
Barn Yarns	Felix the Cat	Apr. 16	1 rl
Jail Birdies (Bobby Vernon)	Comedy	Apr. 16	2 rls
Breezing Along	Lloyd Hamilton com.	May 14	2 rls.
Hold That Bear (Phil Dunham)	Cameo comedy	May 14	1 rl.
A Bird of Flight	Hodge-Podge	May 14	1 rl.
Racing Fever	Life cartoon	May 14	1 rl.
Jungle Heat (Al St. John)	Gag-slapstick	May 21	2 rls
Eye Jinks	Felix the Cat cartoon	May 21	1 rl
Atta Baby (Big Boy)	Comedy	May 21	2 rls
Growing Money	Curiosities	May 28	1 rl
Auntie's Ante (W. Lupino)	Cameo comedy	May 28	1 rl
North of Nowhere	Life cartoon	May 28	1 rl
Queer Ducks (J. Duffy)	Farce-comedy	May 28	2 rls
A Jim Dandy (Phil Dunham)	Cameo comedy	May 28	1 rl

EXCELLENT PICTURES CORP.

A Man of Quality (G. Walsh)	Punch melodrama	Nov. 6	5,640
His Rise to Fame (Geo. Walsh)	Pugilist melodrama	Feb. 19	5,790

FILM BOOKING OFFICES OF AMERICA

Features		1926	
Hands Across the Border (Thomson)	Action western	June 12	5,367
Valley of Bravery (Custer)	War-western	June 19	5,021
Glenister of the Mounted (Flynn)	**Mtd. Police melo.**	**June 26**	5,480
Jade Cup (Brent)	**Crook melodrama**	July 3	3,656
Dead Line (Bob Custer)	Western	July 10	5,000
Masquerade Bandit (Tom Tyler)	Western	July 10	4,010
Bigger Than Barnum's (star cast)	Melodrama	July 17	5,391
Two-Gun Man (Fred Thomson)	Western	July 24	5,139
Her Honor, the Governor (Frederick)	Melodrama	July 31	6,712
Better Man (R. Talmadge)	Stunt comedy	Aug. 7	4,703
Cowboy Cop (Tom Tyler)	Action western	Aug. 7	4,385
Flame of the Argentine (Brent)	Melodrama	Ang. 14	5,004
College Boob (Lefty Flynn)	Comedy drama	Aug. 21	5,340
One Minute To Play	Red Grange special	Aug. 28	7,430
Laddie (John Bowers)	Romantic drama	Sept. 4	6,931
Kosher Kitty Kelly (Viola Dana)	Hebrew-Irish comedy	Oct. 2	6,105
Breed of the Sea (Ralph Ince)	**Sea-Island drama**	**Oct. 30**	**5,408**
Red Hot Hoofs (Tom Tyler)	**Pugilistic western**	**Nov. 13**	**4,681**
A Regular Scout (Fred Thomson)	Action western	Nov. 29	6,119
Lone Hand Saunders (Thomson)	Action western	Dec. 4	5,453
The Gorilla Hunt	Burbridge special	Dec. 11	4,362
Rose of the Tenements (Shirley Mason)	Human int. drama	Dec. 18	6,678
Timid Terror (George O'Hara)	Comedy drama	Dec. 25	4,872
		1927	
Her Father Said No (Guard-Brian)	Witwer comedy	Jan. 1	6,808
Home Struck (Viola Dana)	Drama of stage	Jan. 5	5,615
Cactus Trails (Bob Custer)	Western	Jan. 15	4,889
Lightning Lariats (Tyler)	Western	Jan. 22	4,536
Uneasy Payments (Vaughn)	Farce comedy	Feb. 12	4,770
Magic Garden	G. S. Porter novel	Feb. 26	6,807
Don Mike (Thompson)	Romantic drama	Mar. 5	5,723
Sonora Kid (Tyler)	Action western	Mar. 5	4,565
Mother (Belle Bennett)	Mother-love drama	Mar. 19	6,885
Tarzan and the Golden Lion	Jungle fantasy	Apr. 2	5,807
Moulders of Men (Frankie Darro)	Melodrama	Apr. 9	6,412
Outlaw Dog (Ranger)	Railroad melo.	Apr. 23	4,721
Naughty Nannette (Viola Dana)	Comedy drama	May 9	4,949
Silver Comes Thru (Thomson)	Thrill western	May 28	5,476
Great Mail Robbery	Marine-mail melo.	July 2	6,504
Short Subjects			
Sock Me to Sleep (Vaughn)	**Fighting Hearts series**	**Apr. 10**	2,000
Smouldering Tires	**Fighting Hearts**	June 5	2,000
Lightning Slider	**Fighting Hearts**	June 26	2,000
Three of a Kind	**Standard comedy**	June 26	2,000
Big Charade	**Fighting Hearts**	Jnne 26	2,000
Black and Blue **Eyes**	Comedy		
Up and Wooing	**Fighting Hearts**	Jnly 17	2,000
When Sally's Irish Rose	**Fighting Hearts**	July 24	2,000
Magician	Bray **Dinky-Doodle**	July 31	1,000
Mule's Disposition	Bray Unnatural Hist.	Jnly 31	1,000
Wedding Daze **(Alexander)**	Comedy	Ang. 7	2,000
Vamping Babies (L. Sargent)	Comedy	Aug. 7	2,090
All's Swell That Ends Swell	Fighting Hearts	July 24	2,000
Back Fire (Fat trio)	Comedy	Aug. 21	2,000
Lady of Lyons, N. Y.	**Bill Grimm's Progress**	**Aug. 28**	2,000
		1927	
Many A Slip (Bowers)	**Comedy and cartoon**	Jan. 22	2 rls.
Wisecrackers (Cooke-Guard)	**Witwer series**	Jan. 29	2 rls
He Couldn't Help It	**Charley Bowers com.**	**Mar. 5**	**2 rls**

FIRST NATIONAL

	Kind of Picture	Review	Feet
		1926	
Far Cry (Blanche Sweet)	Society drama	Mar. 6	6.086
Irene (Colleen Moore)	Romantic comedy	Mar. 13	8.400
Girl from Montmartre (LaMarr-Stone)	Drama	Mar. 20	6.200
Dancer of Paris (Tearle-Mackaill)	Romantic Drama	Mar. 27	6.220
Kiki (Norma Talmadge)	**Comedy Drama**	April 17	8.270
Old Loves and New (Stone-Bedford)	**Drama**	May 1	7,4[illegible]
Mlle. Modiste (C. Griffith)	Victor Herbert opera	May 8	6.230
Greater Glory (Tearle-Nilsson)	Epic drama	May 15	9.710
Wilderness Woman (Pringle)	Comedy	May 22	7,533
Ranson's Folly (Barthelmess)	Romantic drama	May 29	7,322
Brown Derby (Johnny Hines)	Comedy	June 5	6,500
Tramp, Tramp, Tramp (Langdon)	Farce-comedy	June 12	5,830
Wise Guy (Kirkwood-Astor-Compson)	Human Interest dr.	June 26	7,775
Ella Cinders (Colleen Moore)	Comedy	June 26	6,540
Puppets (Sills)	Drama	July 3	7,468
Senor Daredevil (Ken Maynard)	Western	July 10	6,402
Men of Steel (Sills)	Melodrama	July 24	9,143
Duchess of Buffalo (C. Talmadge)	Comedy drama	Aug. 21	6,940
Great Deception (Lyons-Pringle)	War melodrama	Aug. 28	5,885
Into Her Kingdom (C. Griffith)	Romantic drama	Sept. 4	6,447
Amateur Gentleman (Barthelmess)	**Romantic drama**	Sept. 11	7,790
Subway Sadie (Dorothy Mackaill)	Comedy drama	Sept. 25	6,727
Paradise (Milton Sills)	**South Seas melo.**	**Sept. 25**	**7,090**
It Must Be Love (Colleen Moore)	Typical comedy	Oct. 16	6,848
Forever After (Astor-Hnghes)	Romantic drama	**Oct. 23**	6,338
Prince of Tempters (Moran-Lyon)	Romantic drama	Oct. 30	7,780
Unknown Cavalier (Ken Maynard)	Action western	Nov. 6	6,305
Midnight Lovers (Nilsson-Stone)	**Light comedy**	**Nov. 13**	6,100
Syncopating Sue (C. Griffith)	**Drama**	**Nov. 20**	6,770
Stepping Along (Johnny Hines)	Comedy	Nov. 27	7 rls
Ladies at Play (Hughes-Kenyon)	**Farce**	Nov. 29	6,119
Silent Lover (Milton Sills)	Desert drama	Dec. 4	6,500
Blonde Saint (Stone-Kenyon)	Comedy-drama	Dec. 11	6,800
White Black Sheep (Barthelmess)	Melodrama	Dec. 18	6,798
Overland Stage (Ken Maynard)	Pioneer western	Dec. 25	6,392
Just Another Blonde (Mackaill)	Romantic com-dr.	Dec. 25	5,603
		1927	
Twinkletoes (Colleen Moore)	Drama	Jan. 1	7,833
Lady in Ermine (Corinne Griffith)	Drama	Jan. 8	6,400
Masked Woman (Nilsson-Blinn)	Sophisticated drama	Jan. 22	5,442
Perfect Sap (Lyon-Starke)	Am. Detective com.	Jan. 22	5,620
Lunatic at Large (Leon Errol)	Farce	Feb. 5	5,321
McFadden's Flats (Murray-Conklin)	Irish-Scotch com.	Feb. 12	7,845
Easy Pickings (A. Q. Nilsson)	Mystery melodrama	Feb. 26	5,400
An Affair of the Follies (All-Star)	Human interest drama	Mar. 5	6,422
High Hat (Ben Lyon)	Comedy-drama	Mar. 19	6,161
All Aboard (Johnny Hines)	Fast comedy	Apr. 2	6,300
Long Pants (Langdon)	Gag comedy	Apr. 9	5,550
Orchids and Ermine (C. Moore)	Romantic comedy-drama	Apr. 9	6,734
Three Hours (C. Griffith)	Mystery and drama	Apr. 16	5,760
See You in Jail (Mulhall-Day)	Farce comedy	Apr. 23	5,800
Camille (Norma Talmadge)	Dumas picturization	May 2	8,700
Venus of Venice (C. Talmadge)	Comedy	May 7	6,300
Sea Tiger (Milton Sills)	Sea melodrama	May 14	5,606
Notorious Lady (Lewis Stone)	African drama	May 14	6,040
Convoy (Sherman-Mackaill)	Navy-war drama	May 21	7,724
Broadway Nights (Lois Wilson)	Jazz comedy-dr.	May 21	6,765
Tender Hour (Dove-Lyon)	Drama	May 28	6,631
Lost at the Front (Sidney-Murray)	War burlesque-com.	June 25	5,559
Sunset Derby (Astor-Collier, Jr.)	Race track melo.	July 2	5,000

FOX FILM CORP.

Features		1926	
Fighting Buckaroo (Buck Jones)	Comedy melodrama	May 1	5,095
Rustling for Cupid (O'Brien)	Romantic western	May 8	4.835
Shamrock Handicap (J. F. McDonald)	Romantic racing drama	May 22	5,685
Early to Wed (M. Moore-K. Perry)	Domestic drama	May 29	5,912
A Man Four-Square (Buck Jones)	Western	June 5	4,744
Black Paradise (Bellamy)	Thrill melodrama	June 12	4,962
A Trip to Chinatown (Foxe)	Farce-comedy	June 26	5,594
Gentle Cyclone (Bnck Jones)	Action-comedy	July 3	4,828
More Pay—Less Work (Mary Brian)	Comedy-drama	July 10	6,022
Fig Leaves (O'Brien-Borden)	Comedy drama	July 17	6,491
Family Upstairs (Valli-MacDonald)	Comedy drama	July 31	5,97.
Midnight Kiss	Comedy drama	Aug. 7	5,02,
No Man's Gold (Tom Mix)	Western	Aug. 14	5,745
Three Bad Men (Star cast)	**Spectacular thrill melo.**	Aug. 28	8,000
Marriage License? (Alma Rubens)	Mother-love drama	Sept. 4	7,168
Flying Horseman (Buck Jones)	**Action western**	Sept. 11	4,971
Blue Eagle (George O'Brien)	Drama	Sep. 25	6,200
Womanpower (Graves-Perry)	Comedy drama	Oct. 2	6,240
The Lily (Belle Bennett)	**Emotional drama**	Oct. 9	6,268
Great K. & A. Train Robbery (Mix)	Fast melodrama	Oct. 16	4,800
Country Beyond (Olive Borden)	**Curwood drama**	**Oct. 23**	**5,363**
Whispering Wires (Anita Stewart)	**Mystery melodrama**	Oct. 30	5,906
International Eucharistic Congress	Religious	**Nov. 20**	
Return of Peter Grimm (star cast)	**Drama from play**	**Nov. 20**	6,950
The City (Robert Frazer)	Clyde Fitch drama	Nov. 27	5.500
What Price Glory? (all star)	War comedy-drama	Nov. 29	11,400
Wings of the Storm (Thunder-dog)	Melodrama	Dec. 4	5,374
Canyon of Light (Tom Mix)	Typical Mix	Dec. 11	5.389
Going Crooked (Bessie Love)	Crook melodrama	Dec. 18	5,425
Bertha, Sewing Machine Girl	Stage melodrama	Dec. 25	5,242
		1927	
Summer Bachelors (Bellamy)	Comedy drama	Jan. 1	6,782
Desert Valley (Buck Jones)	**Western comedy-dr.**	Jan. 8	4,731
One Increasing **Purpose (Lowe)**	Drama	Jan. 15	7,677
Music Master (Alec. B. Francis)	Belasco play	Jan. 22	7,734
Stage Madness (Virginia Valli)	Stage-home drama	Jan. 29	5,620
The Auctioneer (Geo. Sidney)	Stage success	Feb. 5	5,500
Last Trail (Tom Mix)	Zane Grey Western	Feb. 5	5,190
Upstream (Earle Foxe)	Theatrical drama	Feb. 12	5,510
War Horse (Buck Jones)	War (horse) **story**	Feb. 19	4.953
Marriage (Virginia Valli)	Drama	Feb. 26	5,440
Monkey Talks (Lerner)	Drama	Mar. 5	5,500
Ankles Preferred (Bellamy)	Light com-dr.	Mar. 12	5,498
Love Makes 'Em Wild (Johnnie Harron)	Breezy comedy	Mar. 19	5,508
Broncho Twister (Tom Mix)	Whirlwind western	Apr. 2	5,425
Whispering Sage (Buck Jones)	Action western	Apr. 9	4,783
Madame Wants No Children (M. Corda)	Comedy drama	Apr. 16	5,415
Outlaws of Red River (Tom Mix)	Action western	Apr. 23	5,327
Heart of Salome (Alma Rubens)	Romance, mystery	May 9	5,617
Hills of Peril (Buck Jones)	Punch western	May 14	4.983
Is Zat So? (O'Brien-Lowe)	Comedy drama	May 21	6.940
7th Heaven (Janet Gaynor)	Love-war drama	May 28	....
Cradle Snatchers (Louise Fazenda)	Farce comedy	June 4	6,381
Rich But Honest (Marjorie Beebe)	Light comedy-dr.	June 4	5,480
Slaves of Beauty Herbert-Tell)	Light comedy-dr.	June 11	5,412
Good as Gold (Buck Jones)	Stunt-thrill western	June 11	4,545
The Circus Ace (Tom Mix)	Circus and western	June 18	4,810
The Secret Studio (Borden)	Comedy drama	June 25	5,870

Short Subjects Separated From Features

	Kind of Picture	Review	Feet
		1926	
Short Subjects			
Family Picnic	Comedy	July 10..	2,000
Lickpenny Lover	O. Henry series	July 24..	2,000
Dancing Aronnd the World	Varieties	July 31..	743
Hello Lafayette (Shields)	Imperial comedy	Aug. 7..	2,000
Putting on Dog	Varieties	Aug. 7..	749
Lumber Jacks	Varieties	Aug. 14..	750
Steeplechaser (Conley)	Farce comedy	Sept. 11..	2,000
Non-Stop Bride (Gene Cameron)	Comedy	Sep. 25..	2,000
King Bozo	Van Bibber comedy	Oct. 2..	2,000
Rocky Mountain Gold	Varieties	Oct. 9..	800
Cliff Dwellers of America	Varieties	Oct. 9..	845
Dizzy Dancers (Gene Cameron)	Imperial comedy	Oct. 16..	2,000
Lyin' Tamer (Ernie Shields)	Imperial comedy	Oct. 23..	2 rls
Marry Month of May	O. Henry comedy	Oct. 30..	2 rls
King of the Kitchen (Conley)	Comedy	Nov. 6..	2 rls
Honeymoon Hospital	Imperial comedy	Nov. 13..	2 rls.
Napoleon, Jr.	Animal comedy	Nov. 13..	2 rls.
Maryland, My Maryland	Variety	Nov. 20..	750
Not to Be Trusted (Allan Forrest)	Helen and Warren	Nov. 20..	2 rls
Great Lakes	Variety	Nov. 27..	900
Babes in the Jungle	O. Henry series	Nov. 29..	2 rls.
Light Wines and Bearded Ladies	Imperial comedy	Nov. 29..	2 rls.
Madam Dynamite	Imperial comedy	Dec. 11..	2 rls
Battling Kangaroo	Animal comedy	Dec. 18..	2 rls
Motor Boat Demon	Van Bibber series	Dec. 25..	2 rls
		1927	
Bathing Suitor (G. Harris)	Imperial comedy	Jan. 1..	2 rls
My Lady's Stockings	Variety	Jan. 8..	1 rl
Tennis Wizard (Earle Foxe)	Van Bibber series	Jan. 15..	2 rls
Overnight from Paris	Variety	Jan. 15..	1 rl
Big Business	Imperial comedy	Jan. 22..	2 rls.
Constantinople	Scenic	Jan. 22..	1 rl.
Society Architect	Van Bibber	Jan. 22..	2 rls.
An Old Flame	Helen & Warren	Feb. 5..	2 rls
Sky Sentinel	Variety	Feb. 5..	784
Roses and Ruses	O. Henry story	Feb. 12..	2 rls
Slippery Silks	Imperial comedy	Feb. 12..	2 rls.
Birthday Greetings	Comedy	Feb. 19..	2 rls.
Everybody's Servant	Varieties	Feb. 26..	900
Portugal Today	Variety	Mar. 5..	786
Car Shy	Van Bibber	Mar. 5..	2 rls
Rock-Ribbed Maine	Variety	Mar. 12..	855
Back to Mother	Helen and Warren	Mar. 19..	2 rls
The Last Word	Helen and Warren	Apr. 2..	2 rls
Below the Equator	Variety	Apr. 9..	1 rl
Girls	O. Henry story	Apr. 16..	2 rls
Nature's Wonderland	Variety	Apr. 16..	1 rl
A Dog's Pal (Jerry Madden)	Animal comedy	Apr. 23..	2 rls
Old Heidelberg	Variety	May 2..	1 rl
Not the Type	Van Bibber	May 2..	2 rls
Just a Husband	Helen & Warren	May 9..	2 rls
Kangaroo Detective	Comedy	May 21..	2 rls
Reflections	Varieties	May 28..	1 rl
Wine, Women and Sauer Kraut	Imperial comedy	June 4..	2 rls
Monarchs of the Soil	Varieties	June 4..	1 rl
Vendors of the World	Variety	June 11..	1 rl
Midsummer Night's Steam	Imperial comedy	June 11..	2 rls
Road to the Yukon	Variety	June 18..	1 rl
Rumors for Rent	Helen and Warren	June 18..	2 rls

GOTHAM PRODUCTIONS

Sign of the Claw (Peter, the Great)	Dog picture		6,000
Golden Web (Rich-Gordon)	Melodrama	Sept. 11..	6,000
Block Signal (Ralph Lewis)	Railroad melodrama	Oct. 9..	5,900
Winning Wallop (W. Fairbanks)	Action comedy-dr.	Oct. 30..	5,000
Money to Burn (Devore-MacGregor)	Romantic action dr.	Nov. 29..	5,900
Heroes of the Night (Landis-Nixon)	Fire-police-thriller	Feb. 5..	6,500
		1927	
Quarantined Rivals			
Mountains of Manhattan			
Final Extra (De La Motte)	Melodrama	Feb. 19..	6,000

METRO-GOLDWYN-MAYER

	Kind of Picture	Review	Feet
Great Divide (all star)	Drama	Feb. 21..	7,811
Rag Man (Coogan)	Comedy-dr.	Mar. 14..	5,908
Beauty Prize (Dana)	Comedy-dr.	Oct. 11..	5,750
Tower of Lies (Chaney-Shearer)	Drama of pathos	Oct. 10..	6,849
Exchange of Wives (Boardman)	Married life com.	Oct. 17..	6,300
Midshipman (Ramon Novarro)	Naval com.-drama	Oct. 31..	7,498
Go West (Buster Keaton)	Burlesque western	Nov. 7..	6,256
Lights of Old Broadway (Davies)	Old N. Y. drama	Nov. 14..	6,437
Old Clothes (Coogan)	Typical feature	Nov. 21..	5,915
Bright Lights (Chas. Ray)	Type com-drama	Nov. 28..	6,260
Only Thing (Boardman-Nagel)	Glyn love drama	Dec. 5..	5,824
Masked Bride (Mae Murray)	Paris underworld	Dec. 12..	5,690
Sally, Irene and Mary (Star cast)	Musical comedy hit	Dec. 19..	5,564
Time, the Comedian (Busch-Cody)	Unique drama	Dec. 26..	4,757
		1926	
His Secretary (Shearer)	Light comedy	Jan. 2..	6,433
Ben-Hur (Ramon Novarro)	Lew Wallace story	Jan 16..	12,000
Dance Madness (Nagel-Windsor)	Comedy drama	Feb. 6..	6,395
The Blackbird (Lon Chaney)	Crook Drama	Feb. 13 .	6,688
Mare Nostrum (Rex Ingram prod.)	Ibanez Novel	Feb 27	
La Boheme (Gilbert-Gish)	Famous opera	Mar. 13..	8,530
The Barrier (Norman Kerry)	Alaskan melodrama	Apr. 3..	6,480
Devil's Circus (Norma Shearer)	Drama	Apr. 10..	6,750
Beverly of Granstark (Marion Davies)	Romantic Comedy	May 1..	5,710
Brown of Harvard (Pickford-Brian)	College comedy-dr	May 15	7,941
Money Talks (Moore-Windsor)	Farce comedy	May 22..	5,139
Paris (Chas. Ray)	Parisian drama	June 12	5,580
Lovey Mary (Bessie Love)	Drama	July [illegible]	[illegible]
Road to Mandalay (Chaney)	Melodrama	July 10..	6,551
Waltz Dream	Romantic comedy	Aug. 7..	7,322
Scarlet Letter (Lillian Gish)	Drama from novel	Aug. 21..	9,000
Battling Butler (Keaton)	Farce comedy	Sept. 4..	6,970
Waning Sex (Norma Shearer)	Light comedy romance	Oct. 2..	6,025
The Temptress (Garbo-Moreno-D'Arcy)	Ibanez' novel	Oct. 23..	8,221
Magician (Wegener-Terry)	Rex Ingram prod.	Nov. 6..	6,960
Bardleys the Magnificent (Gilbert)	Dashing romance	Nov. 13..	8,536
Exit Smiling (Lillie-J. Pickford)	Comedy	Nov. 20..	6,461
Upstage (Norma Shearer)	Vaudeville com.-dr.	Nov. 27..	6,048
Flaming Forest (Moreno-Adoree)	Northwest Curwood dr.	Nov. 29..	6,567
Tin Hats (Nagel-Windsor)	War comedy	Dec. 4..	6,598
Faust (Emil Jannings)	Opera transcription	Dec. 11..	8,110
Fire Brigade (McAvoy-Ray)	Spectacular fire drama	Dec. 25..	8,616
		1927	
Tell It To The Marines (Chaney)	Melodrama	Jan. 1..	8,800
Valencia (Mae Murray)	Romantic drama	Jan. 8..	5,680
Flesh and the Devil (Gilbert-Garbo)	Suderman drama	Jan. 15..	8,759
A Little Journey (Star Cast)	Comedy drama	Jan. 15..	6,088
Red Mill (Marion Davies)	Adapted musical com.	Feb. 19..	6,337
Taxi Dancer (Crawford-O. Moore)	Broadway drama	Mar. 12..	6,203
The Show (Gilbert-Adoree)	Melodrama	Mar. 19..	6,309
Slide, Kelly, Slide (Haines-O'Neil)	Baseball comedy-dr.	Apr. 2..	7,865
Demi-Bride (Norma Shearer)	Comedy-drama	Apr. 2..	6,886
Frisco Sally Levy (Sally O'Neil)	Hebrew-Irish com.	Apr. 23..	6,909
Lovers (Novarro-Terry)	"Gossip" drama	May 2..	5,291
Rookies (Dane-Arthur)	Military comedy	May 9..	6,640
Understanding Heart (Joan Crawford)	Kyne story	May 14..	6,657
Annie Laurie (Lillian Gish)	Scottish drama	May 21..	8,750
Mr Wu (Lon Chaney)	Chinese drama	June 4..	7,603
Tillie the Toiler (Marion Davies)	Light comedy	June 11..	6,160
The Unknown (Chaney)	Armless wonder char-dr.	June 18..	5,517
Captain Salvation (Hanson-Starke)	Gospel ship drama	July 2..	7,395

PARAMOUNT

		1926	
Grand Duchess and the Waiter (Menjou)	Romantic comedy	Feb. 27..	6,314
Moana	South Sea study	Feb. 27..	6,133
Sea Horses (Holt-Vidor)	Drama of tropics	Mar. 6..	6,565
Dancing Mothers (Joyce-Tearle-Bow)	Comedy-drama	Mar. 13..	7,169
Let's Get Married (Dix-Wilson)	Farce-comedy	Mar. 20..	6,800
Nell Gwyn (Dorothy Gish)	Farce comedy	Feb. 6..	6,800
Miss Brewster's Millions (Daniels)	Comedy-drama	Mar. 27..	6,467
New Klondike (Thos. Meighan)	Comedy drama	Apr. 3..	7,445
Untamed Lady (Gloria Swanson)	Society drama	Apr. 3..	6,132
Crown of Lies (Pola Negri)	Romantic drama	Apr. 10..	5,020
Desert Gold (Hamilton-Mason)	Zane Grey western	Apr. 10..	6,850
For Heaven's Sake (Harold Lloyd)	Typical comedy	April 17..	5,356
Blind Goddess (Holt-Torrence)	Mystery Drama	April 17..	7,363
That's My Baby (Douglas MacLean)	Farce comedy	Apr. 24..	6,805
A Social Celebrity (Menjou)	Comedy drama	May 1..	6,025
The Runaway (Clara Bow)	Melodrama	May 8..	6,218
Fascinating Youth (Juniors)	Drama	May 22..	6,882
Aloma of the South Seas (Gilda Gray)	Drama	May 29..	8,514
Wet Paint (Raymond Griffith)	Farce-comedy	June 5..	5,109
Rainmaker (Collier, Jr.)	Drama	June 12..	6,055
Say It Again (Dix)	Travesty-farce	June 19..	7,445
Volcano (Daniels)	Thrill melodrama	June 12..	5,467
Good and Naughty (Pola Negri)	Society comedy	June 26..	5,503
Palm Beach Girl (Bebe Daniels)	Farce-comedy	July 3..	6,918
Variety (Emil Jannings)	Drama, short version	July 10..	7,804
Born to the West (Jack Holt)	Western	July 10..	6,043
It's the Old Army Game (W. C. Fields)	Farce comedy	July 17..	6,889
Mantrap (Torrence-Bow)	Drama	July 24..	6,077
You Never Know Women (Vidor)	Drama	Aug. 7..	6,064
Padlocked (Lois Moran)	Melodrama	Aug. 28..	6,790
Beau Geste (Ronald Colman)	Drama	Sept. 4..	10,600
The Show-Off (Ford Sterling)	Character comedy	Sept. 11..	6,196
Diplomacy (Sweet-Hamilton)	Modernized Sardou play	Sep. 25..	6,950
Campus Flirt (Bebe Daniels)	College comedy	Oct. 2..	6,702
Tin Gods (Thomas Meighan)	Drama	Oct. 2..	8,568
Yon'd Be Surprised (R. Griffith)	Satirical comedy	Oct. 9..	5,904
Kid Boots (Eddie Cantor)	Comedy	Oct. 23..	5,650
Sorrows of Satan (D. W. Griffith prod)	Drama	Oct. 23...	11 rls.
Don't Give Up the Ship	One Reel special	Oct. 23..	....
Ace of Cads (Menjou)	Drama	Oct. 30..	7,786
Quarterback (Richard Dix)	Football comedy-dr.	Nov. 6..	7,114
London (Dorothy Gish)	Drama	Nov. 13..	6 rls.
We're in the Navy Now (Beery-Hatton)	Sequel, "Behind Front"	Nov. 20..	5,519
So's Your Old Man (W. C. Fields)	Comedy	Nov. 20..	6,347
Eagle of the Sea (Vidor-Cortez)	Sea drama	Nov. 27..	7,250
Everybody's Acting (star cast)	Stage comedy-dr.	Nov. 27..	6,139
God Gave Me Twenty Cents (all star)	Romance-drama	Nov. 29..	6,532
The Great Gatsby (Warner Baxter)	Drama	Dec. 4..	7,296
Old Ironsides (special cast)	Super-special	Dec. 11..	10,689
Canadian (Meighan)	Northwest drama	Dec. 11..	7,773
Stranded in Paris (Daniels)	Farce comedy	Dec. 18..	6,106
Love 'Em and Leave 'Em (Brent)	Comedy drama	Dec. 18..	6,075
Popular Sin (Vidor-Brook)	Love drama	Dec. 25..	6,244
		1927	
Hotel Imperial (Pola Negri)	Drama	Jan. 8..	7,091
Blonde or Brunette? (Menjou-Nissen)	Parisian comedy	Jan. 15..	5,873
The Potters (W. C. Fields)	Human int. com.-dr.	Jan. 22..	6,680
Kid Brother (Harold Lloyd)	Typical comedy	Jan. 29..	7,654
Paradise for Two (Dix-Bronson)	Comedy	Jan. 29..	6,187
New York (Cortez-Wilson-Taylor)	Melodrama	Feb. 5..	6,877
"It" (Clara Bow)	Elinor Glyn story	Feb. 12..	6,542
Love's Greatest Mistake (Brent)	Comedy drama	Feb. 26..	6,000
Blind Alleys (Meighan)	N. Y. melodrama	Mar. 5..	5,597
Let It Rain (Douglas MacLean)	Naval comedy	Mar. 12..	6,052
Metropolis	UFA Superspectacle	Mar. 12..	....
Rough Riders (Feature Cast)	Roosevelt epic.	Mar. 19..	12,071
Stark Love	Mountaineer drama	Mar. 19..	6,203
A Kiss in a Taxi (Bebe Daniels)	Farce comedy	Apr. 2..	6,439
Fashions for Women (E. Ralston)	Comedy drama	Apr. 9..	6,298
Evening Clothes (Menjou)	Light comedy	Apr. 9..	6,287
Casey at the Bat (W. Beery)	Comedy	Apr. 16..	6,040
Afraid to Love (F. Vidor)	Light comedy	Apr. 23..	6,199
Knockout Reilly (Richard Dix)	Prizering com.-dr.	Apr. 23..	7,080
Chang	Wild animal classic	May 2..	6,536
Children of Divorce (Bow-Ralston)	Drama	May 2..	6,871
Cabaret (Gilda Gray)	Detective com.-dr.	May 9..	7,175
Special Delivery (Eddie Cantor)	Gag comedy	May 9..	5,524
Senorita (Bebe Daniels)	Dashing Farce	May 14..	6,634
Telephone Girl (Madge Bellamy)	Melodrama	May 21..	5,455
Tired Wheels	Krazy Kat	May 28..	1 rl
Rough House Rosie (Clara Bow)	Society-pugilism com.	June 4..	5,952
Whirlwind of Youth (Lois Moran)	Drama	June 11..	5,866
Running Wild (W. C. Fields)	Comedy drama	June 18..	6,368
Ritzy (Betty Bronson)	Comedy drama	June 25..	5,306
Way of All Flesh (Jannings)	U. S.-made. Tragedy	July 2..	8,486

Users Help Make This Chart More Useful

PATHE

	Kind of Picture	Review	Feet
On the Front Page (L. Rich)	Hal Roach comedy	Nov. 29	2 rls.
Buck Fever	Terry cartoon	Nov. 29	1 rl.
Radio Controlled	Terry cartoon	Nov. 29	1 rl.
Tripping the Rhine	Sketch Book	Nov. 29	1 rl.
War Feathers	Our Gang comedy	Nov. 29	2 rls.
The Nickel Hopper (Normand)	Sennett comedy	Dec. 4	3 rls.
Divorce Dodged (Bevan)	Sennett comedy	Dec. 4	2 rls.
Through Thick and Thin	Terry cartoon	Dec. 4	1 rl.
Hesitating Horses (Alice Day)	Sennett comedy	Dec. 4	2 rls.
Hitting the Rails	Terry cartoon	Dec. 4	1 rl.
Bars and Stripes	Terry cartoon	Dec. 11	1 rl
There Ain't No Santa Claus	Hal Roach comedy	Dec. 11	2 rls
A Blonde's Revenge (Turpin)	Typical comedy	Dec. 18	2 rls
School Days	Terry cartoon	Dec. 18	1 rl
Top Notchers	Sportlight	Dec. 18	1 rl
Forty-five Minutes from Hollywood	Hal Roach comedy	Dec. 25	2 rls
		1927	
Anything Once (Mabel Normand)	Hal Roach comedy	Jan. 1	2 rls
Telling Whoppers	Our Gang	Jan. 1	2 rls
Musical Parrot	Terry cartoon	Jan. 1	1 rl
Kitty from Killarney (Day)	Sennett comedy	Jan. 8	2 rls
With the Wind	Sportlight	Jan. 8	1 rl
Fourflushers (Bevan)	Sennett comedy	Jan. 8	2 rls
Many Scrappy Returns (Chase)	Hal Roach comedy	Jan. 15	2 rls
When Friendship Ceases	Terry cartoon	Jan. 15	1 rl
Smith's Pets	Jimmy Smith series	Jan. 15	2 rls
Bring Home the Turkey	Our Gang comedy	Jan. 22	2 rls.
Chasing Rainbows	Terry cartoon	Jan. 22	1 rl.
Should Sleep Walkers Marry?	Sennett comedy	Jan. 22	2 rls.
Two Time Mama (Tryon)	Hal Roach comedy	Jan. 22	2 rls.
Pass the Dumplings (Alice Day)	Sennett comedy	Jan. 22	2 rls.
On Guard (Cullen Landis)	Army serial	Jan. 29	....
Sink or Swim	Terry cartoon	Feb. 5	1 rl
A Hollywood Hero (Turpin)	Sennett comedy	Feb. 5	2 rls
Should Men Walk Home (C. Hale)	Hal Roach comedy	Feb. 5	2 rls
Sporting Knack	Sportlight	Feb. 12	1 rl.
Smith's Customer	Smith Family com.	Feb. 12	2 rls.
Peaches and Plumbers (Bevan)	Sennett com.	Feb. 19	2 rls.
Plumber's Daughter (Alice Day)	Sennett comedy	Feb. 19	2 rls.
Pathe Review 6	Magazine	Feb. 19	1 rl.
Plow Boy's Revenge	Terry cartoon	Feb. 26	1 rl
Crowd Bait	Sportlight	Feb. 26	1 rl
Seeing the World	Our Gang comedy	Feb. 26	2 rls
One Hour Married (Normand)	Hal Roach comedy	Mar. 5	2 rls
In the Rough	Terry cartoon	Mar. 5	1 r
Tit for Tat	Terry cartoon	Mar. 5	1 r
Crawl Strike Kid	Terry cartoon	Mar. 12	1 rl
With Will Rogers in Dublin	Rogers Abroad	Mar. 12	2 rls
Mail Pilot	Terry cartoon	Mar. 12	1 rl
Are Brunettes Safe? (Chase)	Comedy	Mar. 12	2 rls
Why Girls Say No (Marj. Daw)	Hal Roach comedy	Mar. 19	2 rls
Weatherproof	Sportlight	Mar. 19	1 rl
Pathe Review	Review	Mar. 19	1 rl
Cracked Ice	Terry cartoon	Mar. 19	1 rl
Taking the Air	Terry cartoon	Mar. 19	1 rl
Duck Soup (Laurel-Hardy)	Hal Roach comedy	Apr. 2	2 rls
Frost Line	Sportlight	Apr. 2	1 rl
A Small Town Princess	Sennett comedy	Apr. 2	2 rls
A Dozen Socks (Alice Day)	Sennett comedy	Apr. 9	2 rls
Rival Sex	Sportlight	Apr. 9	1 rl
Smith's New Home (Mc-Kee-Hiatt)	Smith Family series	Apr. 9	2 rls
Pathe Review 12	Magazine	Apr. 16	1 rl
Magician	Terry cartoon	Apr. 16	1 rl
Ten Years Old	Our Gang	Apr. 16	2rls
Keep Off the Grass	Terry cartoon	Apr. 16	1 rl
Jolly Jilter (Ben Turpin)	Comedy	Apr. 16	2 rls
Melting Millions (Ray-Miller)	Chapter Play	Apr. 16	
Hiking Through Holland (Will Rogers)	Rogers Abroad	Apr. 23	2 rls
Pathe Review 13	Magazine	Apr. 23	1 rl
Medicine Man	Terry cartoon	Apr. 23	1 rl
Slipping Wives (Dean-Rawlinson)	Hal Roach comedy	Apr. 23	2 rls
Smith's Surprise (Hiatt)	Smith Family	Apr. 23	2 rls
Forgotten Sweeties (Chase)	Comedy	Apr. 23	2 rls
Pathe Review 14	Magazine	Apr. 23	1 rl
Smith's Kindergarten (Baby Jackson)	Smith Family	May 2	2 rls
Pathe Review 16	Magazine	May 2	1 rl
Love My Dog	Our Gang	May 2	2 rls
Broke in China (Turpin)	Sennett comedy	May 2	2 rls
Honor Man	Terry cartoon	May 2	1 rl
Hon. Mr. Buggs (Matt Moore)	Hal Roach comedy	May 2	2 rls
Pathe Review 15, 17, 18, 19	Magazine	May 9	1 rl
Pie Eyed Piper	Terry cartoon	May 9	1 rl
Jewish Prudence (Davidson)	Hal Roach comedy	May 9	2 rls
Bubbling Over	Terry cartoon	May 9	1 rl
Agile Age	Sportlight	May 9	1 rl
A Fair Exchange	Terry cartoon	May 9	1 rl
When Snow Flies	Sportlight	May 14	1 rl.
Pathe Review 20	Magazine	May 14	1 rl.
Bigger and Better Blondes (Chase)	Comedy	May 14	2 rls.
Tabloid Editions	Sportlight	May 21	1 rl
Horses, Horses, Horses	Terry cartoon	May 21	1 rl
Crazy to Act (Mildred June)	Sennett comedy	May 21	2 rls
Tired Business Men	Our Gang comedy	May 21	2 rls
Pathe Review 21	Magazine	May 21	1 rl
Eve's Love Letters	Hal Roach comedy	May 28	2 rls
Smith's Fishing Trip	Smith Family	May 28	2 rls
Pathe Review 22-23	Magazine	June 4	1 rl
Digging for Gold	Terry cartoon	June 4	1 rl
Hunting for Germans	Will Rogers' trip	June 4	2 rls
Pride of Pikeville (Turpin)	Sennett comedy	June 4	2 rls
Flying Feet	Sportlight	June 4	1 rl
Chills and Fever	Sportlight	June 4	1 rl
Curled in the Excitement	Sennett comedy	June 11	2 rls
Hard Cider	Terry cartoon	June 11	1 rl
Crimson Flash (Cullen Landis)	Serial	June 18	....
Died in the Wool	Terry cartoon	June 18	1 rl
Fluttering Hearts (Chase)	Comedy	June 18	2 rls
Love 'Em and Weep (Mae Busch)	Hal Roach comedy	June 18	2 rls
Pathe Review 24	Magazine	June 18	1 rl
Big Reward	Terry cartoon	July 2	1 rl
Riding High	Terry cartoon	July 2	1 rl
Pathe Review 27	Magazine	July 2	1 rl
Don't Tell Everything (Davidson)	Hal Roach comedy	July 2	2 rls
One-Man Dog	Terry cartoon	July 2	1 rl

Features	Kind of Picture	Review	Feet
		1927	
Man from Hardpan (Maloney)	Western drama	Feb. 26	5,814
Princess on Broadway (Garon-Walker)	Comedy drama	Mar. 5	5,705
Tearin' Into Trouble (Wally Wales)	Western	Mar. 5	4,453
Arizona Whirlwind (Bill Cody)	Mine-western	Mar. 19	4,134
Fighting Comeback (B. Roosevelt)	Action western	Apr. 2	4,145
Spuds (Larry Semon)	War, farce comedy	Apr. 9	4,920
Horse Shoes (Monty Banks)	Feature comedy	Apr. 16	5,668
Ridin' Rowdy (Buffalo Bill, Jr.)	Western	Apr. 23	4,794
No Man's Law (Rex)	Black Stallion dr.	May 2	6,903
Don Desperado (Maloney)	Punch western	May 9	5,804
His First Flame (Harry Langdon)	Feature comedy	May 9	4,700
Eyes of the Totem (Hawley-Santschi)	Melodrama	May 14	6.228
Pirates of the Sky (Hutchison)	Stunt melodrama	May 21	5,465
Heart of the Yukon (Bowers)	Alaskan melodrama	May 21	6,563
Alaskan Adventures	Alaskan Trip	May 28	3,678
Meddlin' Stranger (Wally Wales)	Western melodrama	June 4	4,575
Avenging Fangs (Shadow-dog)	Crook melodrama	June 4	4 335
Trunk Mystery (Hutchison)	Police melodrama	June 11	4,328
Code of Cow Country (B. Roosevelt)	Action western	June 11	4,512
Pals in Peril (Buffalo Bill, Jr.)	Western	June 25	4,740
Little Firebrand (E. Thornton)	Comedy	July 2	4,615

PREFERRED PICTURES

		1926	
Romance of a Million Dollars	Melodrama	Aug. 7	5,300
Dancing Days (Star Cast)	Domestic	Sept. 25	5,900
Shameful Behavior? (Edith Roberts)	Romantic com.-dr.	Oct. 30	5,218
His New York Wife (Alice Day)	Comedy drama	Nov. 27	5,294
		1927	
Exclusive Rights (L. Rich)	Politics-melodrama	Jan. 22	6,087

PRODUCERS DISTRIBUTING CORP.

		1925	
Coming of Amos (Rod LaRoque)	Comedy-drama	Sept. 19	5,077
Off the Highway (W. V. Mong)	Drama	Oct. 3	7,641
Simon the Jester (O'Brien-Rich)	Comedy-drama	Nov. 28	6,168
Road to Yesterday (J. Schildkraut)	Tense drama	Dec. 12	9,980
		1926	
Wedding Song (Leatrice Joy)	Comedy-heart int.-dr.	Jan. 2	7,373
Steel, Preferred (star cast)	Steel industry dr.	Jan. 9	6,717
Braveheart (LaRocque)	Indian drama	Jan. 23	7,238
Rocking Moon (Tashman-Bowers)	Alaskan drama	Jan. 30	6,013
Danger Girl (Priscilla Dean)	Comedy-drama	Feb. 6	5,660
Million Dollar Handicap (all star)	Horse race melo.	Feb. 13	6,095
Three Faces East (Jetta Goudal)	Suspense-spy-melo.	Feb. 20	7,419
Fifth Avenue (De La Motte)	Human int. drama	Feb. 20	5,503
Wild Oats Lane (Viola Dana)	Melodrama	Apr. 10	6,908
Red Dice (Rod LaRocque)	Underworld melodrama	May 1	7,257
Whispering Smith (H. B. Warner)	Melodrama western	May 8	6,155
Volga Boatman (W. Boyd-E. Fair)	Melodrama	Apr. 24	10,660
Paris at Midnight (Jetta Goudal)	Melodrama	May 15	6,995
Prince of Pilsen (Geo. Sidney)	Comedy drama	May 8	6,600
Bachelor Brides (La Rocque)	Mystery drama	May 22	6,612
Eve's Leaves (Leatrice Joy)	Romantic Comedy	May 29	6,750
Silence (H. B. Warner)	Self-sacrifice dr.	June 5	7,518
Unknown Soldier (Chas. Mack, etc.)	War drama	June 12	7,979
Dice Woman (Priscilla Dean)	Farce-melodrama	June 19	5,614
Flame of the Yukon (Seena Owen)	Melodrama of Yukon	June 26	5,800
Up in Mabel's Room (Marie Prevost)	Farce-comedy	June 26	6,345
Shipwrecked (S. Owen-J. Schildkraut)	Melodrama	July 3	5,865
Meet the Prince (Jos. Schildkraut)	Comedy-Drama	July 3	5,908
Sea Wolf (Ralph Ince)	Jack London story	July 10	6,763
Sunny Side Up (Vera Reynolds)	Comedy drama	July 17	5,994
Speeding Venus Priscilla Dean)	Melodrama	July 24	5,560
Clinging Vine (Leatrice Joy)	Comedy	July 31	6,400
Young April (Bessie Love)	Romantic com-dr.	Sept. 11	6,858
For Alimony Only (Leatrice Joy)	Divorce com-drama	Oct. 9	6,400
Gigolo (Rod La Rocque)	Drama	Oct. 16	7,295
Nervous Wreck (Ford-Haver)	Farce-comedy	Oct. 23	6,738
Pals in Paradise (star cast)	Kyne mining story	Nov. 29	6,636
For Wives Only (M. Prevost)	Sophisticated farce	Dec. 4	5,790
Corporal Kate (Reynolds-Faye)	Girl War-workers	Dec. 18	7,460
		1927	
Jim, The Conqueror (Boyd-Faire)	Suspense western	Jan. 1	5,324
Nohody's Widow (Joy-Ray-Haver)	Farce comedy	Jan. 15	6,421
Man Bait (Marie Prevost)	Comedy drama	Jan. 29	5,865
Getting Gertie's Garter (Prevost)	Farce comedy	Feb. 19	6,859
White Gold (Jetta Goudal)	Emotional drama	Apr. 9	6,198
Rubber Tires (Ford-Love)	Auto comedy	Apr. 9	6,303
King of Kings	Biblical drama	Apr. 23	13,500
Night Bride (Marie Prevost)	Farce comedy	May 9	5,736
Yankee Clipper (William Boyd)	Sailing ship melo.	May 14	7,820
Heart Thief (Schildkraut-dePutti)	European drama	May 21	6.035
Fighting Love (Jetta Goudal)	Desert drama	June 4	7,107
Vanity (Leatrice Joy)	Melodrama	June 18	5,922

RAYART

		1925	
Midnight Limited (star cast)	Railroad melodrama	Dec. 27	5.25[illegible]
		1926	
Call of the Klondike (Glass-Dwan)	Melodrama	Aug. 21	5,803
Moran of the Mounted (Howes)	Northwest M. P. melo.	Sept. 4	5.303

RED SEAL

		1926	
Reelview (Scenes in Turkey)	Magazine	Apr. 10	850
Hair Cartoon	Marcus cartoon	Apr. 10	550
Old Black Joe	Song Car-tune	July 17	500
Hair Cartoon	Marcus cartoon	July 17	1,000
Toot! Toot! (Ko-Ko)	Fleischer cartoon	July 17	1,000
Hair Cartoons	Marcus cartoon	July 31	1,000
Reelview (Issue E)	Pictorial	July 31	1,000
Searchlight (Issue H)	Pictorial	Aug. 7	1,000
Song Car-tune	Song series	Aug. 7	1,000
Marvels of Motion	Issue L	Sept. 4	800
Morning Judge	Carrie of the Chorus	Sept. 4	2,000
Ko-Ko in the Fadeaway	Fleischer cartoon	Sept. 11	1,000
Film Reporter	Series	Sept. 11	1,000
Churchyards of Old America	Humor	Sep. 25	1,000
Film Reporter (Issue B)	Sport subjects	Oct. 9	1,000
Berth Mark	Carrie of Chorus	Oct. 9	2,000

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STERLING PICTURES CORP.

	Kind of Picture	Review.	Feet
		1926	
Big Pal (Wm. Russell)	Prize fight drama	Oct. 24	5,800
Men of the Night (Rawlinson)	Melodrama	July 24	5,723
Wreckage (May Allison)	Drama	July 24	5,723
Closed Gates (Harron-Novak)	Emotionai dama	May 28	5,563

TIFFANY PRODUCTIONS, INC.

Lost At Sea	Romantic comedy drama		
One Hour of Love	Emotional drama		
The Enchanted Island	Romantic drama	June 25	4,857
Flaming Timber	Woodland drama		
Squads Right	War farce comedy		
The Song of Steel	Society-business drama		
Snowbound	Comedy drama of the North		
Wild Geese (Speoial)	Human drama		
Princess of Hoboken	Comedy drama		
Lightning	Zane Grey drama		
Tale of a Vanishing People	Society drama		
The Broken Gate	Emotional drama	Jan. 15	5,300
Fools of Fashion (Mae Busch)	Social life drama	Oct. 9	6,484
College Days (Marceline Day)	College comedy-dr.	Nov. 6	7,300
Josselyn's Wife (Pauline Frederick)	Emotional drama	Nov. 27	5,800
Sin Cargo (Shirley Mason)	Melodrama	Dec. 11	6,100
		1927	
Redheads Preferred (Hitchcock-Daw)	Farce comedy		
The First Night (Lytell-Devore)	Farce comedy	Feb. 19	5,500
Husband Hunters (Mae Musch)	Sophisticated com.-dr.	Feb. 26	5,600
Cheaters (O'Malley-Ferguson)	Crook meldrama	Mar. 12	6,022

UNITED ARTISTS

		1926	
Black Pirate (Douglas Fairbanks)	Technicolor feature	Mar. 20	8,388
The Bat (all-star)	Mystery drama	Mar. 27	8,219
Son of the Sheik (Valentino)	"Sheik" sequel	Aug. 7	6,685
Sparrows (Mary Pickford)	Comedy drama	Oct. 9	6,800
		1927	
Winning of Barbara Worth (Banky)	H. B. Wright western	Dec. 4	8 rls.
Night of Love (Banky-Colman)	Romantic Drama	Jan. 29	7,440
The General (Buster Keaton)	Civil War comedy	Feb. 12	7,500
Love of Suuya (Gloria Swanson)	Episodic drama	Mar. 19	7,311
Beloved Rogue (J. Barrymore)	Romantic drama	Apr. 2	9,264
Resurrection (Rod LaRocque)	Tolstoy drama	Apr. 16	9,120

UNIVERSAL

Features

		1926	
Outside the Law (Chaney1Dean)	Crook melodrama	May 15	8,000
Rolling Home (Denny)	Farce comedy	May 22	6,831
Phautom Bullet (Hoot Gibson)	Western	May 28	5,820
Rnstler's Ranch (Acord)	Western	June 5	5,230
Love Thief (Norman Kerry)	Romantic drama	June 12	6,822
Chasing Trouble (Morrison)	Action western	June 19	4,304
Bncking the Truth (Morrison)	Action western	Jnne 26	4,305
Marriage Clause (Lois Weber)	Drama	July 3	7,680
Under Western Skies (Norman Kerry)	Western	July 10	6,352
The Terror (Art Acord)	Western	July 10	4,862
Man in the Saddle (Gibson)	Western	July 17	5,492
Poker Faces (Horton-LaPlaute)	Farce comedy	July 24	7,808
Whole Town's Talking (E. E. Horton)	Farce comedy	Aug. 14	6,662
Wild Horse Stampede (Hoxie)	Western	July 31	4,776
Runaway Express (Daugherty-Mehaffy	R. R. thriller	Aug. 28	5,865
Her Big Night (Laura LaPlante)	Farce comedy	Sept. 4	7,603
Old Soak (Jean Hersholt)	Comedy drama	Sept. 11	7,445
Texas Streak (Hoot Gibson)	Thrill western	Sep. 25	6,250
Ice Flood (Harlan-Dana)	Lumber camp melo.	Oct. 2	5,747
Yellow Back (Fred Humes)	Western	Oct. 9	4,766
Take It from Me (Reginald Denuy)	Comedy drama	Oct. 16	6,649
Mlchael Strogoff	Russian Melodrama	Oct. 30	9,315
Spangles (O'Malley-Nixon)	Circus comedy-dr.	Nov. 6	5.6..
Buckaroo Kid (Hoot Gibson)	Farce-drama-western	Nov. 20	6,107
Red Hot Leather (Hoxie)	Western	Nov. 27	4,535
Man from the West (Acord)	Blue Streak Western	Dec. 4	4,474
Cheerful Fraud (Denny)	Farce comedy	Dec. 11	6,945
Prowlers of the Night (Humes)	Blue Streak western	Dec. 18	4,390
Silent Rider (Hoot Gibson)	Western	Dec. 25	5,598
		1927	
Butterflies in the Rain (LaPlante)	Romantic drama	Jan. 1	7,319
Rough and Ready (Hoxie)	Western	Jan. 8	4,409
Loco Luck (Art Acord)	Action western	Jan. 22	4,827
Sensation Seekers (Billie Dove)	Romance-drama	Jan. 29	7,015
Perch of the Devil (Busch-O'Malley)	Melodrama	Feb. 5	6,807
One Man Game (Fred Humes)	Blue Streak westn.	Feb. 12	4,689
Taxi! Taxi! (E. E. Horton)	Farce comedy	Feb. 19	7,172
Denver Dude (Hoot Gibson)	Action western	Feb. 26	5,292
Wrong Mr. Wright (Jean Hersholt)	Farce	Mar. 5	6,450
Held by the Law (Lewis)	Crime-detective	Apr. 2	6,929
Hey! Hey! Cowboy (Gibson)	Action western	Apr. 9	5,378
Men of Daring (Hoxie)	Thrill western	Apr. 9	6,155
Fourth Commandment (Bennett-Carr)	Sentimental drama	Apr. 23	6,892
Down the Stretch (Agnew-Nixon)	Racing melodrama	May 2	6,910
Beware of Widows (Laura LaPlante)	Light farce-comedy	May 9	5,777
Cat and the Canary (LaPlante-Hale)	Mystery-thriller	May 14	7,712
Grinning Guns (Jack Hoxie)	Action western	May 14	4,689
Love Thrill (Laura-LaPlante)	Farce comedy	May 21	6,038
Fighting Three (Jack Hoxie)	Western melodrama	May 21	4.198
The Claw (Windsor-Kerry)	South African drama	May 28	5,252
Painting the Town (Tryon)	Farce comedy	June 25	5.900
Alias the Deacon (Jean Hersholt)	Crook com.-drama	June 25	6,869

Short Subjects

	Kind ot Picture	Review	Feet
		1926	
Sweetheart Daze (Edwards)	Bluebird comedy	Nov. 29	1 rl
Last Lap	Collegians No. 4	Nov. 29	2 rls
A Close Call	Gump series	Nov. 29	2 rls.
Honeymoon Quickstep (Lake)	Comedy	Dec. 11	1 rl
Around the Bases	Collegians series	Dec. 11	2 rls
Little Pest (Neely Edwards)	Bluebird comedy	Dec. 18	1 rl
Rooms for Rent	Andy Gump comedy	Dec. 18	2 rls
Too Much Progress in Piperock	Tuttle western com.	Dec. 18	2 rls
Buster's Sleigh Ride	Buster Brown series	Dec. 18	2 rls
Fighting Spirit	Collegians series	Dec. 25	2 rls
Buster's Picnic	Buster Brown series	Dec. 25	2 rls
Lost Soul (Puffy)	Bluebird comedy	Jan. 1	1 rl
Jane's Flirtation (Wiley)	What happened to Jaue	Jan. 1	2 rls
Menace of the Mounted (Cobb)	Mustang N'western	Jan. 1	2 rls
Snookums' Playmate	Newlyweds comedy	Jan. 8	2 rls
Hop Along (Arthur Lake)	Bluebird comedy	Jan. 8	1 rl
By George (Sid Saylor)	Let George Do It (ser.)	Jan. 8	2 rls
		1927	
Up Against It	Gump comedy	Jan. 15	2 rls
The Relay	Collegians	Jan. 15	2 rls
Dude Desperado (Gilman)	Mustang com.-western	Jan. 22	2 rls
Tied Up	Piperock western	Jan. 22	2 rls
What's Your Hurry?	Excuse Makers	Jan. 22	2 rls.
Love on a Weak Stomach (N. Edwards)	Comedy	Jan. 22	1 rl.
Newlyweds Build	Newlyweds and Baby	Jan. 22	2 rls.
Cinder Path	Collegians	Jan. 22	2 rls.
High and Dizzy (Puffy)	Bluebird comedy	Jan. 22	1 rl.
Youth and Beauty	Gump comedy	Jan. 29	2 rls
Thanks for the Boat Ride	What Happened to Jane	Jan. 29	2 rls
George Runs Wild	George series	Feb. 5	2 rls
Oh, What a Kick (Summerville)	Burlesque war com.	Feb. 5	1 rl
Tenderfoot Courage	Mustang western	Feb. 5	2 rls
In for Life (Neely Edwards)	Bluebird comedy	Feb. 12	1 rl.
Meet the Husband (Arthur Lake)	Comedy	Feb. 12	1 rl.
Snookums Disappears	Newlyweds	Feb. 19	2 rls.
A Strange Inheritance	Mustang comedy	Feb. 19	2 rls.
Buster's Dark Mystery	Buster Brown	Feb. 19	2 rls.
Ranger's Romance (Fred Gilman)	Short western	Feb. 26	2 rls
Some More Leave Home (Summerville)	Excuse Makers	Feb. 26	2 rls
Why Mules Leave Home (Summerville)	Comedy	Feb. 26	1 rl
A Party Man (Duffy)	Blue Ribbon comedy	Mar. 5	1 rl
Flashing Oars	Collegians	Mar. 5	2 rls
Jailhouse Blue (Arthur Lake)	Comedy	Mar. 12	1 rl
Backward George (Saylir)	Let George Do It	Mar. 12	2 rls
Hot Air (Puffy)	Bluebird comedy	Mar. 19	1 rl
Return of the Riddle Rider	Sequel serial	Mar. 19	...
Breaking Records	Collegians	Apr. 2	2 rls
Pride of Piperock	Western comedy	Apr. 2	2 rls
She's My Cousin	Excuse Makers	Apr. 2	2 rls
Jane's Hubby	What Happened to Jane	Apr. 9	2 rls
Courage of Collins	Short western	Apr. 9	2 rls
Haunted Homestead	Mustang western	Apr. 16	2 rls
Buster, Don't Forget	Buster Brown	Apr. 16	2 rls
Newlyweds' Shopping Tour	Newlyweds	Apr. 16	2 rls
They Call It Love (Edwards)	Comedy	Apr. 16	1rl
Flaming Snow	Western comedy	Apr. 16	2 rls
Keeping His Word	Excuse Makers	Apr. 23	2 rls
Smother O'Mine (Chas. Puffy)	Comedy	Apr. 23	1 rl
Kelcy Gets His Man (Cobb)	Mounted police dr.	Apr. 23	2 rls
Midnight Bum (Arthur Lake)	Farce comedy	May 2	1 rl
Lone Star (Fred Gilman)	Mustang western	May 2	2 rls
Kid George	Let George Do It	May 2	2 rls
Jane Misses Out	What Happened to Jane	May 9	2 rl
Stop Snookums	Newlyweds	May 9	2 rls
Buster's Frame-up	Buster Brown	May 14	2 rls.
Silent Partner (E. Cobb)	Western	May 14	2 rls.
Ore Raiders (Fred Gilman)	Western	May 14	2 rls.
Pipe Rock Blues (Holmes-Corbett)	Western	May 14	2 rls.
Red Suspenders (Summerville)	Comedy	May 14	1 rl.
George's Many Loves	Let George Do It	May 21	2 rls
That's No Excuse	Excuse Makers	May 21	2 rls
Do Or Diet (Puffy)	Comedy	May 21	1 rl
Rest Cure	Piperock western	May 28	2 rls
Doctors Prefer Brunettes (Edwards)	Bluebird comedy	May 28	1 rl
Home Trail	Western	May 28	2 rls
Gune Justice (Gilman)	Short western	June 4	2 rls
My Mistake	Excuse Makers	June 4	2 rls
Cowboy Chaperone (Ed. Cobb)	Western	June 4	2 rls
Jane's Sleuth	What Happened to Jane	June 4	2 rls
Collegians (second series)	Junior Jewel com.	June 11	2 rls
Cows Is Cows	Short western	June 11	2 rls
Buster's Infatuation	Buster Brown	June 11	2 rls
Snookum's Asleep	Newlyweds	June 11	2 rls
Under the Bed (Puffy)	Bluebird comedy	June 11	1 rl
Sleepy Time Pal (Edwards)	Bluebird comedy	June 18	2 rls
What An Excuse	Excuse Makers	June 18	2 rls
Barrymore Tommy (Gilman)	Short western	June 18	2 rls
Ah, Gay Vienna (Puffy)	Comedy	July 2	1 rl
On Furlough (Sid Saylor)	Let George Do It	July 2	2 rls
Plumed Rider (Gilman)	Western	July 2	2 rls
Roaring Gulch (E. Cobb)	Western	July 2	2 rls

WARNER BROS.

		1926	
Oh, What a Nurse (Syd Chaplin)	Farce-comedy	Mar. 6	6,98
Cave Man (M. Moore-Prevost)	Farce-comedy	Mar. 13	6,74
Bride of the Storm (D. Costello)	Melodrama	April 10	6,80
Night Cry (Rin-Tin-Tin)	Dog melodrama	April 24	6,30
Other Women's Husbands (Blue)	Comedy drama	May 8	6,721
Hell Bent Fer Heaveu (Miller)	Mystery drama	May 15	6,57
Little Irish Girl (D. Costello)	Crook drama	May 22	6,667
Why Girls Go Back Home (Miller)	Comedy drama	May 29	5,262
Silken Shackles (Irene Rich)	Drama	June 5	6.061
Social Highwayman (Devore-Love)	Farce-comedy	Jnne 26	6,10
Footloose Widows (Fazenda-Logan)	Farce-comedy	Inly 3	7,16
Don Jnan (John Barrymore)	Romantic drama	Ang. 21	10,018
Across the Pacific (Monte Blne)	Melodrama	Oct. 16	6,945
My Official Wife (Rich-Tearle)	Drama	Nov. 6	7,846
Private Izzy Mnrphy (Jessel)	Comedy	Oct. 30	7,889
The Better 'Ole (Syd Chaplin)	Supercomedy	Oct. 23	8,649
Millionaires (Sidney-Fazenda-Gordon)	Heart-int. Hebrew com.	Nov. 20	6,903
While London Sleeps (Rin-Tin-Tin)	Dog melodrama	Dec. 11	5,810
		1927	
Third Degree (Dolores Costello)	Stage melodrama	Jan. 8	7.647
Don't Tell the Wife (I. Rich)	Light comedy	Feb. 5	6,972
Finger Prints (Fazenda)	Crook-detective	Jan. 22	7,031
Wolf's Clothing (Blue-Miller)	Action-thrill melo.	Jan. 29	7,068
When A Man Loves (J. Barrymore)	Classic romance	Feb. 12	10,049
Hills of Kentucky (Rin-Tin-Tin)	Dog melodrama	Feb. 26	6,271
Gay Old Bird (Fazenda)	Farce-comedy	Mar. 12	6,284
What Every Girl Should Know (Miller)	Romantic comedy-drama	Mar. 19	6,281
White Flannels (Louise Dresser)	Football-thrills	Apr. 2	6,82
The Brute (Monte Blue)	Western drama	May 2	5,901
Bitter Apples (Monte Blue-Myrna Loy)	Melodrama	May 9	5,453
Missing Link (Syd Chaplin)	Farce comedy	May 14	6,485
Matinee Ladies (May McAvoy)	Modern life comedy	Apr. 23	6,352
Tracked by the Police (Rin-Tin-Tin)	Dog melodrama	May 21	5,813
The Climbers (Irene Rich)	Drama	May 28	6,631
A Million Bid (Dolores Costello)	Melodrama	June 4	6,310
Irish Hearts (May McAvoy)	Comedy drama	June 11	5,397
Simple Sis (Fazenda-C. Cook)	Heart Interest melo.	June 11	6,218
Dearier (Irene Rich)	Heart-int. drama	June 18	5,897
Old San Franclsco (D. Costello)	Romance-melodrama	June 25	7,961

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B. B. B.

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B. B B.

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B. B. B.

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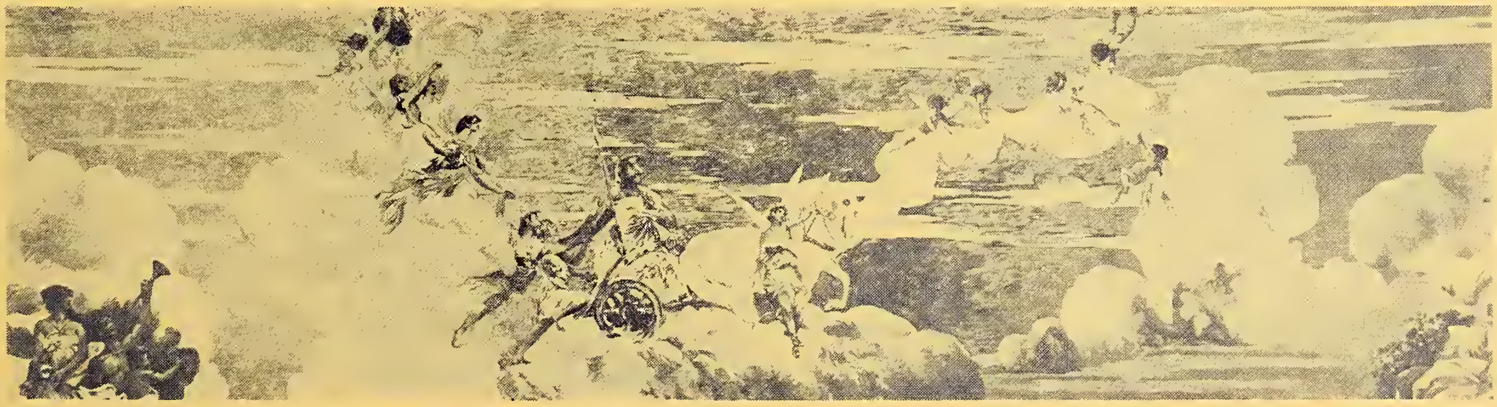
B. B B.

The Bluebook School is creating wide interest among exhibitors and projectionists. Its questions are practical. Their answers are illuminating. As usual, there is meaty matter in both this week, and F. H. Richardson, in Better Projection, adds much that you will want to know about projection—the theatre's best business builder.



Just a suggestion of the classic beauty of Fox's Great Lakes Theatre, Buffalo, N. Y., where Mr. H. M. Addison, who is referred to by the patron in this week's story, is manager.

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BETTER BUSINESS BUILDERS—EVERY WEEK

Give Music More Thought For It Can Create and Hold Patronage

"The appeal of music is measured by its faithfulness and the value of music to the theatre is judged by its fitness." Upon this truth Erno Rapee, outstanding figure in motion picture theatre musical direction bases a feature that no exhibitor can afford to ignore.

By ERNO RAPEE

(Director of Music at the Roxy Theatre, New York: Author of Encyclopedia of Music for Motion Pictures)

MUSIC—and when one uses the word it should in no sense connote less than the true meaning of the term—deserves the careful thought and consideration of every theatre owner, be his holdings dotted over the vast expanse of the United States or confined to a single auditorium of a few hundred seats. For, through a better understanding of the ways in which music can be made to exert its greatest appeal, the theatre owner is armed with a veritable magic wand to wave toward his empty seats whereat the coaxing sprites of melody will flit forth and lure many people to fill those seats.

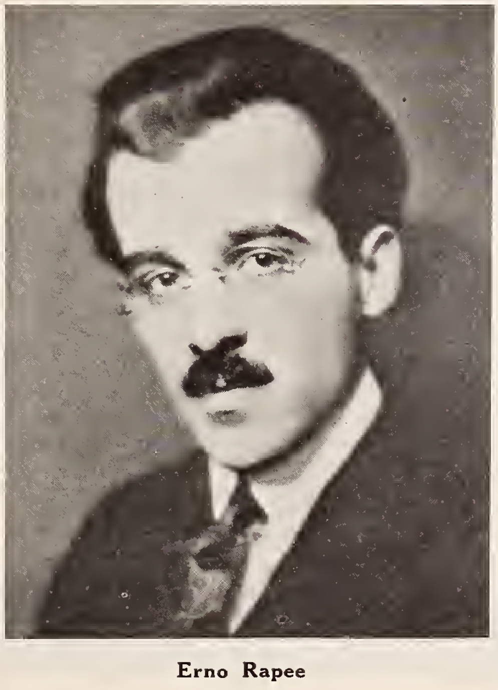
It is unnecessary to argue the merits of music in the motion picture theatre. It would, however, seem worth-while to advance a strong plea for a clearer comprehension of what music is and what it can do, for, with such a widening of their field of vision, many who now complain of poor business can find the cause and remedy it. For it may not be gainsaid that in many motion picture theatres the apathy of patrons can be laid to the quality or selection of the music now being provided.

First of all, then, one would wish to impress upon the theatre owner and his musical staff this truth: The appeal of music is measured by its faithfulness, and the value of music to the theatre is judged by its fitness.

In explaining, and by no means qualifying this statement, this is to be said: The performance of a musical composition must be marked by faithfulness to the concept of its composer. The musical director, the organist, the pianist, even, one may go so far as to say the moulder of a master roll from which copies are to be struck for a barrel organ, must interpret, must "feel" the emotion and the mood which were upon the composer when the passages were conceived.

The ability to submerge one's own personality within that of the creator, to bring forth from tiny notes upon a staff the feeling and the idea that were implanted there by the creator—this marks truly the interpretive ability. In such ability lies the power of the musical director, the organist, and again even the producer of the roll for a barrel organ, to make the music seem to live. This is faithfulness, and by its degree does the performer achieve a hold upon the emotions and a response from the hearts of an audience. This, then, is the measure of quality in music.

For the second but in nowise secondary attribute, fitness, one turns to another ability which must develop in the one with whom lies choice in the music to be performed in a motion picture theatre. This ability is not interpretive. It is creative. Here the talent must not be subjective, as in the burying of self in the moods and emotions of another. The talent must be that of the visualizing faculty. Here one becomes the weaver of a pattern, if the figure may be permitted, the designer of a rug upon which the characters of the motion picture are to stride, or stalk, to glide or to trip. Upon this warp and woof will be set the investiture for the dream palace that is the photoplay, and upon its tone, its colorings, and its outstanding theme—pattern will depend the tone and the coloring and the pattern of the thought-reaction which will come when an audience sits in judgment. Let there be but one clashing color in the pattern, one inept skein in the weaving, and the entire effect is spoiled and the audience will sit in judgment indeed.



Erno Rapee

Bringing these truths into practical application to the motion picture theatre, it is more often in the creative ability to visualize this harmonic whole that the theatre music suffers. Interpretative skill is marvellously demonstrated in the performance of musical compositions in the theatre today.

Where the symphony orchestra is a financial possibility, one finds this organization under the baton of a man who is eminently capable of giving to musical compositions an intepretation fully compatible with modern musical standards.

Where the organ is solely the medium of musical expression, one finds a large proportion of interpretive ability, and if this is not so fully true as of the large orchestra's capabilities, within the scope of the instrument's possibilities there is a constantly increasing tendency on the part of organists to study, to interpret and to secure good musical compositions.

It is far more in the sphere of fitness of the music played than in the playing of the music selected that the theatre owner may find room for study and encouragement of his musicians.

The ability to interpret can be demonstrated quickly. The capacity for creative effort along the line of selection may not so readily be discerned: largely it may be dormant if the musician is not widely experienced; to a great degree it may be hampered or even harassed by the failure of the theatre library to fulfill the demands to be made upon it. It may take time to build up the possibilities of this library. Hence one must not be too eager to adjudge the capacity of a musician until it can be seen whether such a one develops audience responsiveness within the resources at his command.

Nevertheless, there must be a definite aptitude displayed for a reasonable fitness in the selections chosen, even with a restricted library. The man himself, or the woman, for one must never belittle the splendid adaptability which woman has shown for this field of creative expression, will begin to draw a response from the audience if he or she be sincere, endowed with personality and yet able to subdue this personality into its proper relation to the personality of the composition and its composer. But here there will be a restive note among the lovers of music, and they are legion, if the choice of composition is not in step with the pattern that is being woven.

Does the theatre owner wonder how, with no aptitude perhaps, with little time, certainly, for the study of an art which chains its devotees to years of effort, he can himself place a true value upon the interpretive ability, and upon the creative capacity of his musicians? It is simple! Music, more, perhaps than any other form of expression, engenders within the audience a tendency toward response.

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Jacksonville New Orleans

Therefore, the audience may well be considered to be both judge and jury, and upon its verdict, even though silent, may largely be based the sentence for the musical performance.

Nevertheless, there should be impressed a certain limitation upon the harshness of this verdict; because the truly creative even more than the essentially interpretive brain sometimes finds itself incapable of creating, when the material offered upon which and around which to create is basically unsound. Not often, now, when the producers of motion pictures have gone so far along the truly creative road, does it happen that a picture is found upon which and toward which the musician is simply "cold." Yet it may chance that such a one may come along occasionally, and upon the musician there cannot justly be visited the opprobium that is manifestly destined for another form of art entirely.

In general, the creative mind can surmount many obstacles of this kind, and it is seldom, indeed, that there can be found by truly purposeful musicians, no theme-foundation upon which to base the pattern they will weave.

Permitting the practical illustration of personal experience, in choosing the music for a picture—and not by any means offering my own procedure as an adamantine form—let me repeat what I have perhaps said otherwise before.

The musical accompaniment to a picture largely shapes its success, yet the orchestra producing the music, or the organ, if that be the medium, if expertly handled, must subordinate itself to the picture while in no sense decreasing the power it in itself exerts upon the patron of the theatre.

Every big feature picture is made up of several characters. It is the job of organist or musical director to embody each one of these characters with a theme and combine them so perfectly that the melody glides gracefully from one to another.

In my own work I first determine the geographical and national atmosphere of the picture and then I figure out the important characters.

Suppose your picture has its setting in China. You should go to Chinese music for all your themes, even those you use for the characters.

But do not forget that repetitive strains, and Oriental music particularly, becomes very monotonous and that you must vary adroitly by the inclusion of contrasting bits.

When it comes to the characters, I figure out one theme for the villain, one for the lovers, and still another for the comic character if such appears. The love theme is bound to run through a large part of the average production and here again one must beware of monotony. The love theme can be handled from various angles.

But hard and fast rules cannot be laid down for the choice of musical photoplay settings; to say what I have done would be less helpful than one might suppose, simply because there are new design problems presented by each picture, new tone and color motifs to be shaded and blended, and it is more to the point to say a stimulating word of prophecy than to lay down procedure based on past performances.

The word of prophecy is this: When the owner of the theatre makes of music a faithful, living interpretation, whether the music be overture or photoplay setting, and selected for true fitness to the bringing out of the best in the photoplay, so that while the music is appreciated and felt, it need not be dominant; and, further, when the theatre owner fosters talent, encourage creative settings, makes of his musicians personalities rather than mere performers on organ, strings, or brass, then will music turn upon the exhibitor of motion pictures and for his courtesy heap into his box office the rich rewards of the oft-returning patron and the much-cherished word-of-mouth good-will advertising.

Largest Newburgh House To Be Hallberg Equipped

The new Cameo Theatre at Newburgh, New York, owned and operated by George Cohen, was opened to the public on Saturday, June 25. George Cohen is one of the pioneer exhibitors on the Hudson. Some of his first theatres were built as far back as 1912, and at that time his theatres were equipped with the Hallbery A. C. Economizer, and from time to time, as new theatres were built and conditions warranted, Hallberg Motor Generators were installed.

On account of the past success with Hallberg apparatus George Cohen awarded the contract to J. H. Hallberg of New York for the complete electrical and projection illuminating equipment and, as a result, the Cameo Theatre opened with a Hallberg 220 volt 2 phase 60 cycle Motor Generator with instrument and control panel for the operation of two Reflector Arc Lamps, adjustable between 15 and 30 amperes each. There was also installed two latest type Hallberg Reflector Arc Lamps with the high intensity type carbon feed which permits the concentration of high energy at the positive crater, thereby increasing its intrinsic brilliancy with consequent splendid, full and steady screen illumination.

The installation also includes two special ampere meters, one mounted on each lamp house, together with a small controller immediately below each projector, so that the projectionist may vary the intensity of the illumination in accordance with the demand of the picture and the ampere meter is a convenient guide in accomplishing the desired results.

Mr. Cohen stated that he opened to a record audience and that the projection equipment which also included two Simplex Projectors, gave the best screen results he has ever witnessed and this was further evidenced by the favorable comment by the audience.

Mr. Hallberg states that it is gratifying to him to again be in the front ranks with projection equipment and the Cameo at Newburgh is only one of many equally important installations which have been made and some of which are now under way, and he solicits inquiries from all of those who are interested in brilliant, clear, steady, and at the same time, restful motion picture projection.

ROCHESTER, N. Y.—G. Nicosia, 144 Lincoln avenue, has plans by M. J. De Angelis, Exchange Place Building, for two-story theatre to be located at Thurston and Chili streets. Estimated cost, $150,000.

BETTER BUSINESS BUILDERS—EVERY WEEK

The Patron Speaks Up To Tell You How Addison Kept Summer Business Up

The exhibitor may stand in his lobby and learn what his patrons say as they leave the theatre. But he can't follow them into their homes. It's what they say at home that makes the next day's business, and this feature, furnished by a patron who has also mingled with many other theatre patrons, is especially interesting in giving the exhibitor the inside tip on the fan's reaction to good will building. Ed.

THE WRITER is just one of those persons who push the requisite sum into your ticket window, walk into the theatre and sit down to be entertained. Mainly this story is first hand observation of reactions, conversations, and community feeling concerning an exhibitor who kept things humming during a very hot summer and who kept business building right along.

H. M. Addison is the exhibitor. Binghamton, N. Y. was the place, and there is no doubt that the folks living in and outside of Binghampton knew not only Mr. Addison, but his several theatres as well. Whether they liked the man and the theatres or not will appear later.

It all started when a mutual friend happened to mention to Mr. Addison that this writer intended to spend a vacation with some Binghamton people. The writer opened a letter soon after that to discover several passes and a very cordial letter, not only inviting the writer to be his guest at the Binghamton, Strand, or Stone Opera House, as well as the Star. When one considers that sometimes these theatres played vaudeville as well as pictures and that Mr. Addison had never met the writer, the sensation of surprised delight can be imagined.

Needless to say the fact that the invitation had been sent was the first topic of Binghamton conversation when vacation began. "Oh, he is always doing nice things like that," one resident asserted, while others echoed the sentiment. Mr. Addison had, it was clear, not merely begun building good will when he sent those passes: he was merely adding another stone. What seems more to the point is that he caused talk—and favorable talk—about his policy toward patrons and about his theatres.

Theatres Living Up to Reputation

Naturally the passes were not left in New York. They were used. People living a little out of town who had not been much in the habit of going to the theatre, especially in summer, decided to get "in on" the free entertainment. Perhaps had they known the insidious charm of these Addison theatres they would have foregone the pleasure. Anyhow, they went along.

The first occasion proved that the theatre visited was on its toes to live up to the good will engendered by Mr. Addison's clever generosity.

Courteous attendants, for whom no service was too much trouble, and comfortable places to sit in a comfortable atmosphere made the visitors sigh contentedly and enjoy the entertainment to the full. They said so when the writer made identity known to the genial manager, and what is more to the point from the manager's future ticket sales viewpoint, they talked to other folks all around their neighborhood about their good time and the splendid entertainment.

These folks were not "hicks." They knew good entertainment. They could have gone without passes. But they had just gotten out of the habit of going to the theatre in the summer. They got into the habit of going once in a while. That is what the passes did.

Building Good Will Kept Up

Mr. Addison did not stop there, however. He sent the writer's friends other passes occasionally, and made them aware that they were always welcome. They did not fail to comment upon so generous a course, nor did they ever fail to say a good word about Mr. Addison or any theatre under his management the name of which came up in conversation at any time.

The writer returned to the city from a very pleasant vacation and when her summer friends and acquaintances wrote they almost never failed to mention Mr. Addison. Keeping a theatre and a manager in mind enough to mention them certainly seems like a real feat of building good will.

But that was not the end of this manager's exploits. It was learned that he never was too busy to see anyone who might think there was reason to see him. It was not a question of "what do they want? Is it important?" It was a question of a patron asking to see him. And he was to be seen, courteous, friendly, always willing to chat, always free with invitations which did not belie themselves by any failure in courtesy from the attaches of the theatres.

Field of Effort Expanded

Mr. Addison has stepped into a wider field, for he has gone to Buffalo to manage the Great Lakes Theatre there, and the folks in Binghamton write that they miss him. That is pretty good as a reputation to leave behind one.

But Mr. Addison hasn't quit building good will. When he went to the Buffalo theatre he took his lists with him, for the writer has received a letter and a souvenir program of the new theatre, with a cordial invitation to stop there whenever Buffalo is visited. Now one

Ponies! The janitor who gave them away. A few contestants for these equine bits of the great structure of good will on which "Addy" reaped a big return.

won't forget a thoughtfulness which bends to such thorough courtesy.

Of course it is not to be thought that Binghamton is the only city in which good will is built. Right in New York the writer has found the effort being constantly carried forward.

In the Roxy, where the program carries a note signed by the chief usher to the effect that the house staff considers the serving of patrons as a privilege, stating that the patron is their guest, the staff accepts no gratuities and when the writer offered such an honorarium, there was some embarassment on both sides for the offer was respectfully but firmly refused with the statement, "We do not accept any reward other than your good will." It may read like a speech from an Alger book, but it made an impression in this city of the extended palm.

The Strand on Broadway, as well as the Paramount, shows the like consideration for patrons, in this writer's experience, as does also the Capitol, where the homelike atmosphere is especially stressed and where one gets an impression of liking to be there, not for the "show" but just for the sake of the environment.

The Sheridan Square is another theatre where the patron is made to feel at home. Courteous ushers ask where one prefers to sit and do their best to meet this preference.

As an outstanding example of how far an usher will go, in making a patron feel that nothing is too much trouble, a program was sought on the opening night of the Paramount Theatre, in New York. There were none on the balcony, it seemed, and an usher went all the way down to the main floor and back again so the patron need not miss any of the entertainment, and, when thanked, said "It is Paramount service, Madam."

We talk about theatres when we are together, those of us who like to see moving pictures. We compare notes on our various taste in pictures, but more than that, we do quite a litttle chatting about the theatres we favor. It is surprising sometimes to see how vigorously a person will attack a theatre for some minor infraction of the code of entertainment procedure which the patron has himself formulated. It would seem that a theatre can hardly afford to permit such an infraction to occur, even though the code be the patron's own idea of what should be right. In most cases a little tact on the part of a ticket seller, a door attendant or an usher, would have ironed out the difficulty and made the entertainment perfect.

Good music is liked by all the people the writer has talked with, and restful lights are one of the chief points about which a person will comment when admonishing another to go to a certain theatre.

Curiously enough, the high point of courtesy that sticks in my memory as most exemplary was that where a friend told of having gone to a theatre to see a picture on a pass: the seats available at the time of entry were not suitable and the person under discussion said so to his companion. The usher heard him but made no comment. A little later, although the usher knew they were there on "Annie Oakleys" he came down and ushered them to the best seats available. Those folks told their friends about it. They have spent more money "on the movies" since than they ever spent before.

Circus Week—old but still good—was one of the keep-me-in-mind stunts that H. M. Addison used.

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Back of the Curtain Line

Business Building Presentations and Practical Tips on Stage Work

Conducted by O. T. Taylor

"Neptune's Domain"

An O. T. Taylor Undersea Symphony Suitable for Organ Scrim Presentation Featuring Singer and Dancers

ADVENTURES and romance of the sea; its picturesque characters, mythical and mortal, are subjects of interest to producers who are striving for the unusual and striking, as well as entertaining, in stage offerings. Particularly so when a sea presentation incorporating an undersea scene is taken into consideration. Here is a subject of unlimited possibilities—in striking lighting effects, colorful settings and startling novelties.

This presentation, in common with previous suggestions, has been devised with economy of staging in mind, making it suitable for use in theatres in smaller towns, yet of a character that is in keeping with the more pretentious offerings of the large first run houses in the cities.

Thus the cut drop, D, condensing the scrim setting, A, B, C, to a relatively small area, thereby cutting the cost of staging, may be eliminated and the setting builded to take in the entire stage.

THE ROUTINE—The drapes part on a dark stage. Singer, as sailor, in dim green overhead spot in front of cut drop, singing: "I sing as I sail with the rollicking gale (Krouse), as lights are brought up slowly in back to illuminate transparency showing a ship at sea. The transparency dims out at finish of song and singer exits.

Music to "Fifteen fathoms deep" (Lane), as lights come up slowly in front to green borders and blue foots. Water effect slide from projection room to scrim hung at curtain line.

Fishes, sea horses, jelly fish, and other denizens of the deep, flash in the dim light as they float across the scene in the background. Seaweeds and grasses sway as though moving with the water.

A pink spot from right overhead, like a beam of light penetrating the deep, picks up the forms of dancers, as sea nymphs, reclining among the seaweeds and coral. They stir, arise, and, as the music segue, "Bells of the Sea," begin a rhythmic dance as though floating through the water. Amber overhead flood up on dancers.

An adagio may be introduced here. The male member of the team, as a pearl diver, to enter and pick his partner from among the sea nymphs. Pink spot on dancers. Suggested music: "Watersprites." The rest of the nymphs off—to take up positions on platform back

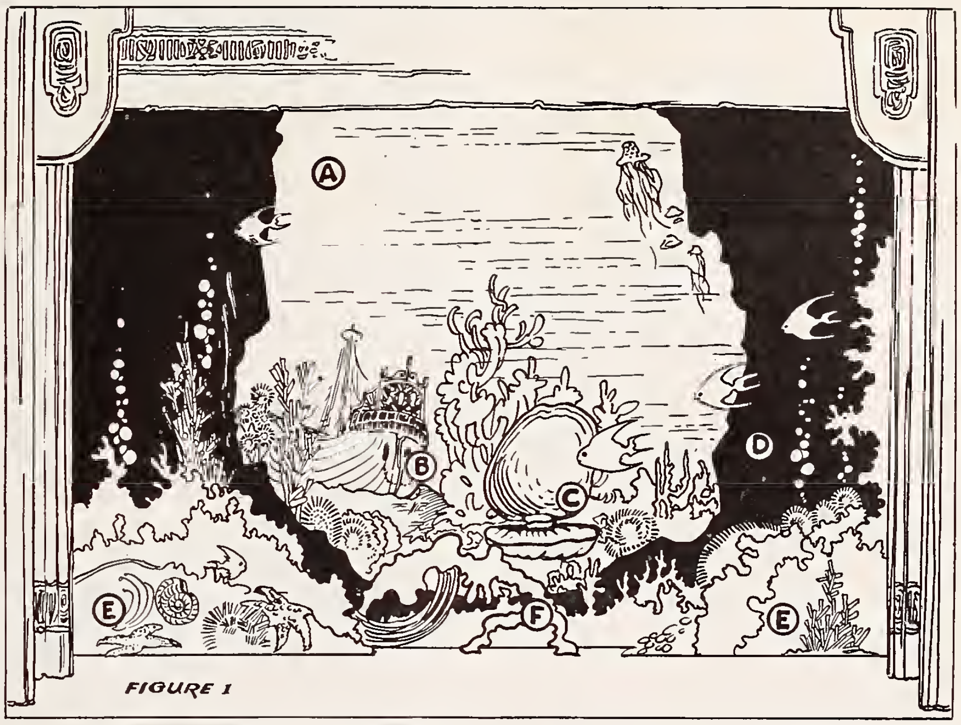

FIGURE 1

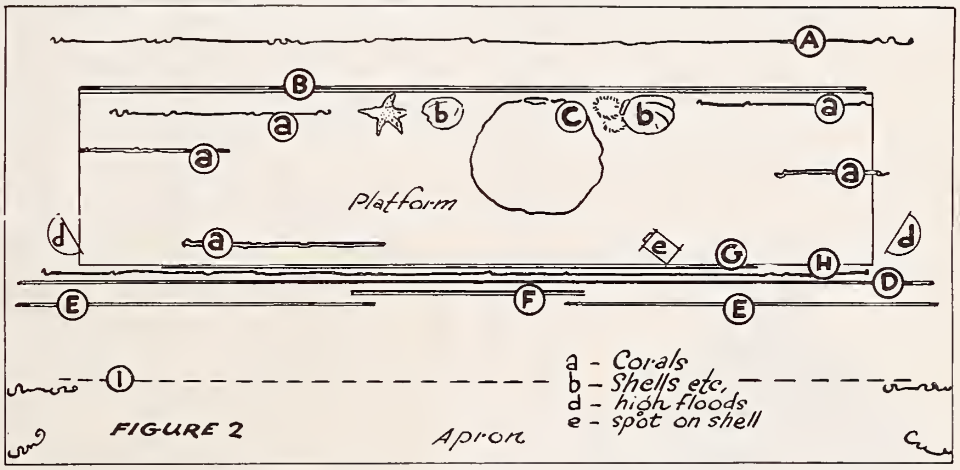

FIGURE 2

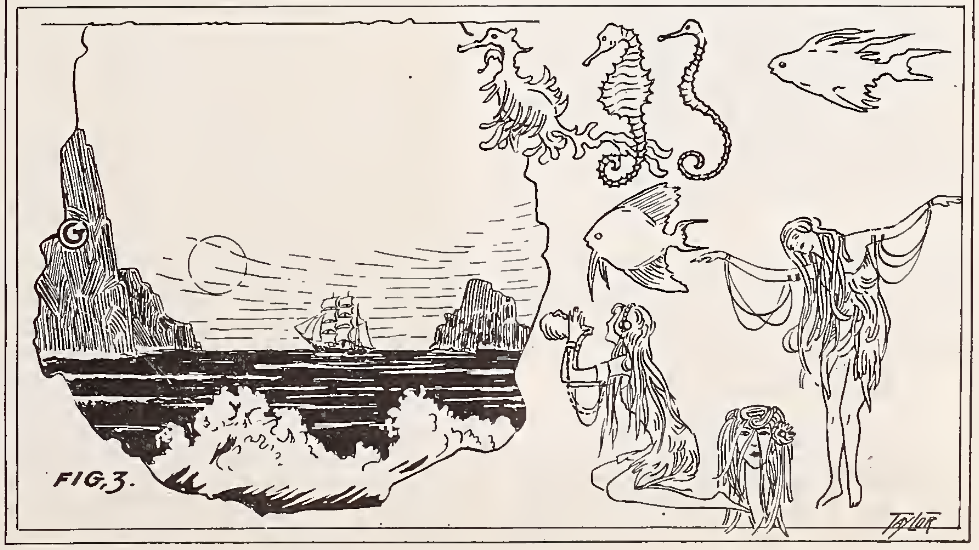

FIG. 3.

BETTER BUSINESS BUILDERS—EVERY WEEK

of transparency. Dancers exit. Music repeat "Fifteen Fathoms."

Transparency flies, leaving scrim. Green and blue overhead floods up slowly behind scrim revealing a submarine terrain with a profusion of sea growth, corals, grass, weeds, etc. The central object is a large closed shell. The nymphs are reclining left, near the shell; to the right, in the dim shadows of the background the sailor stands. The nymphs shrink back as the sailor comes forward. Music to "Duna" (McGill). As the sailor sings, the shell, in pink overhead spot, opens slowly and a beautiful girl is seen in the shell. The sailor assists her out of the shell and together they finish the song; lights dimming on finish.

An unusual closing effect could be produced by having the sailor, at finish of the song, take the girl in one arm, the other arm in poise to ascend (in reality grasping the invisible cable attached to a jacket under his arms) the girl clinging to him as they ascend in the dimming light.

In addition to the musical compositions suggested the following will be found desirable to draw from: "Prelude to Romances of the Seven Seas" (Baron) and Rubenstein's symphony, "The Ocean."

THE SETTINGS—Figures 1 and 2—A cut drop, D, suggesting a subterranean cavern, serves as masking for both the transparency and the scrim setting. Ground rows of sea growths and set corals, EF, are set in front of the masking.

The transparency, G, fig. 2 and 3, is hung back of the scrim, H, fig. 2, and is iluminated from the back by means of white floods. The ship is painted on the transparency, or it could be in form of a cutout and operated with a slow motion from the back, showing as a silhouette against the sky. Do not move the ship too fast or too far along on its course. At the distance shown the motion should be barely perceptible. As the lights in front are brought up, following the song, and the flood on the transparency dims out, this scene vanishes, being hidden from view by the scrim, H. The transparency is then taken up. The scrim, I, at the curtain line, is down throughout entire action. It is on this scrim that the water effects are projected.

As the lights behind scrim, H, are brought up the platform setting becomes visible. This setting consists of the back drop, A, which may be a painted undersea scene or a plain blue sky illuminated in green from behind, to change to color and suggest depth. The ground-row, B, of frame with paper or muslin, and profiles cut from wall board, is placed on the back edge of the platform. Set pieces; shells, corals, etc., fills up the sides, as shown in ground plot, fig. 2.

The practical shell, C, large enough to conceal the girl when closed, is built up of wire screen and muslin, or papier mache. It is hinged at the back to permit lifting the top half way by means of a fine wire running to grid. Paint the wire in color to blend with the back drop and the wire will become invisible. Use white, or light colored floor cloth to suggest sand, on platform as well as on front set.

Fine wires, black stove pipe wire will do, serve as tracks on which fishes, sea horses, jellyfish, etc., are pulled across the stage by means of silk or linen threads.

The lighting is very important and will make or mar the under-water illusion. Practically all light should be from overhead, as this is the natural direction from which the light appears. Greenish light predominates. Silk ribbons in colors of sea grass and weeds can be made to sway in a natural manner by gently rocking the batten to which the upper end is tied off.

A sea dragon, sea horses and fishes, suggestions for ocean life, are shown in figure 3. "The Standard Library of Natural History" and "Webster's New International Dictionary" will be found invaluable reference works on undersea life.

Suggestions for sea nymph costumes are also given in figure 3. Make the wigs, or headgears, or green ribbons (seaweed) and carry out the same general idea of sea grass or weeds in the costumes. Small strung shells or beads as well as water lilies are appropriate for ornaments.

PAINTING SUGGESTIONS—The plant life and fauna of the deep is of a coloring and brilliance even exceeding that found on land. Corals in pure white, pink, blues and orange; grasses and weeds in various greens; star fishes, shells, etc., of brilliant hues, lend themselves admirably to beautiful scenic effects. Tinfoil, silver and colored bronzes, metallics and flitters are indispensable in doing a submarine scene.

Fishes, done in silver bronze, shaded in red bronze and highlighted with tinfoil is a flash even in dim light. Foil should also be used in highlighting shells.

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How We Put It On

The organ scrim presentation of "The Song of the Wanderer," as described in a previous issue of the *Moving Picture World,* was the stage attraction offered with "Rookies" at the D & R Theatre, Aberdeen, Washington. This novelty was presented exactly as described in the *World* and, combined with a comedy such as "Rookies," made an ideal attraction.

The presentation action, running along a rather pathetic minor strain, affords just the desired relief from the extremely funny "Rookies." Exhibitors who bought this comedy cheap, as a training camp story, should not hesitate to "doll it up" with a stage presentation and advance prices. There will be no "kicks" from your patrons, and if you have not already used the "Song of the Wanderer" idea, get in touch with the song publishers for a set of slides and the music and shoot. You can't go wrong. In Aberdeen more favorable comment was heard about this presentation than anything offered for some time past; yet it was one of the most economical attractions ever used. Furthermore, local talent may be used. Pick a good singer, he has just the chorus to sing and must sing it well. For the gypsy violinist a student from a music school; one who has "tone," the slow minor movement from "Zieguenerweisen" is the only number used and "tone" means a lot.

The gypsy girls are merely atmosphere, the only one taking part in the action is the fortune teller. Put it on right; you will be agreeably surprised, so will your patrons. And remember, often the simpler offerings prove the most entertaining.

As Broadway Does It

The Weekly Patronage Building Programs Displayed in What the Penn-State Movie Fan Terms The Show Window of America.

CAPITOL Theatre, N. Y.

Major Bowes used, with the feature, The Unknown, a program that met such hearty response that it was retained for the second week's run of the held over picture, unchanged. Unit I showed the grand orchestra rendering the Second Hungarian Rhapsody (Liszt) lights in blue and rose, curtain green with coves in red; a cymbalin was introduced in a very effective passage during the overture, with lights changing to gold and coming up white for final passages. Unit 2 gave full stage to a set platform, center, draped orientally, with a large gilt sun behind it, highlighted gold, girl as priestess on platform, rendering Hymn to the Sun (Rinsky-Korsakoff) at second passage of which six priestesses came on from under platform and grouped on steps at each side of platform with upraised arms in invocation for picture as curtains closed in. Unit 3 was styled The Pirates' Frolic, opening curtains on scene of pirate island lit in green and blue with a baritone, male ensemble and girls of chorus working: The ensemble rendered the Pirate Song (Gilbert) with the baritone (a debut for a good voice) followed by girls in pirate dress, dance routine, introducing novelty, black capes lined in vivid orange, opening and closing of which in unison gave very striking effect: closing with Captain Mac (Sanderson) by baritone and ensemble. The magazine was, as usual, adequately orchestrated. Then came the presentation, Bird Capers, which opened and held full stage with a drop painted in semblance of big pond lily with great leaves spreading up from it, entire routine held in white light full up. "Owls" was the first dance routine, feathered ensemble of girls in characteristic routine. "The Butterfly and the Net" blended in, with man carrying huge butterfly net coming on and owls exiting as butterfly appears. Toe dancer. Chase with net. At her narrow escape and exit, Chicks came on, about 25 girls in yellow marabou to represent chicks, to music of Turkey in the Straw they did a toe dance routine appropriate to costume, then more, white, chicks came on and blended in on dance working up to a climax and curtains close in. Applause indicated a highly delighted audience.

Your Presentations Will Interest and Help Others

Let's Hear From You

Address O. T. Taylor, Weir Theatre Aberdeen, Washington, or Moving Picture World, 516 Fifth Avenue, New York.

BETTER BUSINESS BUILDERS—EVERY WEEK

Better Projection

Good Projection Is a Business Asset. Poor Projection Is a Detriment. The Better Your Projection, the Better You Can Make Your Business. Give More Thought to Projection.

Edited by F. H. Richardson

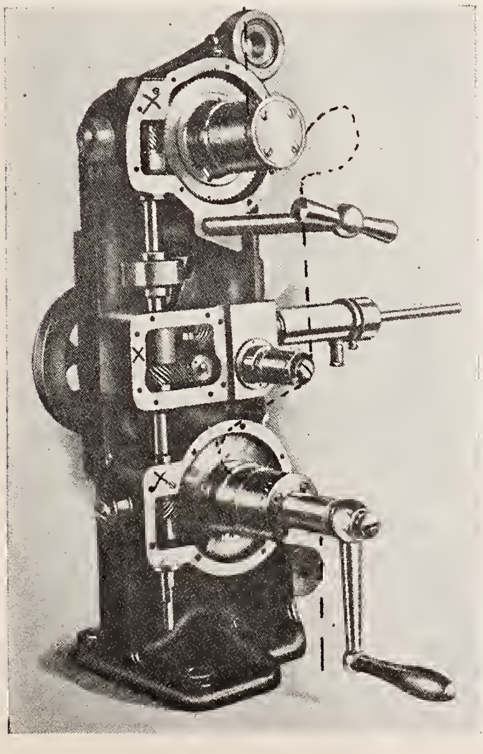
(This department was founded by its present editor in 1910)

Hiddron Comes in to Ask About a Celluloid "Pal"

G. L. HIDDRON, San Benito, Calif., asks "A screen manufacturer puts out a very cleverly gotten up celluloid affair which purports to tell what focal length lens (equivalent focus) is required to project a given size of picture. Both the width and height is given. How can the height be right unless the projection be exactly level? It is called 'The Projectionist's Pal.' What I want to know is is it any good? I ordered lenses to project a 13 foot picture at 65 feet from its data, but the lenses projected a 13 foot three and a half inch picture, which was no good on my screen. I sent them back and kicked, but they told me the lenses were alright, but the 'pal' thing was not. How about it? They sent me other lenses which are exactly right."

Friend Hiddron, I have told the readers of this department repeatedly that lens tables and things such as the "Projectionist's Pal" are worse than useless, unless you are satisfied with general results as to correctness. PROJECTION LENSES ARE NOT EXACT AS TO THE FOCAL LENGTH MARKED THEREON. Manufacturers allow what is termed a "tolerance," the exact amount of which I have filed away somewhere, but seem unable to lay my hand on it just now. Because a lens is marked four inches E. F. is no proof that it is exactly that. It is marked four inch if it be within the permissible tolerance either way from that focal length.

Such things as the "Projectionist's Pal" was all right in the old day when we worked slipshod, and somewhere near was quite all right. But we don't work that way now, hence such things are worse than useless because they are misleading. They have no value whatsoever as to picture height unless the projection be level.



A Projector Mechanism That is Used in England

How would you chaps like to rubber at an English projector mechanism? Well, here it is. It is the mechanism of the Hahn-Goerz projector, made in England. It has one thing I have long since, and on many occasions recommended to United States projector manufacturers. You will notice the surfaces. I have marked XXX. Well, these have an oil tight metallic cap, so that not only does the intermittent movement run in an oil bath, but all gears do as well.

You will, of course, understand then in this picture the entire aperture and gate arrangement and the rotating shutter have been removed. I have drawn a dotted line to show you roughly the path of the film. Observe the size of the upper and lower sprockets. They use a reflector type arc lamp over there which has the positive and negative carbon set at right angles to each other, or nearly so. The mirror has no hole in its center, though I doubt if that feature presents much advantage.

Max Mayer Shows a Simple Arc Control

Max Mayer, whom many of the old-timers will remember, recently showed me an arc control which is remarkable in that it consists wholly of a motor, without any relay, intermittent device or cutout of any sort. It maintains an arc at constant length within two volts arc drop, and may be made to regulate much closer than that.

When using it the arc is "struck" merely by bringing the carbons into contact. The motor does the rest. If you separate the carbons too far, or bring them too close together the motor immediately brings them into proper adjustment. When, or if Mr. Mayer decides to apply the control to projection work—motion picture projection—I will then tell you all about it.

Where's Leslie Scott?

John P. Hughes, care J. Curran, 690 Eagle avenue, New York City, asks for information concerning a brother projectionist, Lester A. Scott, who once lived on Ralph avenue, in Brooklyn.

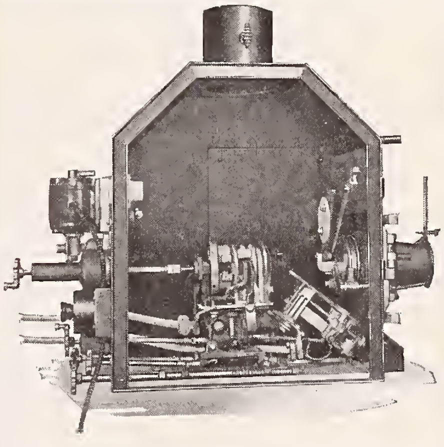
L. U. 306 informs me that there is no such name on their books, which comes pretty nearly meaning that he is not working in Greater New York. If anyone knows of this man's whereabouts, kindly advise friend Hughes.

Hughes remarks, at the end of his short letter: "Would like to utilize this opportunity of congratulating you on the Fifth Edition of the Bluebook. It is very concise, educating and comprehensive. It forms an ideal reference work for the really keen projectionist."

Projection Is "Heavenly"

Recently, by courtesy of the Fox folks, friend daughter and I attended a showing of "Seventh Heaven," a most excellent production, which was well put on by the projectionists, whose names, I am sorry to say, I failed to obtain. It was at the Harris Theatre on 42nd street.

My compliments to the men. It was good work—the sort which causes the good production to have its full value, and makes even one of mediocre merit acceptable to the audience.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WRITE FOR BOOKLET

HALL & CONNOLLY, INC.
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Discharged for Joining Union by Exhibitor

IT is neither the wish or design of this department to take part in wage disputes or in union affairs, except insofar as those things have an effect upon projection as such. However since there is a very direct connection between the amount of remuneration paid projectionists and the calibre of men who will enter the field, or remain in it for long if they do enter, no paper or department can possibly do its full duty by either the exhibitor, the projectionist or the motion picture industry and sidestep its obligation to deal with such matters to some extent.

Just now I have a letter from a Florida projectionist, who bears all the earmarks of being a progressive man, who will do credit to himself in any projection room, who says he has been discharged by an exhibitor because he joined a union.

May I suggest to exhibitors in general, and to this particular exhibitor especially, that such an action does not represent good business policy, no matter from what angle it be viewed. The exhibitor would resent, and rightly too, any interference with his own right to join the exhibitor's union if he wished to. It is his RIGHT to join, just as it is the RIGHT of the projectionist to join the organization of his craft, or profession, if he desired to.

The exhibitor probably fears the action would be the forerunner of a demand for increased pay, which it might or might not be. Suppose it were, however. What of it? Very rapidly now progressive exhibitors are coming to a realization of the fact that high grade skill and knowledge in their projection room is essential in the conservation of costly equipment and in getting the greatest amusement value, hence the greatest box office drawing power from the shows they pay rental money for. They are coming to an understanding of the fact that a few dollars per week added to the pay roll does not necessarily mean loss. It may, in fact mean much more than its amount in gain, because inevitably as wages increase the ability of the men increases, or other men more capable will take the places of those who will not improve.

That a wage increase may mean temporary loss I grant you but the loss will inevitably be turned into gain. Exhibitors who once paid fifteen dollars a week for "operators" now pay fifty to one hundred for motion picture projectionists. They then said and believed that any raise in wages would ruin them. They now pay four to five times that sum, and are making far more money than they ever dreamed of doing in those days.

Friend exhibitor you need real skill in your projection rooms. You need high grade knowledge and real ability, and you can't buy silk at the price of calico. It just plain can't be done. I advocate relatively high remuneration for motion picture projectionists because ONLY BY ADEQUATE PAY CAN MEN OF BRAINS AND HIGH ABILITY BE INDUCED TO ENTER AND REMAIN IN PROJECTION. You know that just as well as I do. You want your equipment to give good and long service. You want a clear-cut, brilliant, rock steady picture on your screen, without overlighting to wash out the colors in color work or the shadows in black and white, thus making your picture "flat"—a picture which will make your patrons want to come again. You don't want half the electric power wasted, do you?

Well, you CAN'T get all that for a song. The men who can give you 100 per cent screen results with 100 per cent efficiency "know their onions," and what is more they know that they know them, and that the day is here when if you won't pay them the price their skill demands, there are others who will.

I say to you frankly that discharging a man for joining the organization of his profession is rank nonsense. It is poor business policy. It is trying to turn back the years, and that can't be done.

"Better Projection Pays"

Bluebook School

Question No. 590

Here is a letter which reached me recently, to which I replied by mail. I am making it the subject of a Bluebook School question because I would myself like to know how YOU would size this matter up. The letter was from Brother Curle, Chattanooga, Tennessee. He says: "The Bluebook School is the greatest thing that has ever happened to give projectionists who have ambition and really try to improve some real knowledge of their profession. MORE POWER TO YOU! (Caps Curle's, not mine. Ed.)

A new theatre is being erected here. The Auditorium is to be 48 feet wide by 76 feet long; projection distance about 72 feet. From front row of seats to screen about 16 feet; to back row about 70 feet.

I recommended incandescent light source, a 9 x 12 picture, with screen located on the stage. Considerable opposition to this has developed. Will you favor me with your advice?

I have replied to Brother Curle by mail. Now I want to know what YOUR ideas of such a problem are. Here is something of an intensely practical nature. Why not the American Projection Society itself appoint a committee and formulate an answer? Certainly I hope to hear from Gray, Dobson, Curle, Hanovers Nos. 1 and 2, the Chicago Does Gengenbeck and all those other live wires, including Dick Keuster.

By the way, why don't that Broadway bunch wake up and get busy? Chicago, which, taken as a whole, has been and still is looked upon as a projectional back number, is putting it all over New York in this "school" matter. Its TO YOUR OWN ADVANTAGE, men, to take part in such a "school" as this, so show your mettle once in a while.

I DON'T merely wan't a simple answer that one light source or another would be best, but WHY IT WOULD BE BEST.

Detroit Recommends Your Bluebook to Permit Men

H. S. Morton, chairman, Examining Board, Local Union No. 199, Motion Picture Projectionists, I. A. T. S. E. & M. P. M. O., Detroit, Michigan, says he has recommended the Bluebook to all the permit men working under the local, and the results have been distinctly good. Says all permit men working under the jurisdiction of the local are required to pass an examination to test their ability as motion picture projectionists, and that furthermore every man who works in the jurisdiction of the local (presumably meaning road men—Ed.) must first appear before the local's examining board.

Brother Morton asks my opinion as to whether or not this is good practice, and I'll tell him right off the bat that I most emphatically do. I will also say, in strict confidence, that if some of the road men who have, in years gone by, posed as very chesty, know-it-all-and-then-some wonders, were made to submit to a real examination there would be some tall surprises. I said some of them, mark you well—not all. Many road men are well posted, very competent motion picture projectionists.

I know of one in particular who for several years posed as the very ne plus ultra of projectionists, whose ignorance of even the most elemental projection technical matters was little short of abysmal. He finally secured a position as Supervisor of Projection in a great theatre chain in a midwest city, where they very soon got wise to his incompetency and he flunked and dropped out of sight. I hand it to him for getting away with it for so long.

The idea of a rigid examination for every man who applies for membership by transfer, and for every man who expects to work under the local by-permit, if only for a day, is excellent! The men who are worthy won't in the least object, because they have nothing to fear. The others—well, possibly, their egotism might suffer a puncture or even blowout.

CLASSIFIED ADVERTISEMENTS
Help and Situations Wanted Only

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Minimum charge $1.00
Terms, Strictly Cash with Order

Copy must reach us by Tuesday noon to insure publication in that week's issue.

SITUATIONS WANTED

MOTION PICTURE OPERATOR, with two years' experience, wishes to secure work; age 23. Gambon Knott, 1808 Elsmere Avenue, Detroit, Michigan.

PROJECTIONIST and mechanic, non-union, thirteen years' experience, best references, desires position as projectionist and supervisor of projection in chain of theatres. Complete machine shop enables me to repair all equipment by factory methods. V. Groetzinger, 779 Looney Street, Memphis, Tenn.

EXPERT PHOTOGRAPHER (on stills) also second cameraman on the motion picture camera, desires connection. Box 410, Moving Picture World, New York City.

ORGANIST: At liberty, thoroughly experienced picture player, complete library; reliable reference furnished. State particulars. Hubert Muck, General Delivery, Chillicothe, Ohio.

PATENTS
William N. Moore, Patent Attorney
Loan and Trust Building, Washington, D. C.
The first important step is to learn whether you can obtain a patent. Please send sketch of your invention with $5.00, and I will examine the pertinent U. S. patents and inform you whether you are entitled to a patent, the cost and manner of procedure. Personal attention. Established 35 years.

Get the Combination

Productions of quality usually reflect the use of Eastman Negative Film.

Specify prints on Eastman Positive and you get the combination that carries photographic quality through to the screen.

EASTMAN KODAK COMPANY
ROCHESTER, N.Y.

40

Western Features

1927-28

LEO MALONEY

BUFFALO BILL, JR.

WALLY WALES

12 Leo Maloney

Maloney to star in four; the others to be produced by him.

The record made by this star-producer during the past year has been remarkable—every picture GOOD, not one ordinary. Ask the exhibitor showing them!

6 Buffalo Bill, Jr.

Action Pictures Inc. have been delivering with this star a succession of real knockouts, with strong stories, casts and splendid direction. Now is promised more of the same. They couldn't be better.

6 Wally Wales

If you show one you'll show all. You'll never get more for your money than you do in these Action Pictures. Wales has a personality your audiences will remember.

Also Two Series of Eight Each

Stars and producers to be announced later.

More and Better Westerns Than Any Distributor

Pathépicture

TRADE MARK

DE MILLE PICTURES PATHE COMEDIES
PATHE NEWS PATHESERIALS

athe's 1927-28 Announcement In This Issue

MOVING PICTURE WORLD

OL. 87, No. 3 JULY 16th, 1927 PRICE 25 CENTS

ASK THE WIFE!

A Dialogue from Life

CHARACTERS: MR. ADAMS, *an exhibitor*
MRS. ADAMS, *his wife*

MR: I'm about to sign for '27-'28.

MRS: Watch your step, pop!

MR: What do you mean?

MRS: You remember how sore you were when that fellow Jones showed "*Rookies*" last week and killed your business—

(Continued Inside Cover)

Published by CHALMERS PUBLISHING COMPANY 516 FIFTH AVE.
NEW YORK CITY
Entered as second class matter June 17, 1906, at the Post Office at New York, N. Y., under the act of March 3, 1879. Printed weekly. $3 a year

(*Continued*)

MR: Yeah — you bet — and the weeks before that *"Tell It to the Marines"* and *"Slide, Kelly, Slide"*

MRS: I guess that Metro outfit's got the pictures —

MR: You said it — I wish I'd had *"Rookies," "Marines"* and *"Slide, Kelly"* — and those others *"Flesh and the Devil," "Lovers," "Mr. Wu," "Tillie the Toiler," "The Unknown"* — and now they tell me this *"Callahans and Murphys"* is another wow!

"Are they all M-G-M's?"

MRS: Are they all M-G-M's?

MR: Yep, those birds are *there!*

MRS: The Joneses are stepping out.

MR: They can afford to, now!

MRS: Here's an ad that says M-G-M's got "The Big Parade of Stars" — listen to this: *2 John Gilberts, 3 Norma Shearers, 1 Lillian Gish, 3 Marion Davies, 1 Syd Chaplin, 2 Greta Garbos, 4 William Haines, 3 Lon Chaneys, 1 Ramon Novarro, 2 Jackie Coogans, 6 Tim McCoys, 3 Dane-Arthurs, 3 Cody-Pringles, 5 Cosmopolitans, 2 Dog Star, M-G-M News, Hal Roach, "Our Gang" and other comedies* — Some names! And it says they're releasing *"Big Parade," "Ben-Hur"* and other specials — you'd better get busy pop and land M-G-M!

MR: You think I've been sleeping — **look at this li'l document — signed and sealed!**

"Look at this li'l document!"

MRS: Good Lord! Is it M-G-M?

MR: You said a houseful, mom!

(*Curtain*)

the new idea in pictures!

¶ Yesterday the motion picture business was still playing with dolls. Today "The Way of All Flesh" scores a roaring, resounding hit! ¶ Third Sunday of this Emil Jannings-Paramount triumph at the long run Rialto, New York, bigger than the first. The first very near a record. And in hot mid-summer at that. ¶ Harold Franklin, President of West Coast Theatres, wires: "'Way of All Flesh' opened long run at Criterion, Los Angeles, to very enthusiastic audience. A triumph for Paramount and Jannings. Audiences thunder approval." ¶ "Way of All Flesh"—as far from what you called a success in the past as the modern flapper is from grandmother. Geared to $22,000 grosses in $12,000 houses. Tuned to the thoughts and desires and standards of these breathless, changing times! Searing, heart-rendering, so real it hurts—and they love it! Jannings with all that made "Variety" and "Last Laugh" artistic triumphs, and that great added something that exalts "Way of All Flesh" to box office triumph as well. ¶ A giant among stars! Phyllis Haver, blonde temptress in the picture, says, "I was inspired. I have never before worked with such a genius!" Victor Fleming (director), Belle Bennett and others, say the same. ¶ Jannings! Only from Paramount do you get a Jannings. Only from Paramount in 1927-8 do you get "Way of All Flesh" and 19 other specials like it. Exploring new fields. Venturing where others fear to tread. That's why the best exhibitor minds are hailing Paramount's 100% Program as the New Idea in Pictures. ✠ ✠ ✠ ✠ ✠

for showmen of today

PARAMOUNT 100% PROGRAM

Good Old

Keeping the wolf from hundreds of box-offices....a tried-and-true week-in-and-week-out attraction THAT ALWAYS GIVES SATISFACTION!

JOSEPH P. KENNEDY
presents

RANGER

MIGHTY MONARCH
OF THE DOG WORLD

In SIX melodramas built for mass appeal.

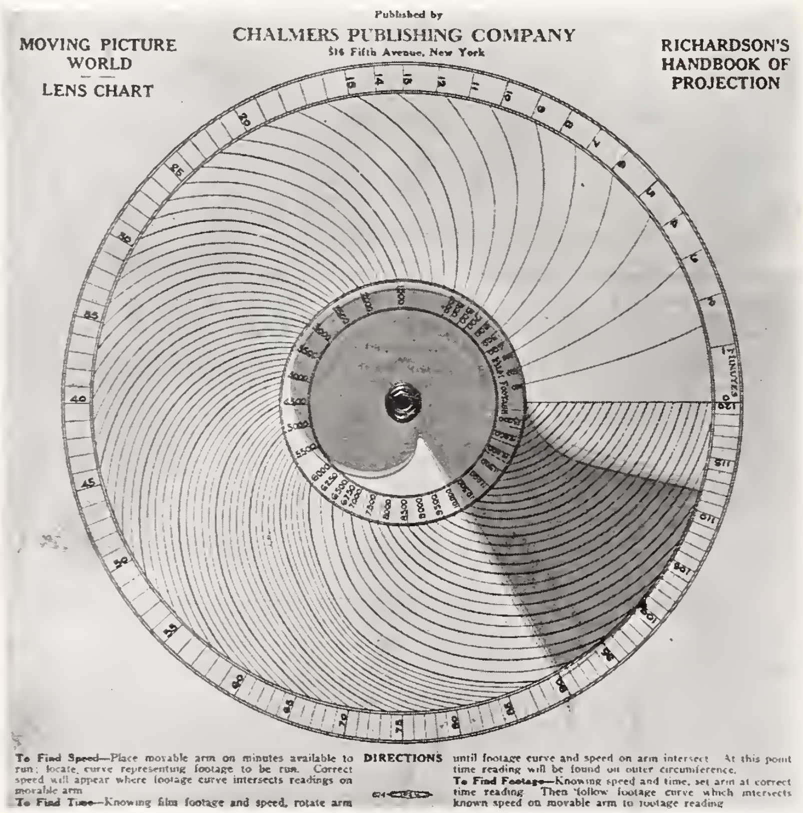
Faithful
GREATER
F. B. O.

Don't Stop To Figure It Out

USE

LITTLETON'S

Speed, Film Footage and Time Scale



MOVING PICTURE WORLD

LENS CHART

Published by

CHALMERS PUBLISHING COMPANY

516 Fifth Avenue, New York

RICHARDSON'S HANDBOOK OF PROJECTION

DIRECTIONS

To Find Speed—Place movable arm on minutes available to run; locate curve representing footage to be run. Correct speed will appear where footage curve intersects readings on movable arm.

To Find Time—Knowing film footage and speed, rotate arm until footage curve and speed on arm intersect. At this point time reading will be found on outer circumference.

To Find Footage—Knowing speed and time, set arm at correct time reading. Then follow footage curve which intersects known speed on movable arm to footage reading.

This Chart Answers These Questions For You Instantly

1. Correct speed to run projector to complete a given length of film in a given time?

2. Number of feet of film which can be run in a given time at a given speed?

3. Time required to run a given length of film at a given speed?

Theatre Managers and Projectionists

This clever device belongs in every projection room and theatre in the country. It will save projectionists time as well as mistakes.

It will help managers in planning their programs to maintain an accurate schedule.

The chart measures eight and one-half inches square. It is printed in three colors on strong celluloid for strength and durability.

Order Yours Today **Price $2.00 postage paid**

CHALMERS PUBLISHING COMPANY

516 FIFTH AVENUE, NEW YORK

!

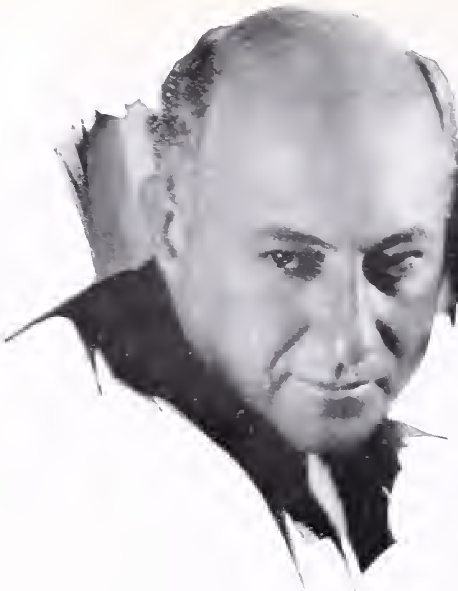
AND NOW

The
PATHÉ
ROOSTER CROWS

ADMINISTRATION BUILDING, DE MILLE STUDIOS CULVER CITY, CALIFORNIA

PATHÉ - DEMILLE STUDIOS

1927 1928



CECIL B. DEMILLE'S *The King of Kings* marks what is unanimously conceded to be a giant step forward in the great art of the motion picture. It definitely and conclusively establishes Cecil B. DeMille as the Master Genius of Motion Picture Production, and heralds a new and greater era in the creation of motion picture attractions of stupendous road show calibre.

The genius of this great producer will be reflected in the tremendous Road Show Attractions to be produced at the DeMille Studios in 1927-1928.

CECIL B. DEMILLE'S

The KING of KINGS

Story by Jeanie Macpherson

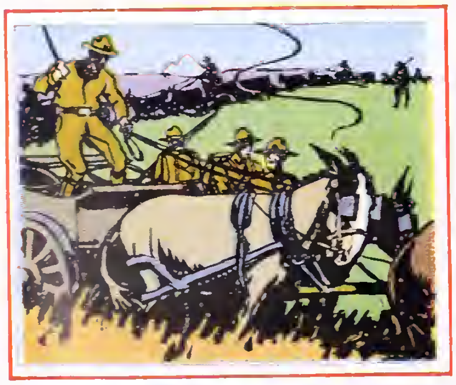
Ordinary methods are futile in attempting to appraise the absolutely stupendous box-office possibilities of this triumphant achievement. Variety says: "*The King of Kings* will not only erect itself as the greatest picture ever produced, but it will reach the largest gross ever earned by a motion picture."

ANOTHER GREAT CECIL B. DEMILLE PERSONALLY DIRECTED PICTURE WILL BE PRODUCED DURING THE CURRENT SEASON

Two mighty James Cruze epics such as only James Cruze can produce

THE PIONEER WOMAN

A glorious and thrilling epic of American womanhood, produced on an elaborate scale of tremendous road show calibre.



THE ARMY MULE

A gigantic production of an unusual and spectacular type, visualizing an intensely interesting and dramatic phase of Army Life.

In addition to producing two road shows, James Cruze will supervise three other productions on the general program

ON ITS MERITS, THE MOST SENSATIONAL PROGRAM OF 1927-1928

IN SHEER entertainment and showmanship qualities the DeMille Program of Feature Productions listed herein stands alone as the sensation of this or any other season. In assembling this group of pictures, every facility of a great organization was concentrated on securing the greatest stories, novels and stage successes of an unusual and sensational type. You have but to turn the pages of this announcement and glance through the productions listed to realize how well the task of securing this material was performed. Never before has an entire program been assembled that combined to such a marked and uniform degree great dramatic and showmanship values.

Stars and featured players have been given vehicles that insure the maximum in dramatic and showmanship results. Equal discrimination will be exercised in the selection of supporting casts from the great DeMille Stock Company, with the addition of many new and powerful box-office personalities as production develops.

The acquisition of James Cruze is an indication of the Big things you can expect and will receive.

An unprecedented array of the screen's most brilliant directors, writers and skilled technicians has been assembled at the augmented DeMille Studios under the management of William Sistrom.

Here is a program that commands attention, backed by every tremendous showmanship factor made possible by the great Pathe-DeMille, Keith-Albee-Orpheum and P. D. C. combination.

"CHICAGO"

with

PHYLLIS HAVER
VICTOR VARCONI
ROBERT EDESON
JULIA FAYE, LOUIS
NATHEAUX *and*
MAY ROBSON

From the Sensational Stage Success by MAURINE WATKINS
A DE MILLE STUDIO SPECIAL

PHYLLIS HAVER

CHICAGO
STAR-GAZETTE
"Give everybody a chance"
ANY DAY—ANY TIME—ANY PLACE

Roxie Hart
EXTRA 11 P. M.

Vol. 1. No. 1.

ROXIE HART IS ACQUITTED

A Dramatic Scene from the Play

"ROXIE" HART
as portrayed by
Francine Larrimore
on the stage

THE outstanding stage success of the New York season made into a film that capitalizes every dramatic possibility to the full.

A biting, daring satire indicating that *Only a Beautiful Woman can Afford a Murder!*

A Vivid picture of a "Jazz Queen Slayer" on Trial for Her Life.

A frank presentation of the manner in which public sentiment is skilfully roused on behalf of a Pretty Murderess—

DEMILLE STUDIO PICTURES
PATHE NEWS · PATHECOMEDIES · PATHESERIALS · PATHEPICTURES

A mighty spectacle in which a storm of human passions reaches its height against a raging storm of the sea.

The WRECK of the HESPERUS

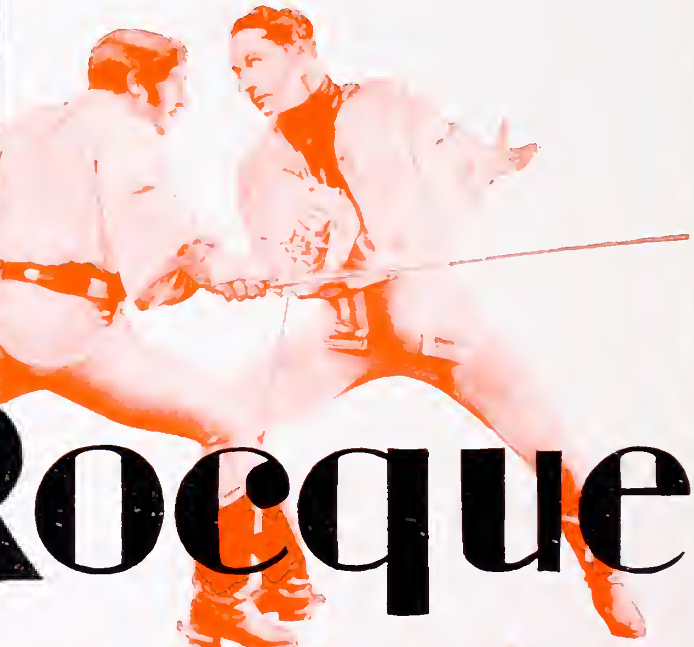
A DRAMA of an old, deep-rooted hate and beautiful young love.

A play of powerful situations, tense emotions, and extraordinary acting with the Sea as a tremendous force shaping the destinies of the human actors—the grimmest actor of them all.

DEMILLE STUDIO PICTURES
PATHE NEWS · PATHECOMEDIES · PATHESERIALS · PATHEPICTURES

All the color and romance of the Napoleonic period captured in one great picture . . .

Spies, Adventurers, Stolen Papers, a dashing Countess, and a Courageous Country Lad who became a General, keep the plot moving forward at a tremendous pitch of excitement.



C. GARDNER SULLIVAN
presents

Rod La Rocque

"in THE FIGHTING EAGLE"

with

PHYLLIS HAVER

Adapted by Douglas Z. Doty from
"The Adventures of Gerard"
by A. Conan Doyle

A DONALD CRISP PRODUCTION

Fascinating and alluring Phyllis Haver scores another triumph in the colorful role of the Countess

The Secret Message brought to him in the night by this beautiful woman was imperative—demanding that he sacrifice personal honor for the glory of his country

DEMILLE STUDIO PICTURES
PATHE NEWS · PATHECOMÈDIES · PATHESERIALS · PATHEPICTURES

ONE OF THE BIGGEST ON ANY PROGRAM

AN inspiring story of Youth, Ambition, and Love, produced with the cooperation of the United States Government and the West Point Military Academy, with beautiful scenic shots and spectacular settings of time-honored buildings, parade grounds and the cadets, at our great Military College.

William Boyd

in

"THE WEST POINTER"

A Tremendous Drama of Splendid Young American Manhood at Its Best.

From a Story by Major Robert Glassburn and Major Alexander Chilton

Continuity by Douglas Doty
Supervised by C. Gardner Sullivan

DEMILLE STUDIO PICTURES
PATHE NEWS · PATHECOMEDIES · PATHESERIALS · PATHEPICTURES

Beloved old RIP, the darling of childhood, brought to life by Rudolph Schildkraut, in an up-to-date version of this classic.

RIP VAN WINKLE

with RUDOLPH SCHILDKRAUT

In modern dress this good old story has a ripe sophisticated charm that will keep audiences chuckling sympathetically.

It is one of those rare films that make satisfying, heart-warming entertainment for audiences of all ages.

DEMILLE STUDIO PICTURES
PATHE NEWS PATHECOMEDIES PATHE SERIALS PATHE [illegible]

College colors flying in the breeze, a cheering section shouting itself hoarse, thrills and wild enthusiasm as the home crew comes into its own. That's the atmosphere for the greatest college story filmed in years, a stirring romantic drama based on the story by Owen Davis; with Rod LaRocque as the boy whose splendid sportsmanship and fighting instincts bring him triumph.

Here's an absolute natural. A knockout title, a big star and the splendid spirit of a fine old American College at its best.

Rod La Rocque

in

HOLD 'EM YALE

DEMILLE STUDIO PICTURES

PATHE NEWS · PATHECOMEDIES · PATHESERIALS · PATHEPICTURES

Leatrice Joy in THE BLUE DANUBE

By JOHN FARROW

THIS is a stirring and beautiful drama woven around that haunting melody *The Blue Danube*. The Austrian Tyrol, that romantic and picturesque spot, still unspoiled by progress, is the locale.

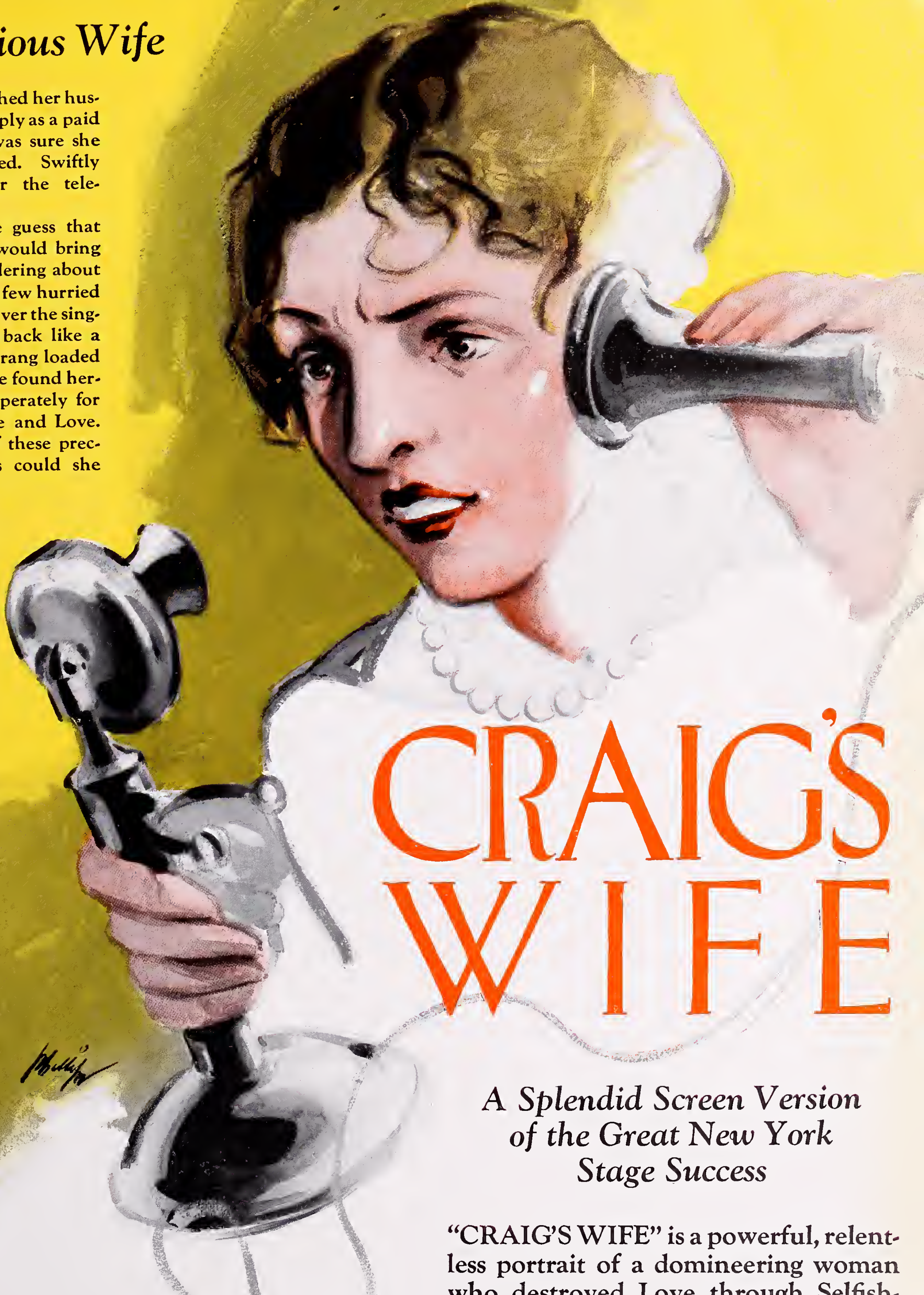
Leatrice Joy is at her lovliest as the peasant girl who treads love's difficult path through disappointment and sorrow, and who finally, by a dramatic twist of circumstances, is able to climb to its triumphant heights!

DEMILLE STUDIO PICTURES

The Suspicious Wife

SHE had watched her husband as sharply as a paid spy. Now she was sure she had him trapped. Swiftly she reached for the telephone.

Little did she guess that this secret call would bring her world thundering about her ears. Those few hurried words, sent out over the singing wires, came back like a a mighty boomerang loaded with danger. She found herself fighting desperately for Husband, Home and Love. Yet only one of these precious possessions could she save.



CRAIG'S WIFE

A Splendid Screen Version of the Great New York Stage Success

"CRAIG'S WIFE" is a powerful, relentless portrait of a domineering woman who destroyed Love through Selfishness! A domestic drama with a great lesson—a film that may mean the turning point for happiness in thousands of American Homes.

DEMILLE STUDIO PICTURES
PATHE NEWS · PATHECOMEDIES · PATHESERIALS · PATHEPICTURES

WILLIAM BOYD
in
POWER

A tremendous film spectacle in which the forces of man are pitted against Nature–a struggle between human brain and will and the boundless energies of Earth. ¶ Against a background of this immensity a man and woman play out their own stirring drama –powerful characters in a powerful setting.

DEMILLE STUDIO PICTURES
PATHE NEWS · PATHECOMEDIES · PATHESERIALS · PATHEPICTURES

ETTA GOUDAL AS THE EXOTIC, BAFFLING EASTERN ENCHANTRESS CREATES A CHARACTER THAT WILL NEVER BE FORGOTTEN—

SHE registers one triumph after another as she portrays—

The woman who played with a man's love to gain her secret ends.

The woman of flame—victim of her own burning emotions.

The woman who decides to have the man she loves killed rather than surrender him to another woman.

The woman who perishes by her own jealousy.

HERE is an absorbing drama of tremendous power and passion. An Exotic Eastern woman, at the bidding of her Oriental Master, seeks out her victim in the heart of romantic, sophisticated France. The Destiny of two great countries lies within reach of those slim ivory hands, when suddenly her own world comes crashing about her ears.

DE MILLE PICTURES
PATHE NEWS - PATHECOMEDIES - PATHESERIALS - PATHEPICTURES

JETTA GOUDAL *in*
The FORBIDDEN WOMAN

by ELMER HARRIS ··· with JOSEPH SCHILDKRAUT and VICTOR VARCONI

26 Smashing Super-Features

ROD LA ROCQUE

in

THE NEW YORKER

A smart sophisticated drama of modern New York Society

ROD LA ROCQUE

in

STAND AND DELIVER

A stirring drama against a background of war and banditry

LEATRICE JOY

in

THE ANGEL OF BROADWAY

The story of a night club entertainer who assumes the role of a Salvation Army lass. By Lenore J. Coffee.

LEATRICE JOY

in

SELF DEFENSE

from
Wallace Irwin's Sensational Story
"All Front and No Back"

MARIE PREVOST

in

THE RUSH HOUR

with Harrison Ford, Seena Owen
Directed by E. Mason Hopper
By Frederick and Fanny Hatton

JETTA GOUDAL

in

THE LEOPARD LADY

Nerve-tingling drama under the big top by Clara Beranger

MARIE PREVOST

in

THE GIRL IN THE PULLMAN

A beautiful girl—a sleeping car and a mix-up—a fast-moving hilarious farce
By Willson Collison

WILLIAM BOYD

in

THE SKYSCRAPER

A thrilling romance of the modern skyscraper by Dudley Murphy
Supervised by Walter Woods

HE'S MY MAN

with

PHYLLIS HAVER

from
The Cosmopolitan Magazine Story
"Money to Burn" by Peter B. Kyne

WILLIAM BOYD

in

THE NIGHT FLYER

A Smashing Drama of the Railroad
from
Frank Spearman's "Held for Orders"

VERA REYNOLDS

in

BEAUTIFUL BUT DUMB

With Kenneth Thomson
Suggested by Richard Harding Davis'
"The Bar Sinister"

SUCH IS FAME

with

RUDOLPH SCHILDKRAUT

A delightful romantic drama from Richard Connell's famous story
"A Friend of Napoleon"

VERA REYNOLDS

in

WALKING BACK

Reckless Youth—from George Kibbe Turner's "A Ride in the Country"

The WISE WIFE

with

PHYLLIS HAVER

from

The Cosmopolitan Magazine Serial
By Arthur Somers Roche

WHAT a program of pictures! What a variety of super-entertainment to thrill and delight your patrons. Make no mistake—when the records for the coming year are written you will find this list in the Big Money.

Make Your Reservations!

ACT NOW!

JETTA GOUDAL

in

WOMAN *of the* NIGHT

Exotic Jetta Goudal
in a breath-taking mystery drama
By Max Marcin

JETTA GOUDAL

in

MIDNIGHT MADNESS

A stirring super-drama of modern love
in the depths of the jungle
By Daniel Rubin

MARIE PREVOST

in

ON TO RENO

Husband and lover—two toys in the
daring game of a designing woman
By Joe Jackson

MY COUNTRY

with JOSEPH *and* RUDOLPH
SCHILDKRAUT

A great human story of an immigrant's
devotion to his adopted country
By Julien Josephson

LET 'ER GO, GALLAGHER

with

JUNIOR COGHLAN

A realistic drama of the big city
newspapers
By Richard Harding Davis

VERA REYNOLDS

in

THE MAIN EVENT

A vivid, powerful drama of the
prize ring

LEATRICE JOY

in

WHAT HOLDS MEN

An absorbing drama of love played
ut against a luxurious background of
ociety, by Margaretta Tuttle.

MARIE PREVOST

in

FREE AND EASY

An actionful comedy drama from the
story "The Shock Absorber"
By Frederick and Fanny Hatton

MY FRIEND *from* INDIA

with

FRANKLIN PANGBORN

From the celebrated stage farce—
a real comedy special

IN BAD *with* SINBAD

with

FRANKLIN PANGBORN

The screen's new comedy find in a
riotous comedy knockout
By P. G. Wodehouse

VERA REYNOLDS

in

THE HEART OF KATIE O'DOONE

A girl of the tenements who was born
under a lucky star
By Leroy Scott

MARIE PREVOST

in

A BLONDE *for a* NIGHT

Hubby had a weakness for blondes,
but his wife found the cure
By Willson Collison

A SELECTED CAST OF BOX-OFFICE POWER IN EACH AND EVERY RELEASE—

DE MILLE STARS

LEATRICE JOY
ROD LA ROCQUE
VERA REYNOLDS
JETTA GOUDAL
WILLIAM BOYD
MARIE PREVOST

DE MILLE STOCK COMPANY

PHYLLIS HAVER
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BE WITH THE LEADERS IN 1927-28

DEMILLE STUDIO PICTURES

PATHE NEWS - PATHECOMEDIES - PATHESERIALS - PATHEPICTURES

Presenting the most complete, diversified and well balanced program ever offered to exhibitors.

58 SHORT COMEDIES

12 The Smiths, Mack Sennett
12 Mack Sennett
12 Sennett Girl
2 Ben Turpin, Mack Sennett
2 Harry Langdon, Mack Sennett
4 Our Gang, Hal Roach
3 Charley Chase, Hal Roach
8 Roach Star
3 "Henry and Polly," with Taylor Holmes and Leah Baird, Gaiety Pictures Inc.

52 WESTERN FEATURES

12 Leo Maloney
8 Buffalo Bill, Jr.
8 Wally Wales
2 Buddy Roosevelt
8 Jack Donovan
8 Padjan
6 Dog Features

5 PATHESERIALS, 10 Two Reel Episodes Each

PATHE NEWS, 104 issues, One Reel Each

PATHE REVIEW, 52 issues, One Reel Each

52 AESOP'S FILM FABLES, One Reel Each

52 TOPICS OF THE DAY One Reel Each

26 GRANTLAND RICE SPORTLIGHTS, One Reel Each

12 RAREBITS, One Reel Each

7 WILL ROGERS ABROAD, One Reel Each

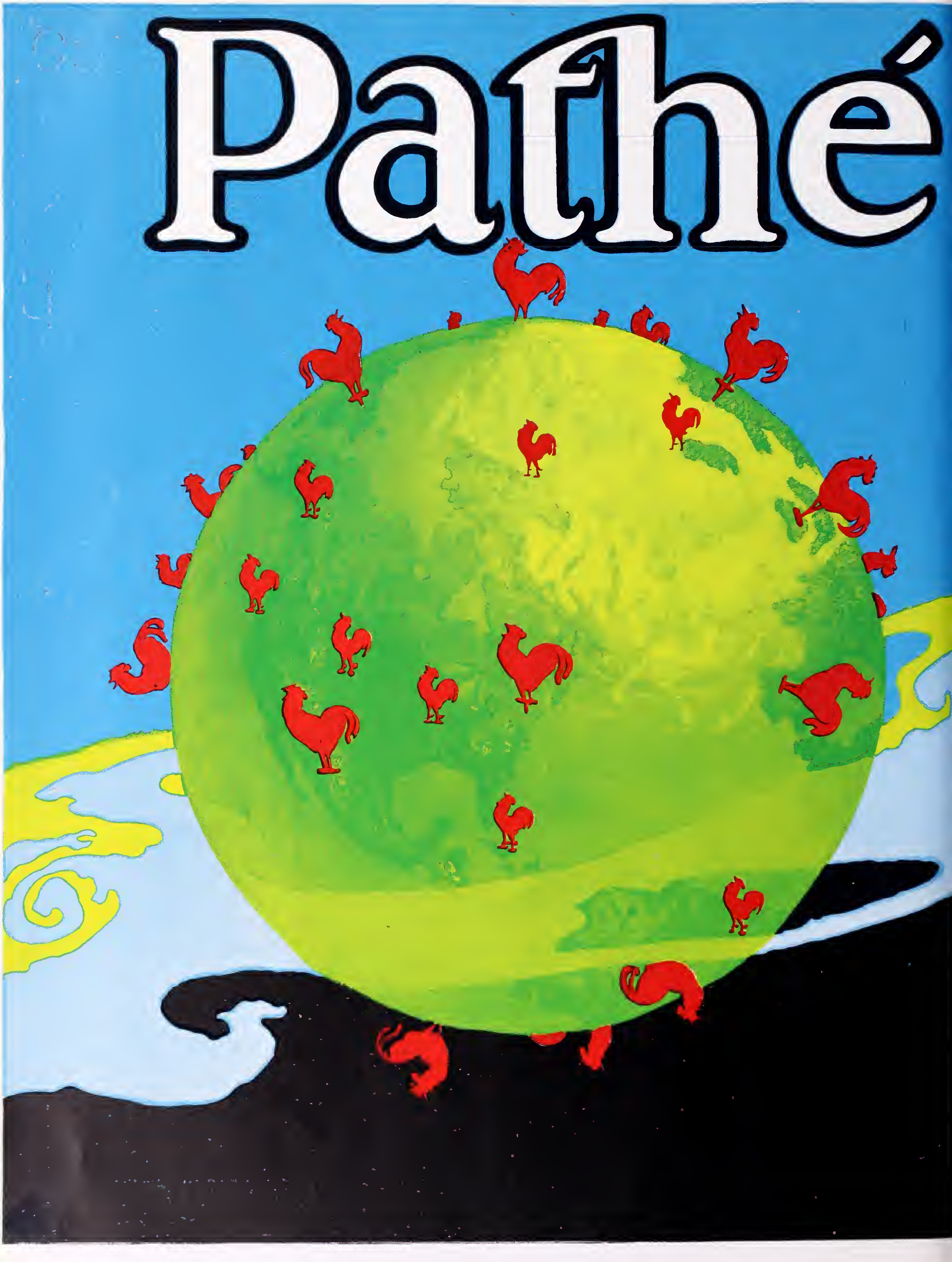
3 MONTY BANKS FEATURE COMEDIES

CHARLIE CHAPLIN in a reissue, "Sunnyside"

HAROLD LLOYD in "GRANDMA'S BOY," a reissue.

7 SPECIAL FEATURES

Pathé
Distributing De Mille Studio Productions


Pathé

News

It's covered, but it's taken 16 years and millions of dollars to do it.

There are no short cuts to success in making the world's best news reel.

The public knows the Pathe News, loves it, *wants* it, and nothing else can take its place. It's good showmanship to give the public what it wants.

Its box office value is incomparable. Its quality today is better than ever. It is being nationally advertised to over forty million magazine readers. It is the most satisfactory film you can play.

Fables Pictures, Inc. *presents*

Aesop's Film Fables

Cartoonist Paul Terry

A Vital Part of Any Show—and the Proof

"We started AESOP'S FABLES October, 1921, and have never missed a Sunday and Monday showing. We have used all the FABLES issued before we started and have repeated about fifty . . . We think it the greatest short subject on the market and don't know what our patrons would do if we missed showing them. I am a great believer in short subjects and have bought nearly every short subject on the market."

E. W. VAN NORMAN, Parkway
Amusement Co., Milwaukee, Wis.

"I think AESOP'S FABLES the best single reel obtainable."

H. C. KUELLU, Lyric Theatre,
Lancaster, O.

"Very popular with my patrons."

E. E. FREDEEN, Orpheum Theatre,
Ryder, N. D.

"We think FABLES the best short subject on the market."

W. A. ERWIN, Capitol Theatre,
Benton, Ill.

"Have been showing FABLES for the past five years on Sunday and Monday nights. My patrons look forward to them as much as they do to the features I run with them."

S. WOLFF, Marquee Theatre,
Oakland, Calif.

"One of the best money-getters on the market."

F. B. CARTER, Royal Theatre,
Houston, Tex.

"In a class by themselves."

A. T. HAYES, Palace Theatre,
New Smyrna, Fla.

"In my opinion FABLES and Topics are the best all-around short subjects available."

HERBERT MORGAN, Mary
Anderson Theatre,
Louisville, Ky.

"FABLES tremendously popular here. We show one every week."

R. E. SLAVKIN,
Academy Theatre,
Pittsburgh, Pa.

"FABLES are as permanent as any fixture in my theatre because I have yet to receive one that doesn't get the laughs. Kids and grown-ups applaud when they flash onto the screen."

C. J. LATTA,
Empress Theatre,
Shenandoah, Ia.

"Fables best short reel on market today."

C. D. MCELFATRICK
Victory Theatre,
Timpson, Tex.

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PATHE NEWS

Timely Films, Inc. *presents*

Topics of the Day

ONE EVERY WEEK

"ABSOLUTELY ESSENTIAL TO OUR PROGRAM!"

"Topics of the Day has been shown every week for over five years in our new Palace and Walnut Theatres, and this very clever reel never fails to give entire satisfaction. We would not think of trying to do without it."

I. Libson, Cincinnati, Ohio.

"I recommend Topics of the Day very highly as both entertaining and instructive."

Harry Davis, Pittsburgh, Pa.

"We have been using it in a number of our theatres and the reception given it by the public has been very gratifying."

A. S. Davis, *Gen'l Manager,*
Stanley-Rowland-Clark Corporation,
Pittsburgh, Pa.

"We have used Topics of the Day weekly for a number of years and feel that it is a very entertaining portion of our program."

Vincent R. McFaul, *Gen'l Manager,*
Shea Operating Corporation,
Buffalo, N. Y.

"We have shown it a long long time at the Colonial and I am now transferring it to the Capitol, a better house where the admission is higher. This is proof of what I think of Topics of the Day."

John Danz, Danz Theatre Circuit,
Seattle, Wash.

"During the seven years we have run the Topics it has never failed to get hearty laughs."

R. J. Speck, Kenwood Theatre,
Chicago, Ill.

"Have used it for the last three or four years each week and it has become a permanent fixture of our theatre. Our patrons look forward to these little reels which very often get more laughs than our comedy picture or even a feature comedy."

Isaac Victor, Victor Theatre,
McKeesport, Pa.

"We have used Topics of the Day in our Columbus and Liberty Theatres for six years and find it to be the most enjoyable of any short subject played by us at any time."

S. Haimovitz, *Gen'l Manager,*
Columbus Amusement Co.
New Kensington, Pa.

"Have been running it for some years and recommend it as a sure fire hit. Pathe can well be proud to sell this subject to exhibitors and we are equally proud to recommend it to them."

J. E. Stahl, Stahl Amusements Co.,
Homestead, Pa.

"We have used it continuously for seven years, ever since its start. This indicates what we think of it."

Rex W. Midgely, American Theatre,
Oakland, Calif.

"We have run Topics steadily for over eighteen months. Our audiences have again and again remarked how entertaining they are. I feel if we should take it from our program it would hurt our business."

C. W. Bedel, Madison Theatre,
Peoria, Ill.

Pathé
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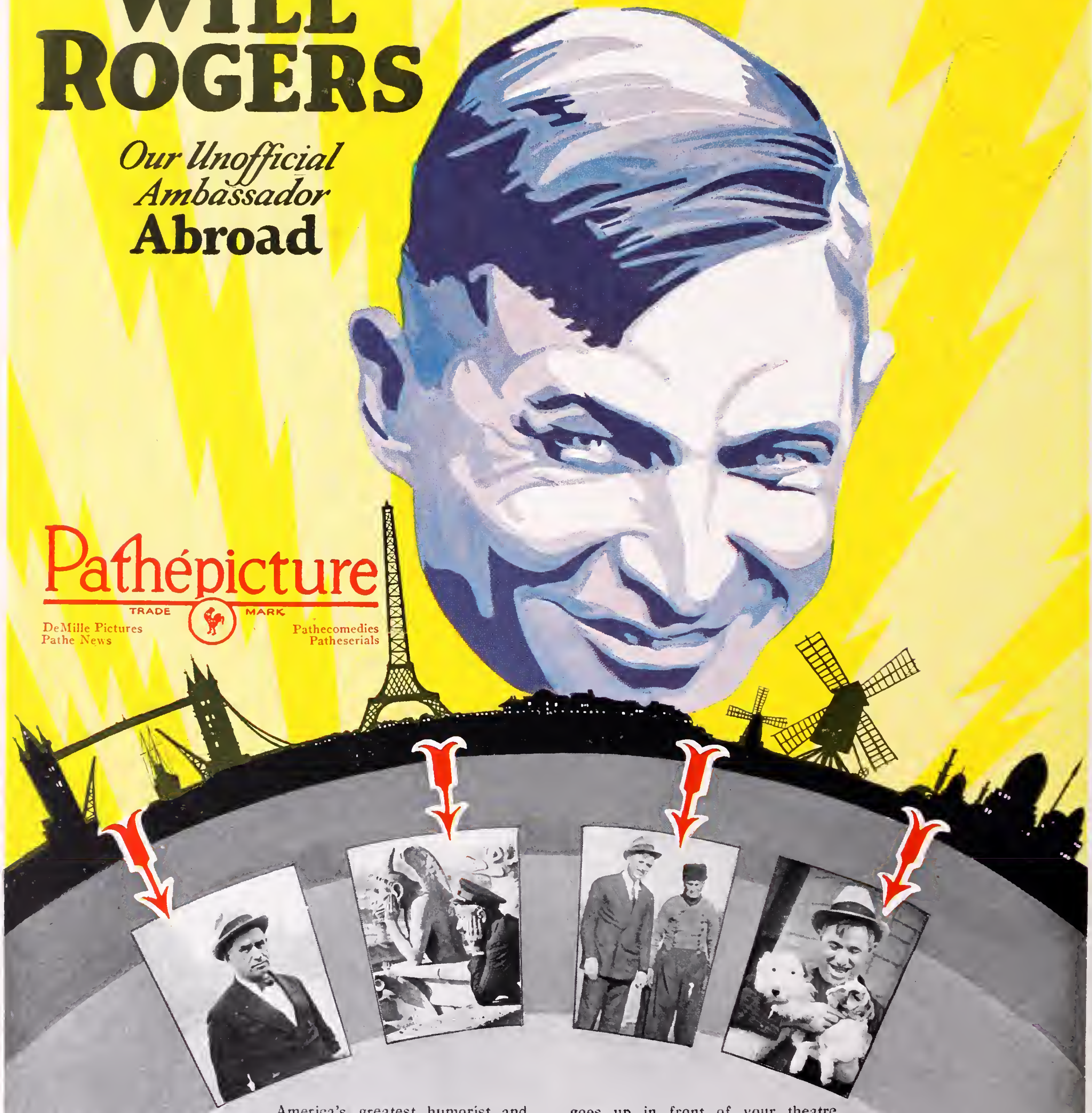
DeMille Pictures Pathé Pictures
Pathécomedies Pathéserials
Pathé News

C.S.Clancy
PRESENTS

WILL ROGERS

Our Unofficial Ambassador
Abroad



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America's greatest humorist and premier box office attraction has made a hit in this unique series.

He's in the papers every day. What he says is news. When his name goes up in front of your theatre your business is assured.

The biggest theatres are proving the box office value of this series. They bill each picture like a feature for each draws like a big feature.

Seven One Reel Pictures to Come During 1927-28

Grantland Rice's Sportlights

100,000,000 persons will pay admission during 1927 to see sporting competitions in the United States.

$500,000,000.00 will be approximately what they pay, and it will be paid by men, women and children.

Over 2,000,000 boys and girls in school are taking some part in sports. Never has there been such interest in sports among all classes, young and old.

Sport lends itself to motion pictures in a perfect way. It carries action, romance, drama and beauty directly to the audience. The story of sport has become a tremendous human story. The Sportlights are telling this story and have a direct and vital appeal.

Sportlights have rarely been cancelled where they have been given a chance.

Grantland Rice

Produced by JOHN L. HAWKINSON

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DE MILLE PICTURES
PATHE NEWS

PATHECOMEDIES
PATHESERIALS

Rarebits

Rarebits are rare fun.

The odd, unusual and eye-getting things of every day life fitted around one central idea.

Rather hard to describe but awfully easy to look at.

Certain to add a dash of paprika to any program.

TWELVE ONE REEL PICTURES

Produced by Record Pictures, Inc.

Pathépicture

DeMille Pictures · Pathe News
Patheserials Pathecomedies

Coming

Eye-Catching Novelties, Brilliant Pathecolor Specialties, Marvelous Scientific Discoveries, Human Interest Brevities, etc., etc.

Wonders of Science; among the subjects of the widest interest is a microscopic masterpiece which scientists say is an absolute revelation, and will compel them to readjust their theories as to sex in plants. It reveals the whole process of germination.

Expeditions; this series, so popular during the past year, will be continued. Remote corners of the world will be visited.

Pathecolor; famous for years for brilliance and beauty. Among the subjects will be a series of American and Hawaiian flowers.

Interesting Personalities; a series of the greatest interest. Among the subjects is "Words and Music By—," depicting the men who create the music which everyone sings, whistles and hums.

Big American Industries; sidelights on famous corporations on whose payrolls are armies of men and women.

Other Subjects To Be Announced

One Reel, Every Week

12 "Mack Sennett Girl Comedies"

Two Reels

Mack Sennett is known the world over as the most pre-eminent Picker of Peaches.

Now these far-famed Sennett beauties are to have their own comedies, in each of which will be a real star, an outstanding juvenile comedian, a comedy plot and a raft of gags.

The title is a box-office mint.

12 "Mack Sennett Comedies"

Two Reels

Probably the best known short comedies ever made. Celebrated for years for fast action, numerous gags and great casts.

Pathécomedy

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Pathe News

Pathepictures
Patheserials

Mack Sennett presents–

"The Smiths"

featuring

Mary Ann Jackson
Raymond McKee *and* Ruth Hiatt

A marvelous kid, a clumsy comic dog, a beautiful girl, a fine comedian–

play them and the world is yours.

A year ago an experiment. Today a big success.

Exhibitors say they could play them oftener. The public looks for them, asks for them, laughs at them, praises them.

Little features, – perfect gems, to give more brilliance to your shows.

A SERIES OF TWELVE

Two Reels Each

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Pathepictures
Patheserials

MACK SENNETT

PRESENTS

Ben Turpin

The man with the in-growing eyes and hair-brush moustache in two laughter Specials.

As soon as his name appears in the headtitles on the screen people start to laugh, in anticipation. That means box office.

Sennett and Turpin, a great team for laughter and business getting.

Love Me and the World is Mine
KERRY

Pathécomedy

TRADE MARK

DE MILLE PICTURES
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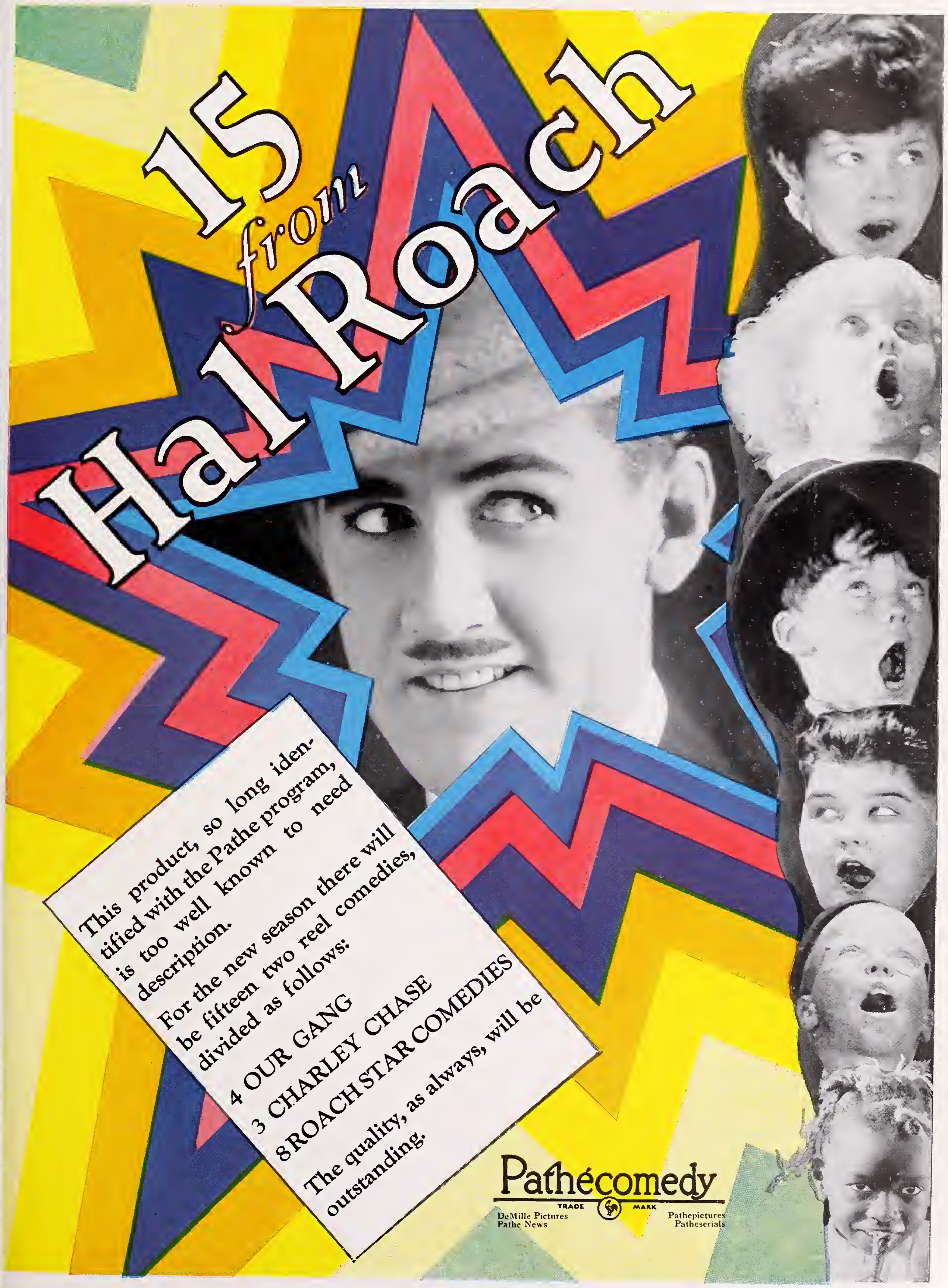
PATHE' NEWS
PATHESERIALS



15 *from* Hal Roach

This product, so long identified with the Pathe program, is too well known to need description.

For the new season there will be fifteen two reel comedies, divided as follows:

4 OUR GANG
3 CHARLEY CHASE
8 ROACH STAR COMEDIES

The quality, as always, will be outstanding.

Pathécomedy
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DeMille Pictures
Pathe News
Pathepictures
Patheserials

Pathéserials

Business builders, not for one week but for ten.

Intense drama by well known authors, rich in mystery, action and suspense.

Numerous exhibitors have found that Patheserials are the most profitable pictures they can play.

THE CRIMSON FLASH

Eugenia Gilbert, Cullen Landis and J. Barney Sherry. Story by George Arthur Gray. Eastern production. Ready now. Mystery melodrama.

THE MASKED MENACE

Larry Kent and Jean Arthur.

From the Saturday Evening Post story, "Still Face," by Clarence Budington Kelland. Arch Heath, director. Eastern Production, now completed. Mystery melodrama.

THE HAWK OF THE HILLS

Allene Ray, Walter Miller and Frank Lackteen. Story by George Arthur Gray. Directed by Spencer Bennet. Western production, now completed. Frontier perils.

THE MAN WITHOUT A FACE

From the story by C. N. and A. M. Williamson. Title subject to change. To be produced in the West, Spencer Bennet directing. Action drama.

THE FELLOWSHIP OF THE FROG

From the book by Edgar Wallace, author of "The Green Archer". To be produced in the East. Action drama. Title subject to change.

THE TERRIBLE PEOPLE

From the book by Edgar Wallace, author of "The Green Archer". To be produced in the West. Mystery melodrama.

Pathéserial

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DE MILLE PICTURES
PATHE NEWS

PATHECOMEDIES
PATHEPICTURES

MACK SENNETT *presents*

Harry Langdon

in "Fiddlesticks" *and* "Soldier Man"

These two comedies, "Fiddlesticks" in two reels, and "Soldier Man" in three reels were produced just before Langdon went into features and have never been released.

They are brilliant. true laughter-creators, right up to the Langdon standard.

They mean a busier box-office.

Pathépicture

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Pathecomedies
Patheserials

HAL ROACH *PRESENTS*

Harold Lloyd

IN

"Grandma's Boy"

(RE-ISSUE)

"His greatest picture" would be the verdict of seventy-five persons out of a hundred, if asked their opinion of "Grandma's Boy."

Not only is it one of the most mirth-producing pictures ever produced, but it also makes a tremendous appeal to the emotions. Laughter and tears are never far apart, comedy finds its foil in pathos.

Only about a tenth of its potential audience saw the picture when it was first released. Today its field is practically virgin, its box office value greater than ever. It presents tremendous possibilities to any exhibitor.

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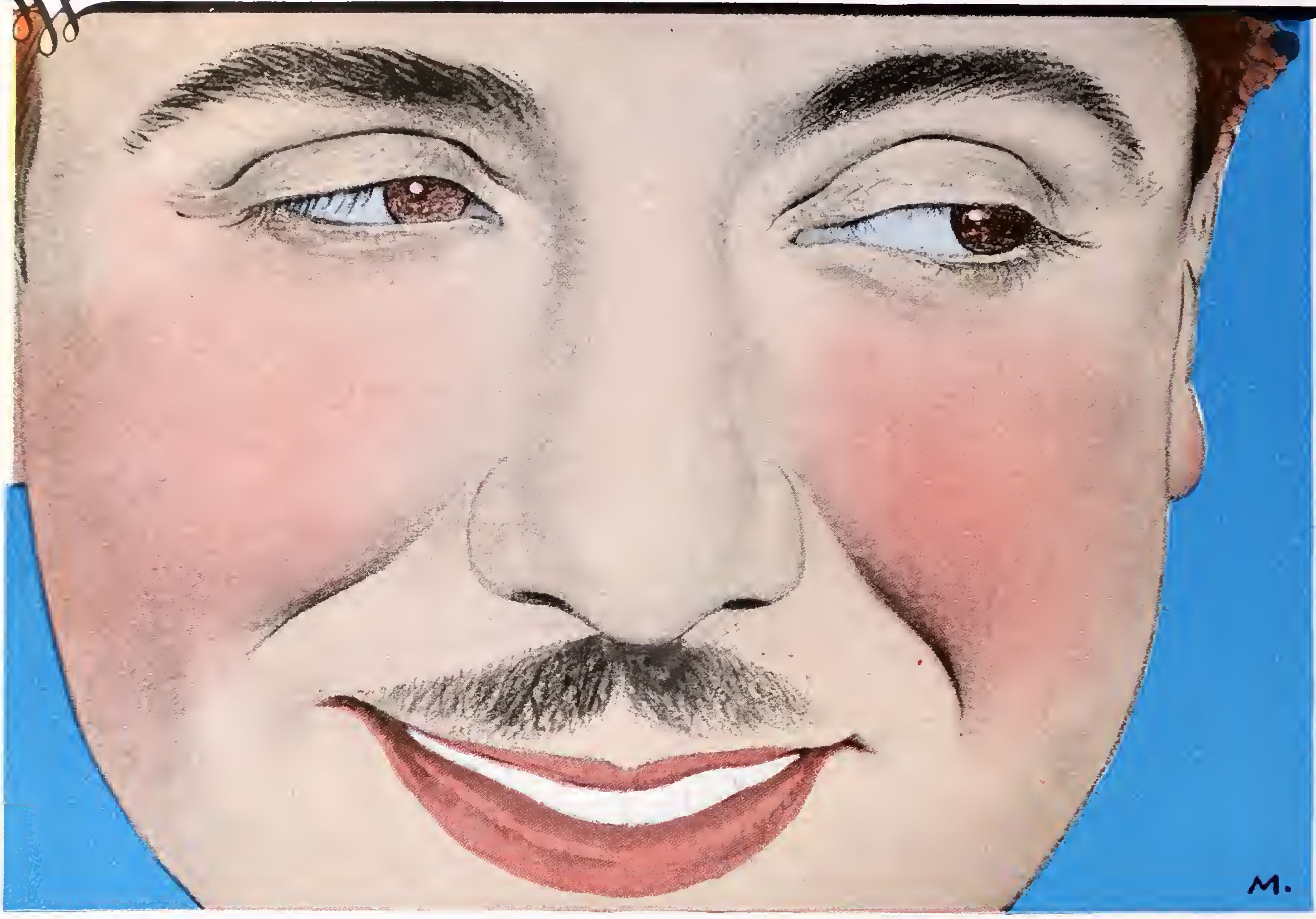
DEMILLE PICTURES
PATHECOMEDIES
PATHÉ NEWS
PATHÉSERIALS

Play tomorrow's biggest comedy star



"Atta Boy," "Play Safe" and "Horse Shoes" have been outstanding in a season notable for comedy successes.

There is more than comedy in each Monty Banks production.

There are also high speed action, suspense, originality.

Banks is building a reputation for delivering feature comedies with a style all their own, each sure to please.

Gasps, thrills, laughs! What a combination for your audiences!

Three Feature Comedies for 1927-28

Pathépicture

TRADE MARK

DE MILLE PICTURES
PATHE NEWS

PATHECOMEDIES
PATHESERIALS

Monty Banks

52

In Popularity Westerns LEAD

In number, quality and diversity of Western features Pathe is preeminent. There are no better pictures made than these listed below, yet production costs have been kept at such a point that prices are surprisingly reasonable. *If you look you'll book.*

12 LEO MALONEY

Few producers have averaged so high in reviewers' reports as Maloney. Maloney will star in six of the new series, and supervise the production of the other six. Stories by Ford Beebe.

8 WALLY WALES

Another real cowpuncher, with a most likeable personality. He can not only act but he shines in a rough and tumble fight. Lester F. Scott, Jr., Producer.

8 PADJAN

Another new star, who will be heard from.

2 BUDDY ROOSEVELT

Has consistently delivered high quality entertainment with a maximum of action and thrills.

6 DOG PICTURES

Deservedly popular, consistently good.

8 BUFFALO BILL, JR.

A real Wyoming cowboy and once a trick rider with the Sells-Floto Wild West Show. Each of his pictures delivers the fastest of action and sure-to-please romance. Lester F. Scott, Jr., Producer.

8 JACK DONOVAN

A new star of whom great things are expected and promised.

Pathépicture

TRADE MARK

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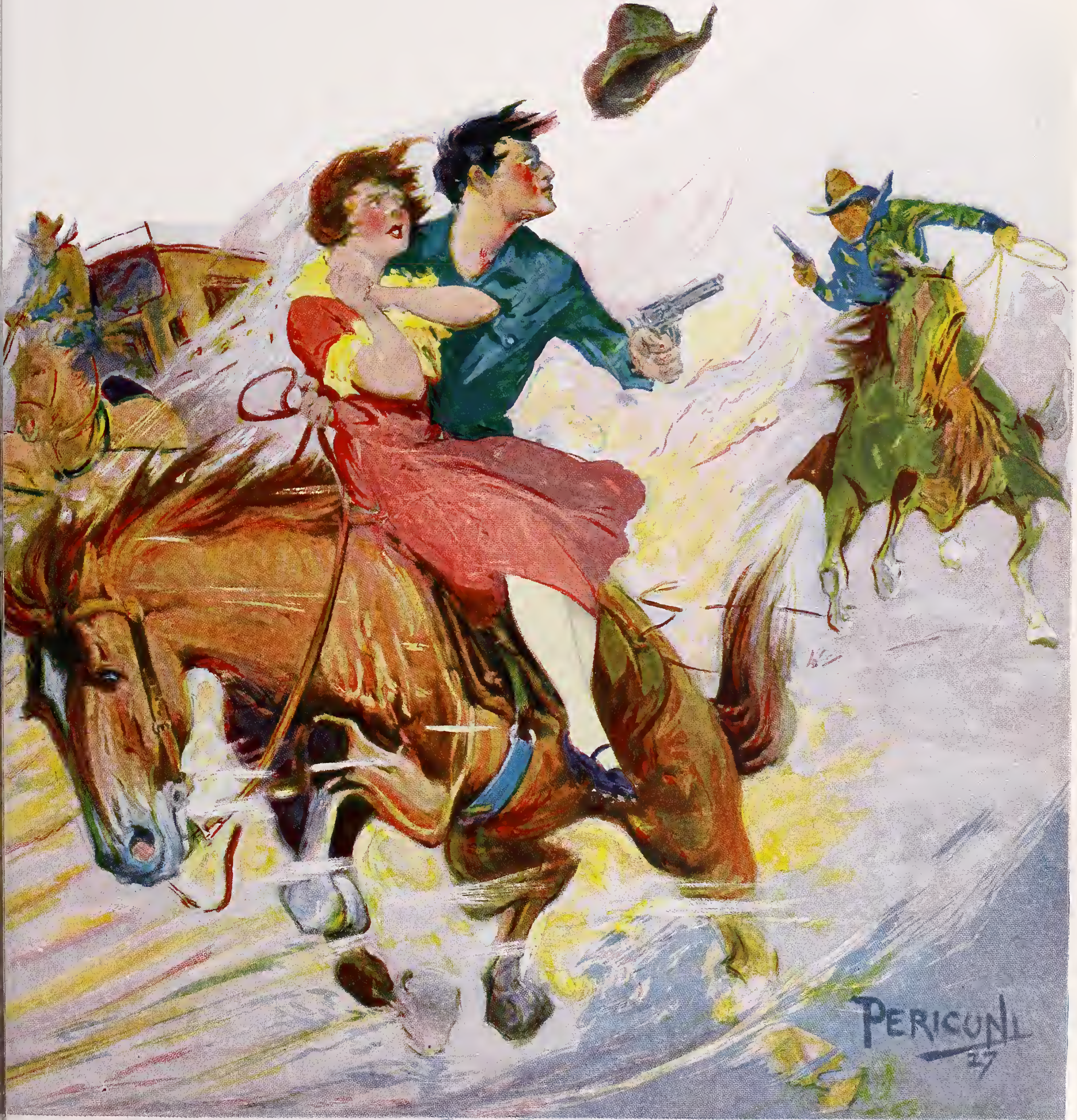
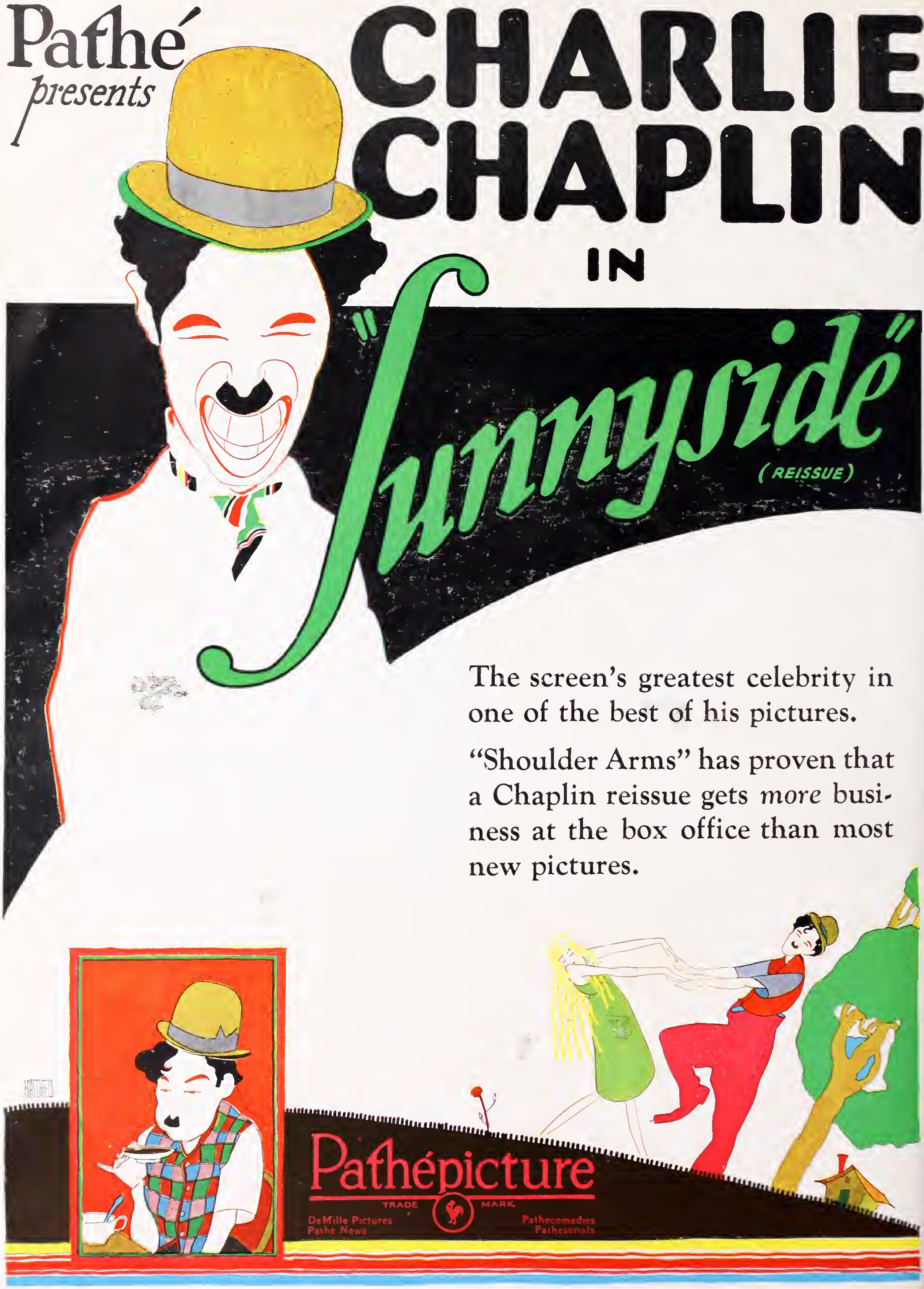
Westerns





Pathé *presents*

CHARLIE CHAPLIN

IN

"Sunnyside"

(REISSUE)

The screen's greatest celebrity in one of the best of his pictures.

"Shoulder Arms" has proven that a Chaplin reissue gets *more* business at the box office than most new pictures.

Pathépicture

TRADE MARK

DeMille Pictures
Pathe News

Pathecomedies
Patheserials

Last Minute News From Everywhere

MOVING PICTURE

WORLD

MEBBE?

If this "buyer's strike" spreads much further, producer chains will be refusing to take their own pictures.

WHY?

Why pay a movie star $10,000 a week if it takes a jazz band to get the picture over?

Vol. 87 New York, July 16, 1927 No. 3

Dept. of Justice Plans Deep Probe Into Film Mergers

Not Yet Satisfied That Combines are Lawful

In spite of the fact that the recent decision of the Federal Trade Commission does not debar Paramount from owning or controlling houses not obviously intended to coerce independent exhibitors, the Department of Justice intimates that the question has not yet been settled and that investigations will be continued into this and all other theatre combines until it is proven to the complete satisfaction of the investigators that the theatre in-

(Continued on page 147)

Berlin Cable

**Moving Picture World Bureau,
Berlin, July 14**

Picture industry lost well known figure in death of Rudolf Dworsky director of A. A. F. A. films. .He died as a result of an automobile crash. A studio workmen strike broke out here. Everybody who refused to work was fired. First convention of Berlin First National which is called Defina, will be held at Bristol Hotel July 15 and 16 under Phil Kaufmann, President.

Ben Lyon, who is enroute here, will play leading man in Zelnik picture "Dancing Vienna," starring Lya Mara. Following ten pictures are to be produced here by First National: "Dancing Vienna," "Mrs. Worry," "Die Kaiserin," "Die Ramper," "Fromont Jr. Und Rissler Sen," "The Alpine Tragedy," "Manege," "Der Luxuszug," "Der Biberpelz," and "Therese Raquin." The cast includes Ben Lyon, Lya Mara, Mary Carr, Paul Wegener, and Lucie Doraine. Directors are Zelnik, Sandberg, Max Reichmann and Erich Schoenfelder. The novels are written by famous writers such as Sudermann, Walter Angel and Gerhart Hauptmann. Five more pictures are to be announced soon.

Henry Ford, the Movie "Man On Horseback," May Yet Prove Powerfu Factor in Industry

No Definite Announcement of His Plans Will Be Made Before Fall, Is Prediction

By Merritt Crawford

HENRY FORD will shortly enter the movie arena. The "Man On Horseback" for whom the vanishing independents of the film industry have long been looking, may ride into the field by automobile.

Henry Ford has watched the rapid developments of recent years in the motion picture business with a keen and interested eye. Five years or so ago he made an effort to enter it nationally on the industrial and educational end with his weekly.

He failed dismally. Conditions were not right, nor were his plans prepared with the proper consideration for all phases of the problems involved.

His reputed intolerant opinions, as presented in the *Dearborn Independent*, his paper, and elsewhere, concerning the Jewish race, may have had something to do with this failure. It is certain that they did Ford little credit in the eyes of most in this industry, whether Jew or Gentile, and turned many well disposed people away from him without whose cooperation his failure was practically inevitable.

Since then, however, Ford has learned much.

His recent public withdrawal of the amazing and ridiculous charges which he had made against the Jewish race, is sufficiently indicative of that. His ample, if tardy, apologies for the great wrong done an innocent people show his change of heart, and also have to a great extent restored his former prestige among men of good will.

Henry Ford, it has been said, has a great ambition. It is to be the greatest benefactor of the human race, who has ever lived. He knows that he can achieve this only be securing a dominant position in the motion picture industry, with its possibilities for advancing education, and international understanding and amity.

So Henry Ford is said to be coming into the film field once again, but this time under vastly more favorable conditions than when he made his previous attempt.

There have been many rumors about his movie intentions. There have been denials and counter denials. His name has been linked with William Randolph Hearst's, and Arthur Brisbane, Hearst's editor, gave out the recent Ford retraction.

Within the past month it was circumstantially reported that Ford agents had been bidding for one of the largest studios in Hollywood. A few months ago accounts were published of a questionnaire sent out to a selected list of Ford agents, of whom there are said to be a total of some fifteen thousand, the inquiries in which would indicate that the great industrialist had far more than an academic interest in the movies.

Probably there will be further denial. But there are men in New York and Hollywood, as well as Detroit, who know, or say that they know, Henry Ford's present plans in relation to the film industry and that these will be revealed not later than mid September.

(Continued on page 147)

London Cable

**Moving Picture World Bureau,
London, July 14.**

Deadheads deleted at successful trade show "Casanova," held on Tuesday. Films bill now permits foreign controlled British companies but confines studio work to British empire and authorship scenarios to British subjects. Quota to include educational but not news reels.

R. Sydney.

Late Chicago News

Paramount has leased from the Lombard Realty Company the house the latter is building at Lombard, Ill., and will operate it as part of the Publix chain. The house is in the Spanish type of architecture and will provide a striking appeal. Lubliner and Trinz are the latest to suffer a daylight payroll robbery. Their messenger was held up near the offices of the company and a considerable sum of money was obtained. Henry Rice, a veteran theatre manager, is dead at the Presbyterian Hospital. He has been ill for a long time. Robert Aschenrenner, father of Paul Ash, of the Publix theatres, and himself a musician, was killed in a train accident near Milwaukee.

Fox Flood Film Official

Fox News this week forwarded to Washington, D. C. at the request of Secretary Hoover, the complete reel of its pictures showing the Mississippi Flood. The prints will become the official permanent records of the government.

Webber Hall and Roy Anderson, Fox News cameramen, photographed the flood area from St. Louis to the levees below New Orleans, following the crest of the waters through the most critical moments.

Jules, New Stanley House

The Stanley Company of America announces that its new $5,000,000 theatre being erected at Twentieth and Market Streets, Philadelphia, will be named the "Jules" in honor of the late Jules E. Mastbaum, former president of the Stanley organization.

Babe Ruth In Vocafilm

Babe Ruth has made a Vocafilm introduction to be presented in lieu of a personal appearance at the opening of "Babe Comes Home" at the Longacre Theatre, when the Vocafilm makes its world premier later this month.

MOVING PICTURE
WORLD

FOUNDED BY J. P. CHALMERS, 1907

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VOL. 87 NO. 3

Sapene Heads Move to Cut French Theatre Tax

Jean Sapene, publisher of Le Matin of Paris, and the leading motion picture figure in France, is reported heading a movement for the reduction of the numerous special taxes which oppress the French exhibitors.

These taxes are extremely high, ranging from seventeen to forty per cent of the gross receipts of the film theatres in Paris and from 15 to 31 per cent outside of the capital. Film men allege that they have seriously handicapped the construction of modern motion pictures in France.

This may well be so, when it is known that in addition to these onerous special taxes, French theatre men must pay the regular taxes on their business like any other firm.

Depinet and Hatch Back

Ned E. Depinet, general sales manager, and Stanley W. Hatch, Western sales manager of First National, have returned from a short selling trip to Chicago and the Middle West exchanges.

Studios Idle

Production is decidedly off in the New York studios. The Paramount structure in Long Island City is being used for other purposes and is reported to be on the market.

There is a temporary tenant in the old Pathe Studio but with open time looming ahead, and Cosmopolitan is dark and lonesome.

First National is doing nothing at the old Biograph studio, which it has under rental and the Jackson studio is waiting for Burton King to decide on another production.

It's tough on the studio owners, but tougher on the actors.

Save Your Right Eye W. S. Steffes Tells N. W. Managers

Pamphlet Warns Against New Contracts

Warning the exhibitors of Minnesota and the Dakotas against the new reservations in contracts for this season's bookings, W. A. Steffes, President of the Theatre Owners Association of the Northwest, has broadcast a four page pamphlet that makes a dangerous rival to Snappy Stories and fades even Pete Harrison.

Mr. Steffes points out that this season the producers have a clause whereby they can change titles, stars, players or directors, and urges that the exhibitor, in self-protection reserve for his own use the right to cancel 25 per cent of the bookings. This will enable them to get out from under a majority of unfavorable substitutions, if, as and when issued.

He points out that the independent theatres are to be gouged in film rentals to pay the costs of producer owned chains and intimates that a season's program may be had only by sacrifice of one's treasured right eye unless the managerial step—and signature—is carefully watched.

He directs an especial appeal to Finkelstein and Ruben to stand pat with the lesser independents to guard the territory, lest the independent exhibitor be completely wiped out.

He offers to explain to the individual exhibitor any clause not clear and explicit and urges all members to keep in step with the executives to head off insidious attacks, and winds up with: "It is my intention from time to time to bulletin to you such later and further thought in this connection as I believe will be to your interest and for your protection."

Famous Taxi Here

Eloise, one of the historic taxi cabs, which helped to save Paris in 1918 and which was used in the William Fox picturization of "7th Heaven" at the Harris theatre, arrived in New York from California on Monday, after making the first cross country trip of the United States to be made by a taxicab. Eloise left the Fox studio in Los Angeles in January, piloted by Lieut. H. A. Didot of the French Army.

In New York the much traveled taxi will be used by the U. S. Army Recruiting Service, after which it will be placed in some museum.

Michael D. Clofine, well-known newspaperman, who has been appointed editor in chief of new Hearst-M-G-M News Reel.

Clofine to be Editor Hearst M-G-M News Reel

Michael D. Clofine, for several years editor of the International Newsreel, will be editor in chief of the new M-G-M News, which makes its appearance on Aug. 15, according to an announcement made by Edgar B. Hatrick late this week. Hatrick, who is in charge of all the motion picture activities of William Randolph Hearst, also announced the following appointees, who will serve under Clofine: Claude R. Collins, News Editor; Herman G. Stockhoff, Associate News Editor; Leonard Mitchill, Film Editor.

All those named are newspapermen of long experience with the Hearst and other newspapers. The new news reels will be produced by Hearst News Service, Inc. and distributed by Metro-Goldwyn-Mayer. The point is stressed in the announcement that it will be separate and distinct from the International Newsreel, also produced by Hearst and released by Universal. The staffs will be entirely separate and as competitive as other newsreels, just as the staffs of the various Hearst newspapers are.

Pathe Editors Confer

Eugene J. Cour, Pathe News editorial representative in Chicago in charge of Mid-West activities, is spending a few days at the home office in New York in conference with Editor Ray Hall.

Excellent Closes Deal

A. Montague and Joseph A. McConville have contracted with Excellent to distribute eighteen pictures for 1927-28 in New England.

Movie Baseball League

Fox Films advanced from third to first place in the Movie baseball tournament by defeating First National at Protectory Oval last Saturday, the score being 8 to 4. In a second motion picture game First National won from Warner Brothers by a score of 10 to 2.

Factors in the Fox victory were Dahill's impressive twirling, Klein's fielding, and timely hitting by Freedman, Weiner, Star, and McEvoy. Meehan of First National made three fine catches, and engineered a double play assisted by Williams. Lewis Warner, son of Harry M. Warner, played a fast game at second base for the Warner nine.

So far Fox has won five games and lost only one. Pathe holds the runner up position in the league with four victories and one de feat. Warner's is third with five games won and two lost, and First National is fourth with three wins and three games lost. United Artists and Consolidated are in fifth and sixth place respectively.

Fox and Pathe will meet in a game on Saturday, July 16, that will practically determine the motion picture championship this season.

Incorporations Slack Up

Albany—Only three motion picture companies incorporated in New York state during the past week, this being the lowest number in weeks, according to records in the state's corporation bureau.

The companies incorporated are all located in New York city and include Mascot Pictures Corporation, capitalized at $5,000, with Nat and Frances Levine, and Lulu Fertig of New York city; Stillwell Theatre, Inc., capitalization not stated, Isaac and Nattie Katz, Charles N. Dibner, Brooklyn; Golom Amusement Co., Inc., $20,000, Ethel Bader, Benjamin B Weinberg, Harriet Cohen, New York city.

New European Director

Harry Portman has been appointed managing director for all the Loew Theatre properties in Belgium, England and France. He is also supervising the construction of the new Empire Theatre on Leicester Square, London.

Prior to his foreign appointment, Portman was a member of the managerial staff of Loew's southern and southwestern circuits.

Amsterdam Signed

Ben Amsterdam, head of the Masterpiece Film Attractions, largest distributors of independent screen productions in the Philadelphia territory, has signed to distribute First Division Distributors' eighteen features for 1927-1928.

Luporini Now Tiffany's Latin Representative

Accentuating M. H. Hoffman's recent announcement that Tiffany Productions had become an international organization, a contract was concluded this week under the terms of which Ferdinand V. Luporini becomes exclusive Latin American representative for Tiffany for a period of four years. The contract becomes effective with the release of the first picture in the 1927-28 schedule and the countries involved in the deal are Brazil, Argentine Republic, Uruguay, Paraguay, Chile, Peru, Bolivia, Ecuador, Columbia, Venzuela, West Indies, Cuba, Porto Rico, Mexico and Central America.

Mr. Luporini has specialized successfully for the past ten years in handling motion picture exports to the Latin American republics. He came to the United States originally from Florence, Italy and for the past few years has represented UFA in South and Central America.

He will concentrate his activities solely upon Tiffany Productions for the next four years, and is already preparing an active selling campaign for the twenty Tiffany Gems for the 1927-28 season.

F. B. O. Closes Saturdays

Joseph P. Kennedy, president of F B O Pictures Corporation, announces that the home office of the company will be closed all day on Saturdays starting immediately, up to and including August 27th.

F B O has made such rapid strides in the last year, and both the studio and the home office have been working at such enormous speed during the last few months, that Mr. Kennedy feels his employees are entitled to a two day week end holiday during the summer months.

Changes on Loew Circuit

E. A. Schiller, vice president of Loew's, Inc. announces the following changes in the circuit: Livingston Lanning, formerly of New Haven to Loew's Aldine, Pittsburgh; Harry Greenman of Pittsburgh to Loew's State, St. Louis; and Howard Price Kingsmore of St. Louis to supervise operation of five theatres in Memphis, Tenn. These last are the houses recently taken over by Loew from Publix.

Movie Club Name O.K.

The way is now clear for the Motion Picture Club of N. Y. to obtain a charter, the question of a prior charter under a similar name granted some years ago, having been straightened out.

The new charter will be issued as soon as the Secretary of State receives a release of the name from the old club, now defunct, in favor of the new one.

Joins Tiffany

Ferdinand V. Luporini, who will represent Tiffany in Latin America for the next four years.

Schine Coupon Books

The Strand and Star Theatres of the Schine chain at Ogdensburg, N. Y., are selling script books for $3 which contain $3.25 worth of tickets good in any theatre in the state controlled by the circuit.

New Frisco House

The Avenue Theatre, San Francisco's newest neighborhood theatre, will open July 18 under the management of Ackerman & Harris. It is located at San Bruno avenue and Bacon street and seats 1,500.

Defer Action By Equity Till Producers Can Meet

Disappointment Because Next Regular Meeting of Hays' Members is August 10

By Tom Waller

By telegraph from Moving Picture World's West Coast Office

Hollywood, July 14.—Equity's hope of being able to report to its second mass meeting a few nights from now the outcome of its first conference with producers on the Equity basic agreement and standard contract was shattered Wednesday afternoon when Frank Gillmore, high executive of the actor's body, received a reply from Fred Beetson, secretary of the Western wing of the Hays' organization. This was to the effect that the producers would not hold their next regular meeting until August 10, at which time, according to Gillmore, Equity's letter will be taken under consideration.

Beetson's note is the subject of a closed session of Equity's executive committee tonight.

This committee, which is headed by Conrad Nagel, will decide whether Equity will attempt to force producers to hear their demands at an earlier date. Definite action in regard to an ultimatum, however, will doubtless depend upon next Tuesday night's mass meeting when Hollywood Equity's new strength will be put to its first real test.

Earlier in the week Gillmore in another talk with the writer had stated that Equity was "marking time until we hear from the producers." At that time he had also said: "We do not anticipate any fight from the present situation. We are willing to give a good deal to avoid trouble. Our proposition is fair."

When asked at that time if he did not believe the Hays' organization would balk, especially at Equity's resolution calling for Equity shop in the studios, Gillmore declared: "A half-way organization is no good."

Before the Beetson reply Gillmore had also stated to the World that from what he could gather producers were "very deeply impressed by the magnitude and quality of our first meeting." That producers are wending their Hollywood way with more than extreme care in parliamentary matters, especially since they rescinded the wage cut, may be further gathered by another series of conferences, ordered by the Academy of Motion Picture Arts and Sciences this week.

Monday night the board of directors of this newly established peace organization met with the announced intention of assimilating the reports of four of its branches, garnered after a strenuous week of conferences with individual groups. This combined report in turn, was to be presented to the producers as the Academy's platform for an economic Hollywood.

They can then avail themselves of such data, if they so desire, it was pointed out to *Moving Picture World,* and use it as it may affect any particular situation in the individual studio.

While these inter-Hollywood conferences are going on individual studios are quietly changing a plank here and there in their own platforms.

The first to openly take the initiative in this respect is Paramount-Famous-Lasky. In the same house organ, which was the first private publication to announce the wage slash, the *Paramount Studio News,* in its issue coming off the press tonight, announces the first radical change in its company's production policy.

The News, referring to the "emergency cabinet" established last week by Jesse Lasky for the purpose of bringing all forces on the Paramount lot into action on

(Continued on page 150)

Looks Like A Happy Family

Colleen Moore and Richard A. Rowland bury the hatchet and Colleen comes back to First National. Left to right are Samuel Spring, sec.-treas.; Miss Moore, Mr. Rowland, John McCormick and Ned Depinet.

Zukor Gives Formal Defi to Federal Trade Board

"Cease and Desist" Order to Paramount Must Be Passed Upon by Highest Court

DEFINITE notice that Paramount will not comply with the "cease and desist" order of the Federal Trade Commission, issued on July 9 and calling for the abandonment of block booking and the policy of theatre expansion, until the question has been finally passed upon by the United States Supreme Court, was contained in the formal statement of Adolph Zukor, issued on Tuesday, on behalf of the Paramount Famous Lasky Corporation.

This means that no immediate change in the policy of the company may be expected for months to come, when if the decision of the highest court is unfavorable it may bring about the most radical changes in the established sales methods of all the industry, inasmuch as "block booking" has become the general practice in every big company, excepting United Artists, alone.

The decision of the Federal Trade Commission came as a distinct surprise to most of the trade for it had been generally believed that the government's case against Paramount, Adolph Zukor and Jesse L. Lasky would be dropped. One by one all charges had been dismissed, until only block booking and theatre operation had remained to be passed upon.

The ruling of the Supreme Court in the Eastman case, which set aside the commission's findings, seemed to cover the theatre phase of the question, while the practice of block booking had become so general in the selling operations of the rest of the industry, that few believed it would warrant the adverse action of the commission.

Whatever its ultimate effect may be, the action of the Federal Trade Commission as yet has had no immediate or appreciable effect on Famous Players stock. It is pointed out in this connection that no part of the order of the commission is retroactive in its possible effect upon the present theatre holdings of the corporation.

On the other hand should the courts uphold its decision as to block booking, all other companies in the industry, with few exceptions, will be as seriously handicapped as Mr. Zukor's great organization.

Mr. Zukor's formal statement, issued Tuesday, July 12, in full, follows:

"The formal order and findings of the Federal Trade Commission were served upon us yesterday. We are glad to find that, after the Commission's searching investigation begun in 1921 and but recently completed, the only existing business practice of this corporation to which its order purports to apply is the sales method of offering pictures in groups, referred to by the Commission as 'block booking.' This is the offering of a number of pictures as a unit. It is also the offering of a number of pictures for an aggregate price substantially less than the combined prices for various pictures in the group if purchased separately.

"In other words it is the offering of a group of pictures at a wholesale price below the retail price of single pictures. It does not prevent exhibitors purchasing pictures singly. The average advance upon the price of single pictures as against the block price of such pictures is only about 25 per cent.

"This sales method is not peculiar to our company, but is almost universal in the industry. It will thus be seen that the Commission's order, if sustained by the courts, will present a question which will have to be dealt with not alone by the Paramount Company, but by the entire motion picture industry. Therefore, no change in our existing sales policies is contemplated at the present.

"The Commission's order does not attempt to interfere with the ownership and operation of the existing theatre holdings of the Paramount Company, known as the "Publix Circuit," nor with any additions thereto which may be made in the normal development and expansion of our business in the future."

Full text of "Cease and Desist" order of Federal Trade Commission, elsewhere on this page.)

N. J. Progresses

Joseph M. Seider, President of the New Jersey M. P. T. O., reports progress in ironing out kinks. A committee has obtained from the Stanley-Fabian Circuit a promise of withdrawal of the demand for 60 day protection; the move to appoint New Jersey exhibitors to the New York arbitration boards where local cases are involved is coming along, and a third committee is in treaty with the Hays office on three clauses of the uniform contract and anticipates favorable action.

Nothing to bother New Jersey now, but crude oil in the surf and the mosquitoes.

Full Text of Commission's Order in Decision Against Paramount

The complete text of the Federal Trade Commission's decision charging Adolph Zukor and Jesse L. Lasky with being guilty of conspiracy to monopolize the motion picture industry is presented below. The personnel of the Commission, whose findings it is, are C. W. Hunt, chairman, William E. Humphrey, Abram F. Myers, J. F. Nugent and Edgar A. McCulloch.

The so-called "cease and desist" order follows:

"This proceeding having been heard by the Federal Trade Commission upon the amended complaint of the commission, the amended answers of respondents, the testimony and documentary evidence offered and received and the arguments of counsel for the respective parties herein, and the commission having made its findings as to the facts and its conclusion that the respondents have violated the provisions of an Act of Congress approved Sept. 26, 1914, entitled, "An Act To Create a Federal Trade Commission, to define its powers and duties, and for other purposes," therefore,

"It is now ordered, that respondents, Adolph Zukor, Jesse L. Lasky and Famous Players-Lasky Corp. (Paramount) and each and all of said respondents, their officers, directors, agents, representatives and employees, cease and desist:

"1. From continuing in force, recognizing, complying with, carrying into effect or enforcing, or attempting to comply with, carry into effect or enforce the conspiracy heretofore made or entered into by and among the respondents or any of them, or by and among the respondents or any of them and any other person or persons, for the purpose of lessening and restraining competition, and restraining trade or commerce among the several states, or with foreign nations, in the business of producing, distributing and exhibiting motion picture films for profit or the business of producing and distributing such films, and from making or entering into any like conspiracy among themselves or any of them, or among themselves or any of them and any other person or persons, for any of the purposes above set forth and enumerated in this paragraph of this order.

"2. From leasing or offering to lease for exhibition in a theatre or theatres motion picture films in a block or group of two or more films at a designated lump sum price for the entire block or group only and requiring the exhibitor to lease all such films or be permitted to lease none; and from leasing or offering to lease for exhibition such motion picture films in a block or group of two or more at a designated lump sum price for the entire block or group and at separate and several prices for separate and several films, or for a number or numbers thereof less than the total number, which total or lump sum price and separate and several prices shall bear to each other such relation as to operate as an unreasonable restraint upon the freedom of an exhibitor to select and lease for use and exhibition only such film or films of such block or group as he may desire and prefer to procure for exhibition; or shall bear such relation to each other as to tend to require an exhibitor to lease such entire block or group or forego to each other that the effect of such proposed contract for the lease of such films may be substantially to lessen competition or tend to create a monopoly in any part of the certain line of commerce among the several states, or with foreign nations, involve in said proposed sale, to-wit: the business of the production, distribution and exhibition of motion picture films to the public, or the business of production and distribution, or of production or distribution of moving picture films for public exhibition.

"3. From building, buying, leasing or otherwise acquiring, or threatening so to do, any theatre building or buildings or theatre or theatres, for the purpose and with the intent or with the effect of intimidating or coercing an exhibitor or exhibitors of motion picture films to lease or book and exhibit motion picture films produced or offered for lease or leased by respondent Famous Players-Lasky Corp. (Paramount).

"It is further ordered, That the said respondents, within 60 days from and after the date of the service upon them of this order, shall file with the commission a report or reports in writing setting forth in detail the manner and form in which they are complying and have complied with the order to cease and desist hereinabove set forth.

"It is further ordered, That the charges in the complaint herein as against the respondents, Realart Pictures Corp., The Stanley Company of America, Stanley Booking Corp., Black New England Theatres, Southern Enterprises, Saenger Amusement Co., Jules E. Mastbaum (deceased), Alfred S. Black, Stephen A. Lynch and Ernest V. Richards, Jr., be, and the same are, hereby dismissed.

"It is further ordered, That so much of the charges in the complaint herein as against the respondents, Adolph Zukor, Jesse L. Lasky and Famous Players-Lasky Corporation as are not embraced in the findings of fact heretofore made by the Commission in this cause, or in the above and foregoing order to cease and desist, be, and the same are, hereby dismissed.

"By the commission; Commissioner Nugent concurring as to paragraphs 1, 2, 3 and 4 hereof and dissenting as to paragraphs 5 and 6 hereof."

New Pathe Manager

E. L. McShane succeeds Paul Schmuch as manager of Pathe's Charlotte (N. C.) exchange. Schmuch goes to St. Louis.

Dept. of Justice To Probe Mergers

(Continued from page 143)

vestments are actuated solely by a desire to participate in the retail profits and not from any ambition to sandbag the few remaining independents.

It is intimated, that in spite of the recent decision the Publix theatres will still be under observation as well as the progress of the West Coast deal, the Keith-Stanley combine and others.

Broadly speaking, the Department of Justice is interested in all phases of the film business, as at present conducted, and will not abandon observation until it is very fully established that the reason for theatre holdings is purely financial and in no way political.

It may even be possible that Publix may be required to resolve itself into its original elements and that similar action may be taken in the instance of other producer-owned chains.

A qualified approval has been given the West Coast-North American merger which practically amounts to "Go ahead and let's see what it looks like when you get it done," and the same holds good of other mergers of recent completion or still in contemplation.

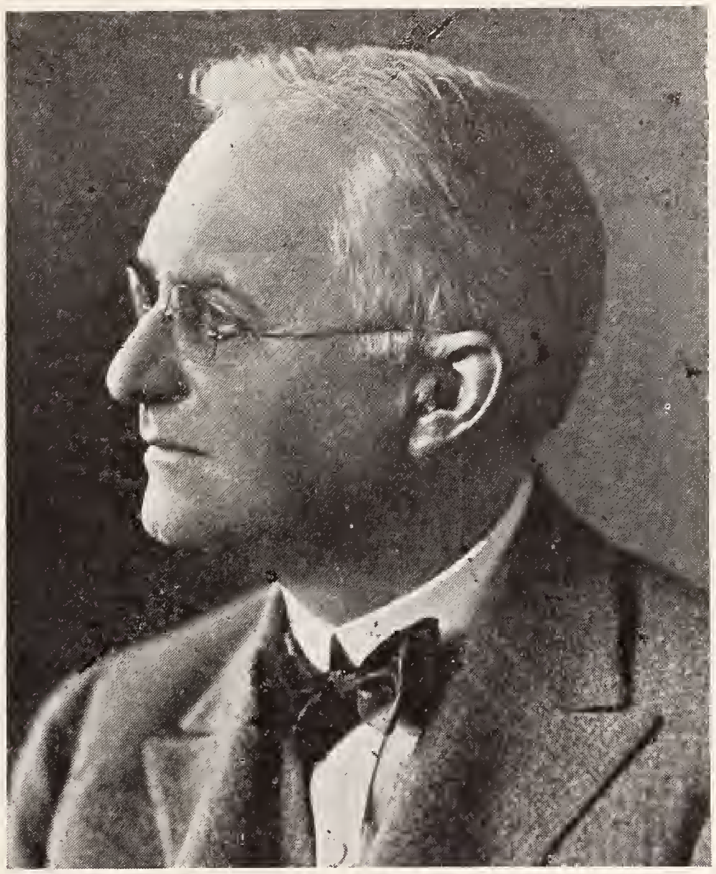
The recent clearance of the theatre schemes seems to be a Scotch verdict of "not proven," which eventually may be definitely reversed. The agents seem to be particularly interested in the ramifications, as they seem to believe all of these schemes have some underground connection.

Ford In Movies?

(Continued from page 143)

They include production upon an elaborate scale and a fully organized and equipped national distributing system, created through the present Ford agencies. Industrial and non-theatrical films and certain types of theatre equipment may also be handled and the physical distributing organization will be at the service of any producer, at a cost which the Ford experts have estimated will be less than ten per cent.

Coming at this time, with the industry in the throes of an economic crisis, with sweeping reductions in production and distribution costs in prospect and with the probability that the present distributing and sales systems may have to be greatly modified to meet the new conditions imposed by the recent decision of the Federal Trade Commission, the advent of Henry Ford into the industry will surely create revolutionary changes. To the smaller producers and to the independent exhibitors, however, his coming may not be altogether unwelcome.



George Eastman, who celebrated his seventy-third birthday on Tuesday of this week.

Mr. Eastman's Birthday

George Eastman, chairman of the Board of the Eastman Kodak Company, spent the day Tuesday, July 13, quietly in his home in East Avenue, Rochester, N. Y., receiving the congratulations of his friends on the seventy-third anniversary of his birthday.

Thousands of letters and telegrams arrived during the day, and many friends called in person. Mr. Eastman is enjoying splendid health.

The world in general, and the motion picture art in particular, has been benefitted by George Eastman's life and work in a measure that cannot be calculated.

The tremendous strides in culture, the world over, during the last forty years, gained its greatest impetus through the printed picture, and the founder of Kodak played a leading part in this mighty development.

Mr. Eastman's work in developing celluloid film and plates for kodaks, "still" cameras and motion picture cameras has covered the larger period of his life. He is one of the outstanding pioneers in motion picture progress, developing this art-industry to its highest point.

Moving Picture World joins with all others in extending to Mr. Eastman through the printed word its sincere congratulations on his many achievements in the photographic field.

Editing "Passion"

Elmer J. McGovern is editing and recutting "Passion," the Ernst Lubitsch picture originally released by First National in 1920, featuring Emil Jannings and Pola Negri. Lou T. Rogers is handling the feature, which, it is said, Tiffany will distribute.

Hart Becomes Exhibitor

Harry Hart, sales manager of the Milwaukee office of Celebrated Players, has taken over the Strand Theatre at Manitowoc, Wisc., from Geo. Herzog.

Kelly Comes and Goes

Back from an eleven weeks survey of the European field, Arthur Kelly, vice-president and foreign sales manager of United Artists, plans to leave for Hollywood next week to look over the conditions there and convey to the production executives what he has gleaned from his trip.

Fay Closes Emory

Ed Fay of Providence has closed the Emory for the summer. Improvements are to be made and the house reopened late in August.

Pathe Elected to M.P.P.D.A. With Murdock on Board

Admission of Unit Makes 151 Full Membership

Pathe Exchanges, Inc., was elected to membership in the Motion Picture Producers and Distributors of America at a meeting of the Board of Directors last Tuesday and John J. Murdock, president of the corporation, was elected a member of the Board of Directors.

This brings the total membership of the Association to twenty-seven and adds to the roster the last of the large companies, making the present line-up practically unanimous.

So long as Pathe confined its activities largely to short subjects and serials, its non-participation in the Association was unimportant, but with its recent affiliations, whereby Pathe becomes a complete program unit the desirability of membership became apparent.

Pathe not only adds an important unit to the M. P. P. D. A. but contributes an able general to the board of strategy.

Tiffany Inaugurates National Sales Contest

General Sales Manager Ed. J. Smith, of Tiffany Productions, has announced the inauguration of a national sales contest, open to all field men, branch managers, salesmen and bookers of the various Tiffany exchanges.

Three cash prizes will be awarded for first, second and third, and the duration of the contest, from July 5th to October 1, 1927.

The winners will divide a certain percentage of the prize money among the branch manager, salesmen and other employees of their exchange. There will also be three separate prizes for the bookers.

The winners will be determined by the gross they obtain above their quota for their territory on the 1926-1927 pictures plus the greatest amount obtained on the 1927-1928 product.

Dolores Costello's Latest

"The Heart of Maryland," Dolores Costello's most recently completed starring vehicle for Warner Bros. has been booked for early showing at the Paramount Theatre.

"The Heart of Maryland" will be the third Dolores Costello feature to play the Paramount since the house opened a few months ago.

Universal Employees Defy the "13" Hoodoo

Defying the hoodoo of the date, Wednesday, July 13, 700 employees of Universal from the home office and Big U exchange, including their families enjoyed a day's outing and games tendered to them by President Carl Laemmle.

Boarding the Hudson River's newest and most beautiful floating palace, the S.S. Peter Stuyvesant, the party sailed up the river to West Point, returned to Indian Point and disembarked.

From the moment the boat left New York until it docked at 9:30 P. M. there was not a dull moment. With Treasurer E. H. Goldstein and Nat Rothstein, Director of Exploitation, acting alternately as judges, there were musical and dancing numbers for prizes held aboard ship, a bathing beauty and other aquatic contests on the beach, and several track and field events at the athletic field, not forgetting a delightful luncheon served as the boat sailed up the beautiful Hudson.

Joe Bonomo, Universal serial star, thrilled the crowd with a display of strong-man stunts on the beach, and to the surprise of many who did not know of his prowess along this line, Treasurer Goldstein proved such a close-runner up for Mr. Bonomo that no doubt the casting director will engage him as a stunt man if he ever needs a job.

When they learned that in enjoying a red-letter day they had also escaped a red-hot day in the city, Universalities began looking for more hoodoos to defy.

Joins Paramount

Harold Flavin, for the past eight years connected with Motion Picture News, on its editorial staff, this week took charge of trade paper publicity for Paramount Famous-Lasky, under the direction of Charles E. McCarthy, publicity director.

Mr. Flavin was born in New York City. He was educated at the Cathedral School in New York and at Fordham. Upon leaving school he became connected with one of the largest silk firms in the country, from which he came to The News.

He is succeeded on The News by Chester J. Smith.

Flagpole Sitting Gets Setback

A cold hearted judge in Boston has ruled that publicity stunts, which attract crowds and cause inconvenience or discomfort to the uninterested are not to be tolerated. Judge Michael J. Murray in the Municipal Court so stated, when imposing a fine of $25 upon Frank Holl, flagstaff "sitter," who had been adorning the pole of the Metropolitan theatre. Holl will appeal.

Off to Europe

Max Weiss, president of Artclass, who is on sales trip abroad.

Herbert Brenon Sails

Herbert Brenon, United Artists' producer of "Sorrell and Son," arrived in New York from Hollywood on the Twentieth Century, on Thursday morning, July 14. Mr. Brenon went to the Ritz-Carlton. He sailed for England Friday night, July 15, on the Majestic to photograph exteriors.

In Mr. Brenon's party are H. B. Warner, Norman Trevor, Mickey McBan and Mary Nolan, principal members of the "Sorrell and Son" cast.

Coming and Going

General Manager Ed J. Smith, left New York early this week for a conference with the various midwestern Tiffany Exchanges. Before returning he will take in Chicago Minneapolis, Milwaukee, Toronto and Montreal, Canada.

* * *

William Le Baron, vice president of F B O in charge of production, arrived in New York from Hollywood, last Monday.

* * *

Alan Crosland, Warner Bros. director, is en route to Hollywood after a three weeks stay in the East. While in New York he completed location scenes in the Ghetto and theatrical districts to be used in "The Jazz Singer," starring Al Jolson.

* * *

M. H. Hoffman, vice president of Tiffany Productions, has left New York for Los Angeles to supervise the production of the Tiffany schedule for the coming year. He will not return East before the Fall.

* * *

Al Joy, starring in a series of two reel comedies, which Cranfield and Clarke will distribute, arrived in New York this week by automobile from Hollywood. With him were Rose May, his leading lady and Joseph A. Richmond, who is directing the series.

* * *

William M. Vogel, general manager of Producers International Corp., foreign distributors of De Mille pictures, left for Europe last week on an inspection of the company's foreign offices. He will be gone about six weeks.

* * *

B. P. Schulberg, associate producer for Famous-Lasky, sailed last week from Yokohama, Japan, for the United States. He is expected to return to his desk about July 20.

* * *

C. C. Burr, head of B. & H. Productions, starring Johnny Hines, left New York for the Coast on Wednesday.

* * *

Robert Kane, First National producer, sailed for Europe last Saturday on the Acquitania. He will spend a month abroad.

* * *

Major Edward Bowes, managing director of the Capitol Theatre, arrived in New York when the Paris docked this week, after a vacation in Europe.

* * *

Louis Weiss, vice president of Artclass, will arrive in New York, from Hollywood July 17. He has been supervising the production of "Perils of the Jungle," the Artclass serial and comedy featurettes for the past three months.

* * *

Nat L. Mintz, vice president of Winkler Pictures, Inc., producers of Krazy Kat cartoons and other novelties, has gone on a sales tour which will take in every exchange center in the country, covering Paramount, Universal and F. B. O. offices. He will be gone four months.

C. C. Burr caught the polo fever while Johnny Hines was making "White Pants Willie" for First National.

Exhibitor Angle

R. F. Woodhull, president of the M. P. T. O. A. issued the following statement:

"The recent decision of the Federal Trade Commission in which it places its stamp of disapproval upon block booking is surely an interesting bit of news to the exhibitors. If it is made effective within the next sixty days or later on by virtue of the decision being upheld by the Courts, many new methods of selling on behalf of the distributor will have to be worked out. Our industry has met its problems during its growing period in a constructive manner and I am sure that this particular one will have careful analysis and will be met in a way that will prove a benefit to the exhibitor in film rentals and the securing of pictures appropriate to his neighborhood without the producer being compelled to sacrifice quality in any way.

"The other decision which distinctly frowns upon the acquiring or threatening to acquire theatres by producers and distributors should tend to act as a stay in the present over-seating of communities which is conceded to be a menace to our industry by both independent and producer theatre-owners."

Elect Comerford Honorary Chief Scranton Firemen

Recognition for Many Signal Services

M. E. ("Mike") Comerford, head of the Comerford chain of theatres in Pennsylvania, has been appointed an honorary chief of the Scranton Fire Department, by Mayor E. H. Jermyn.

Announcement of the appointment was a complete surprise to Mr. Comerford. He has been a staunch ally of the firemen in his State (for many years, fighting their battles in the legislative halls and everywhere else. He got squarely back of their Old Age Pension and Compensation Plan; gave his money, his time, his theatres, screen and stage service, to the cause of the fire-fighters, and was happy to be recognized as a friend.

The tribute of the firemen, headed by their Chief, in their petition to Mayor Jermyn that he make this designation, impressed Mr. Comerford as truly wonderful. He becomes an important official in fire department matters; a member of the State Fire Committee and a dominant figure in firemen's affairs in the State.

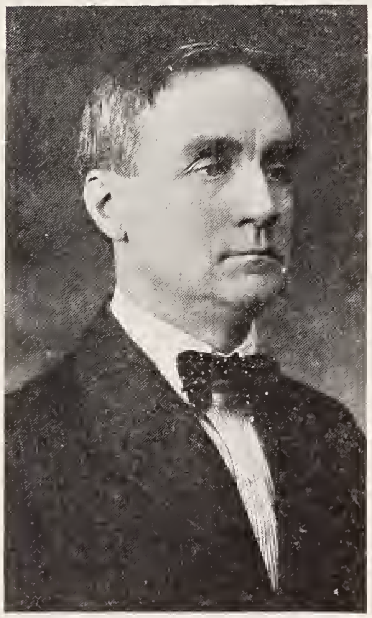
Chief Comerford has renewed his allegiance to "the boys," and any time they want anything all they have to do is "pipe up," for the Chief says he is not a mind reader although possessed of many other accomplishments.

Work on "West Pointer" Starts as Cast Arrives

Direct from the De Mille Coast Studio, without coming to New York, "The West Pointer" company arrived at the United States Military Academy Friday morning and at once started work. They had previously detrained from the Pullman, which had brought them from Chicago at Albany, transferring to the West Shore railroad for the Point.

The party, numbering twenty-five, included Donald Crisp, who will direct "The West Pointer," William Boyd, the star, and Bessie Love, the featured feminine player. Other players were Louis Natheaux, the heavy, Lou Allen, Walter Tennyson and Clarence Geldert. Peverill Marley, who photographed "The King of Kings," for Cecil B. De Mille, will be in charge of the camera work. It is expected that the company will remain in the East about four weeks.

"Big Chief"



M. E. (Mike) Comerford, who has just been elected honorary chief of the Scranton, Pa., fire department

British Ad Men Elect Officers for 3d Year

The "Bumpers," the organization of British film advertising men affiliated with the A. M. P. A. here, have elected the following officers for the third year of the association's activities: H. A. Wallace, Pathe, chairman; W. Arthur Northam, Motion Picture Co., Ltd., vice chairman; W. F. Husband, Tiffany, secretary; Frederick Allen, First National, trade press representative.

Horace Judge of First National was the first chairman of the B. M. P. A. being succeeded by Robb Lawson of Allied Artists, the retiring president this year.

Millions Needed

With the picture only half completed, three hundred and fifty thousand feet of negative have been filmed in the making of the lavish sequences already completed for Clarence Brown's "The Trail of '98," for M-G-M. Positive film already used mounts to approximately a million feet.

These figures do not include the positive footage used in Alaska and the Yukon, where batteries of cameras are filming locales. It is now estimated that approximately two million feet of negative will be consumed by the time the picture is completed. This means at least twice that much positive.

When this epic of the North is finally completed, next Fall, and all copies of the prints distributed, something like ten million feet of positive and negative film will have been used.

T. O. C. C. Calls For End of Long Runs And Asks For Arbitration by A. A. S.

Two Resolutions Adopted at Hotel Astor Meeting Calling For a Show Down

The Theatre Owners Chamber of Commerce conference at the Hotel Astor, Thursday, July 14, resulted in the adoption of two resolutions, one of which calls for the discontinuance of the "long run" big city pre-release and the other urging that the differences between producer and exhibitor based on the present Standard Exhibition Contract be arbitrated under the auspices of the American Arbitration Society.

More than two hundred exhibitors from the Greater City of New York and the States of New York and New Jersey voted unanimously for the adoption of the resolutions.

Leo Brecher presented the following resolution, after an explanatory address:

> "WHEREAS, the consensus of opinion of his meeting is that the remedy for the ills of the business lies not only in reducing the cost of production and in resulting lower film rental, but also in a fairer method of distribution and
>
> "WHEREAS, the present practice of confining first runs to producer-owned theatres is injudicious from a revenue-producing standpoint, and results in stunting the development of the independent theatre-owner, it is therefore unfair to the public and calls for prompt reform.
>
> "BE IT THEREFORE
>
> "RESOLVED that negotiations be initiated through the Motion Picture Producers & Distributors of America, Inc., to give the independent theatre owner a fair opportunity to play first runs on equal terms with producer-owned circuit theatres; and be it further
>
> "RESOLVED that, if these negotiations fail to bring the desired result, legal steps be taken to accomplish this result."

Harry Suchman, Chairman of the Arbitration Committee of the Chamber, reviewed some of alleged inequalities of the existing booking contracts, and offered his resolution providing for a complete review of the Standard Exhibition Contract by the American Arbitration Society.

Among the showmen who addressed the conference were R. F. Woodhull, President of the Motion Picture Theatre Owners of America; Charles L. O'Reilly, former President of the T. O. C. C.; William Brandt, former President of the T. O. C. C.; J. H. Michael, of Buffalo; Arthur Hirsch; Lee A. Ochs, Sam Berman and Joseph M. Seider, President of the M. P. T. O. of New Jersey.

Mr. O'Reilly said he got squarely back of Will H. Hays, when the President of the Motion Picture Producers and Distributors of America, Inc., took office, but he feels, now, that the machine is so geared that Mr. Hays cannot manage the personnel of the producers, who make up that body. The speaker said he had worn out ten round tables and as many pairs of trousers, but exhibitors are no better off today regarding film rentals and contract conditions than they were before Mr. Hays took office.

Mr. O'Reilly gave it as his opinion that the United States Government is in a position to compel the abolition of the system now in vogue to give long first run privileges to big interests to the exclusion of other theatre owners.

Mr. Brecher also explained the "long run" situation, and urged that the matter be given to the Chamber's counsel, Nathan Burkan, to adjudicate.

Mr. Berman said the "Big C," which at the outset of the Hays' administration was supposed to stand for "Confidence," has been changed to "Crucifixion." He urged exhibitors to assert their full freedom and independence in maintaining their rights.

Sol Raives presided. It was explained that the legal affairs of the T. O. C. C. will be taken up by Mr. Burkan immediately upon his return from Hollywood, Cal., where he went, this week, to terminate the legal affairs of Charles Chaplin, his client.

P. S. Harrison, editor of "Harrison's Reports," gave the exhibitors his personal opinion of the percentage they should pay for next year's product from the producers, based on the figures of this year.

Two New Salesmen

Ned E. Depinet, First National sales manager, this week promoted two men in the home office to field work.

Sterling H. Wilson, who has been in the contract approval department for six years, goes to Cincinnati, while Fred Crosbie, in the home office sales department seven years, becomes a salesman under Jules Levy, manager of the New York Exchange.

Chicago Projection Expert Here With New Low Priced Projector

O. J. Holmes, the Chicago projection expert, arrived in New York City last Thursday with his newest projector, the Holmes Professional Projector, now ready for exhibitors.

The new projector, set up in the studio of J. H. Hallberg, No. 29 West Fifty-seventh Street, possesses many points that will appeal to the theatre owner and the projectionist.

This projector has been designed for the theatre or hall of 1,000 seats, or less, is equipped with a Mazda lamp, and with its improved optical system projects a brilliant picture. It has projected a 16-foot picture at distances up to 135 feet.

"This particular projector has been designed," Mr. Holmes explained to a representative of *Moving Picture World*, "to meet the requirements of exhibitors who cannot afford to purchase the expensive types. There are many theatre owners who cannot afford to lay out $2,000 for a pair of projectors. Some theatres do not take in the money to warrant this outlay. While this projector will meet all tests under which projectors are judged, this type has its own appeal."

Mr. Hallberg explained that the new projector embodies all of Mr. Holmes' ideas developed during more than twenty years' experience in this field. "It is the modern development of all projectors up to 1927, in which Mr. Holmes has reacted to meet the price which a majority of theatre owners can afford to pay, and at the same time give them everything in efficiency and construction that is found in the more costly types.

"All belts have been done away with, and all shafts, bearings and ball bearings are self-oiling."

The entire aperture plate may be removed by simply loosening two screws. Film skids and gate shoes are separate and distinct units and can be quickly replaced. The tension springs on the aperture gate shoes are adjustable by set screws with lock nuts and the film tension can be adjusted while the machine is running.

For the standard 10-inch reel (1,000 feet) the Holmes Professional is equipped with 13-inch magazines, providing ample room for the reel. Threading is a matter of seconds. This projector may be had with 16-inch magazines for the 14-inch reel holding 2,000 feet of film.

The projector has a tilting range in a downward position of 30 degrees and 15 degrees upward.

The Hallberg Reflector Arc lamp may be used with the Holmes projector.

"This is a professionally capable projector, "Mr. Hallberg explained, "from which all superfluous weights and trimmings have been removed."

Mr. Holmes is remembered as the manufacturer of the Hallberg Featherweight Portable projector, and also as the manufacturer of the Acme, from 1916 until 1921.

New Publicity Stunt

With hands shackled to the steering wheel of his car, "Daredevil" Jack Vance left Los Angeles on July 7 for a ninety-day round trip to the Atlantic Coast which will net him, if successful, the fat end of a ten thousand dollar wager. A. G. Palmer, millionaire clubman of Los Angeles, is the man who made the bet. Vance carried with him, for delivery to the Metro-Goldwyn-Mayer offices in New York, the first reels of King Vidor's "The Crowd" and Clarence Brown's "The Trail of '98."

Vance, who will eat, sleep and exercise while handcuffed to the wheel of the car, holds the present endurance record of keeping a car in continuous motion for one hundred twenty-seven hours and fifty-six minutes, while tied to the wheel.

Keith-Albee Allies Plan 20 New Theatres

Twenty new model theatres, twelve of them in New York's metropolitan district, will be opened by the Keith-Albee and Orpheum circuits, with their affiliations, including the F. F. Proctor, B. S. Moss, S. Z. Poli, Wilmer & Vincent, Fred Schanberger and the Interstate interests, with the beginning of the 1927-28 season.

Details for circuits of two distinct classifications are now being worked out. One will be a tour of exclusively big time vaudeville theatres from coast to coast and the other chain will be devoted to Keith-Albee vaudeville and motion pictures. These last, of course, will serve as an additional outlet for the product of the big Pathe-P. D. C., combine which was recently put through and which already gets the booking of the houses on the Keith-Albee and Orpheum circuits.

Theatre Lease Expires

The lease of the Plaza theatre, Malone, N. Y., owned by Michael Boumansour, to the Grand Theatre Co., and the Schine Theatre Enterprice Co., will expire in August. The theatre is undergoing a complete renovation. After repairs have been made and new equipment added the theatre will reopen in September under the management of its owner.

Equity Defers Action Till Producers Meet

(Continued from page 145)

all phases of production economy within the company, reports on the first meeting of the cabinet.

It was unanimously agreed that the average shooting script is often too long, entailing the taking of unnecessary and useless footage at extra costs. It was decided to inaugurate a policy whereby all scripts will be thoroughly analyzed, with the idea of eliminating superfluous footage before shooting and making them conform more closely to the finished picture as represented by the cutting continuity.

Decision was made to economize in the shooting and printing of the numerous takes of any given scene, particularly when the scene has been shot more than once, or by two cameramen simultaneously. It was estimated that this policy alone should have a most appreciable amount of film consumed every year.

The Cabinet recommended the employment even more widely than at present of the unit system of production, that is, with the same star, director, cameraman, assistant director, and possibly also the writer, working together for a series of pictures, so that each will be familiar with other's work, eliminating the time lost becoming acquainted with one another's specific needs and methods of operation.

It was decided to institute an arrangement whereby directors will be assigned definitely in advance to four or not more than five productions during the ensuing year, thus permitting them to familiarize themselves well in advance with stories they are scheduled to make.

From the carefully guarded meeting *Moving Picture World* learns that such a report was compiled, but that upon the request of the Academy's producer branch, whose directors include Joseph M. Schenck, Mary Pickford and Louis B. Mayer, a second and still a third series of conferences were chalked up on the slate.

At the next two series, *Moving Picture World* is informed, individual branches will meet with representatives of the producers until the four branches are covered.

Then, if necessary, *Moving Picture World* is officially told that such will probably be the case, meetings of these same groups will take place all over again giving the producers and their lieutenants on this second occasion the advantage of checking the material they obtained on their first series of confabs.

Upon the completion of both series a general meeting of members of all the branches of the Academy, now numbering 325 will be called. This will be held in executive session. Following this meeting there is every likelihood that a second general meeting will be sounded when the Academy doors will be opened to the entire industry and the platform will be swept into sight.

According to the present lineup the branch conferences with producers or their representatives will start tomorrow night with the writers; on Monday night with the actors and on Tuesday night with the technicians.

At the close of all the conferences, which are to be followed by the checkup meetings, the producers, according to the Academy's secretary, Frank Wood, will be possessed of "expert information."

It was also decided to circulate among directors and writers, information concerning the reception abroad of Paramount pictures and concerning deletions (if any) ordered by foreign and domestic censors in order to avoid writing scenes which will only have to be eliminated eventually.

Decision was also made to hold a series of meetings of the cabinet, devoting one evening to each department. This evening, the directors will attend and will be individually requested to offer efficiency suggestions. Next Thursday, the writers will have the floor, and next week, the actors, and the next, the technicians.

Aside from the work of the "emergency cabinet," efficiency methods are being installed in every department possible. Certain departments are being combined, while in others, all unnecessary work is being eliminated.

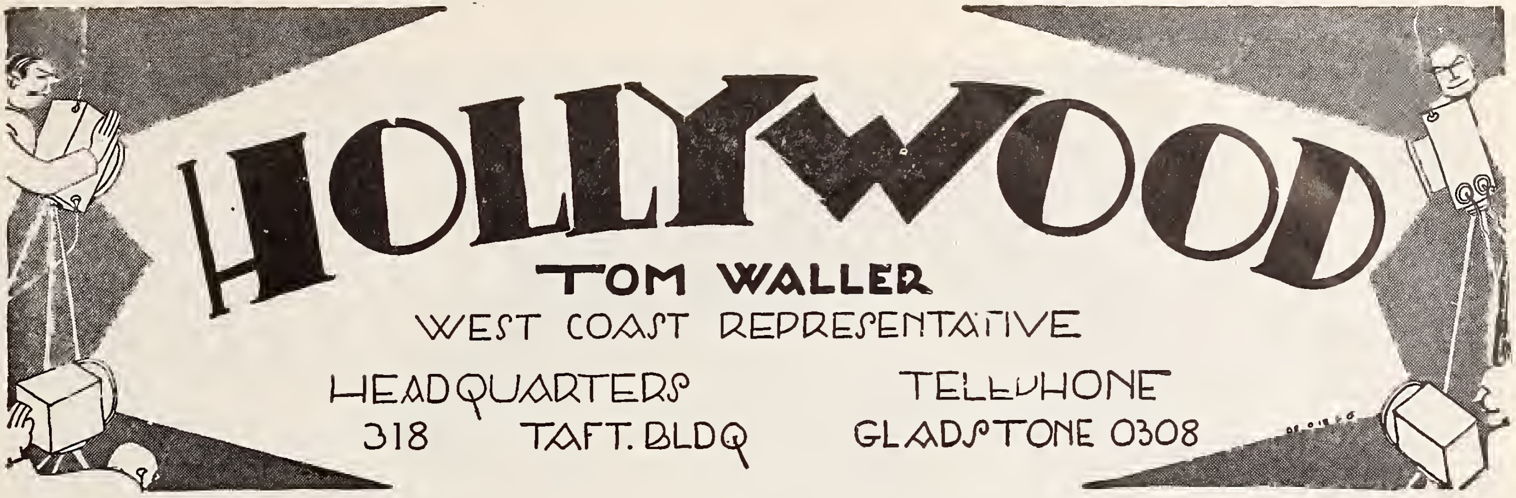
"The manner in which this cabinet is functioning is almost amazing," Mr. Lasky said, at the conclusion of the meeting.

"The spirit is excellent, so excellent in fact that it has pervaded the entire studio and every worker is bending every effort to do his part to cut costs. We are still a long way from the 25 per cent., reduction that is absolutely necessary, but we are making progress. And we are going to continue until we have exhausted the possibilities up and down the line in every department."

Kiddie Clubs

Kiddie clubs are being formed in northern New York and are meeting with the approval of parents as well as village and city authorities. Members of these clubs are permitted to attend matinees at the moving picture theatres, providing they can show both the admission price and a membership card.

Some of the theatre managers are staging novel contests one day each week for the children, such as a watermelon eating contest with a prize to the first one to finish. The whole idea is to entertain the children and to keep them off the streets during the afternoon.



HOLLYWOOD

TOM WALLER
WEST COAST REPRESENTATIVE
HEADQUARTERS 318 TAFT. BLDG
TELEPHONE GLADSTONE 0308

Equity to Confer With Hays' Coast Office

Grauman's Prize Money Is Pretty Safe

Sid Grauman's $30,000 prize for the first successful flight from Los Angeles to Tokio looks pretty safe. In order to win the Grauman prize all the ambitious airman has to do is build an entirely new plane.

Grauman has now decided that those competing for the thirty grand will have to make the long air jaunt without stopping to refuel over Hawaii as first planned. The distance between Los Angeles and the Japanese capitol is 1000 miles greater than the Lindbergh flight and will necessitate the construction of differently designed airplanes to allow for tanks to carry the required gasoline. As a result Grauman's prize money looks pretty safe and at the same time serves its purpose—namely results in free publicity.

Autopsy Shows Natural Death

An autopsy on the body of Harry L. Franklin, veteran motion picture director, discloses that his death resulted from natural causes. Franklin was found dead in the parlor of his home, 7952 West Norton Avenue last week by Thomas Del Mar, film actor.

Duncan Sisters Appear In Person

The Duncan sisters, Vivian and Rosetta, will next appear in person in San Francisco in conjunction with the showing of their initial picture venture, "Topsy and Eva." They remain there one week before going east to open at the Rivoli Theatre.

Film Fanatic Gets Socked on Coco

Benedict Finklestein, sixty-year-old fan, became so excited during the projection of a movie thriller in a small Los Angeles theatre that he had to be treated at the Emergency Hospital. Becoming excited he jumped from his seat and started throwing his arms about recklessly. An elderly gent close by thought Mr. Finklestein was becoming pugilistic and "sapped" him with his cane, thereby necessitating the hospital treatment.

Stunt Flier Returns to Native Strand

Richard Grace, movie "stunt" man, is on his way back from Hawaii, where he went to jump off on his successful trans-Pacific flight. According to Grant Dolge, his financial backer, Grace will not attempt the long air flight again until August.

Grace, a well-known character in the screen colony, left for Honolulu some time ago planning to fly from the island to the U. S. An accident to his plane during the "take off" from the island halted his plans.

Under Contract

Milton Holmes, who first attracted the attention of Director William Wellman, while playing an extra role in "Wings," has been placed under contract by De Mille and is appearing in "The Wreck of the Hesperus."

Jessel's Next

George Jessel's next starring picture for Warners will be "Ginsberg the Great," changed from "The Broadway Kid."

Seek Economy Measures Without Salary Slashes

Academy Rushes to get Economic Platform Ready for Producers by August 1st—Producers Silent

WITHIN a week from this writing Equity's executive committee will have conferred with members of the Association of Motion Picture Producers and a report on how it fared in its demand for a basic agreement, including the Equity standard contract in all studios will be made at the second mass meeting of the revived Hollywood branch of Equity in the Writers' Club.

In the meantime conferences among all branches of the industry are being held at all hours of the day and night. Most of these confabs are among the five branches of production represented in the Academy of Motion Picture Arts and Sciences which are out to make good their promise to the producers to show how economy in Hollywood can be effected without cutting into salaries.

Two weeks ago the slash was declared. Six days later it was rescinded. A few days after Equity polled a unanimuos membership of nearly every big star, featured player and actor.

Now the Academy, which promised to have its recommendations for an economic platform ready for the producers before August 1st, to which time the salary slash is generally understood to be stayed, is doing some fast mental traveling. Instead of waiting until the last day its five branches have conferenced themselves into that state where all their thoughts on economy will be down in black and white and are ready for their board of director's perusal a few days after this writing. The directors, as we wrote in the last issue, will mix everything into one big pudding. This delicacy will then be laid on the producers table.

Frank Gillmore, executive secretary of the Actors' Equity Association since 1918, who has been in Hollywood since the salary cut situation arose.

The pudding will be made by a lot of cooks including three pro-

(Continued on page 154)

Oh Dough, Where Is Thy Slash?

Paul Schofield

PAUL SCHOFIELD

One of the Industry's Best All-Around Scenarists

By Tom Waller

West Coast Representative

THE old buck is passed just as much along Hollywood Boulevard as it is on Broadway. Because there is no comparison between multitudes we would say that the local thoroughfare surpasses the White Way in many respects in this particular respect. Imagine then a writer who specializes in scenarios who admits that his own clan, and not the director's, is in many instances responsible for one of the greatest violations of producing economy—over shooting resultant in the thousands of feet which seasonly find only a market in the tin waste basket.

An arm that is as developed as his brain makes us fear little for Paul Schofield as this goes before the linotyper. Schofield is one of the industry's best all-around scenarists. With the exception of serving part of a hitch in the army and producing a picture Schofield has done nothing except active newspaper work, magazine writing and scenarios. For the past nine years it has been nothing but scenarios.

Blunt and to the point about the work which constitutes his livelihood Schofield calls the scenarist who lets the director start shooting before all points of the story are thoroughly thrashed out—a fool!

"If producers are in earnest about saving money that is the spot in the development of the picture where they can save it!" this scenarist declares. He sums this up with:

"First: With the director and writer in harmony there is no loss in shooting the picture through re-construction of the story."

"Second: Elimination of useless sequences, sets, characters before those sequences are shot, the sets build and the actors paid."

Collaboration and cooperation between the writer and the director, not to a quasi extent but to a finality where each clearly visualizes the story ideas of the other, prompts Schofield's:

"When that's done the producer saves money because neither the director nor the writer has an alibi."

Schofield's policy from the start has been fundamentalism. Right from when he first commenced banging out copy in a daily newspaper office has Schofield had his eye on the future. And getting top money for his scenarios does not satisfy this writer. He is still the fundamentalist. Still the man who can use his activities of today as the basis for sound fact in the higher footing tomorrow. Schofield has done everything according to Hoyle and done only things that would aid him in a greater material purpose.

This man who is now the story architect for the feature which will star Will Rogers which Sam Rork will produce under the title of "The Texas Steer," does not believe in contracts. As a free lance writer, in little more than a year he has prepared for the screen seven other First National box office bets. These include: "Bluebeard's Seven Wives," "Wilderness Women," "Dancer of Paris," "Subway Sadie," "Just Another Blonde" and "The Poor Nut." During that same period he also found time to write the scenario for Warners on "The College Widow."

Schofield considers "Beau Geste" the greatest of all his work. This was done prior to writing what amounts to his present series for First National. "Beau Geste" was one of eight pictures which Schofield prepared for Paramount Famous Lasky in 1926 which marked the only time in his career to date that he has been under contract for one year.

A place to convalesce from an attack of influenza and pneumonia which he had sustained while a captain in the motor transport corps of the U. S. Army, resulted in Schofield's first trip to Hollywood. This was just six weeks after the Armistice had been declared. Coming in contact socially with one of Tom Ince's representatives materialized in his following a tip and submitting two stories which he had slated for a magazine to Ince as screen material.

Ince rejected both stories but told this writer that his "stuff" had good screen material in it. As the result Schofield found himself on the Ince lot as a member of the Ince corps.

"It was the best staff of writers that the industry ever had or ever will have."

When we asked him why he stated "or ever will have" he replied unhesitatingly:

"The business is developed to a point where production at this time does not permit the time necessary to the development of new writers."

Schofield thanks C. Gardner Sullivan, who headed this staff, for most of his preliminary work which he considers the most valuable experience he has had in the industry. On the staff at that time he recalls as colleagues Julian Josephson, Luther Reed, John Lynch and Cecil Smith.

During the fifteen months he remained with Ince, Schofield said that not once did he receive screen credit for his work but that during each of the fifteen months he was learning the business from the ground up. This work entailed general staff duties which, at that time, were everything from editing film and collaborating to writing originals.

After leaving Ince, Schofield established himself as a free lance writer until 1927. In those years he wrote twenty-one screen stories for such Fox players as Buck Jones, Shirley Mason, William Russell. This he accomplished as well as "The Unknown Purple," for Tiffany.

It was also during this time that Schofield underwent his first and last experience as a producer. He wrote and produced "East of Broadway" at the Ince studios here for Associated Exhibitors. This picture, not only marked Schofield's debut at the time as a producer, but William K. Howard's first appearance as a director.

Schofield's rise in the newspaper world was even more rapid than has been the success of his career in the film industry. After completing his education this writer rushed through cub days on the Washington Herald to the post of special assignment man within less than two years time. Immediately thereafter he went to Frederick, Maryland, where he became editor and general manager of the Frederick Post. Following this he free lanced, doing special stories which were syndicated, in addition to writing for numerous magazines. His experience as special writer for farm implement and motor trade papers led direct to his captaincy in the motor transport division of the army. And, as has already been recounted, the army discharge carried a dose of flue with it and as Hollywood was deemed the best place to get rid of it—Hollywood, it has been thereafter for Paul Schofield.

"This picture not only marked Schofield's debut at the time as a producer but William K. Howard's first conspicuous success as a director."

Newspaper and magazine editors are welcome to use this material in whole or in part with proper credit.

Began Career As Newspaperman

MOVING PICTURE WORLD'S
HOLLYWOOD
DIRECTORY

PAUL SCHOFIELD
Scenarist
DEMMY LAMSON
Manager

BESS MEREDYTH
Scenarist
First National
Pictures

WINIFRED DUNN
Scenarist
Burbank, Calif.

CAREY WILSON
Scenarist
First National
Pictures

IRVIN WILLAT
Directing
Universal Specials

BYRON HASKIN
Directing
Warner Pictures

MARIA CORDA
Feature Player
First National
Pictures

FRED NEWMEYER
Directing
Paramount Pictures

GEORGE
NICHOLLS
DEMMY LAMSON
Manager

MICHAEL CURTIZ
Director
Warner Bros.

Joseph Franklin
Poland
Supervising Editor
Universal's
Feature Comedies

HERMAN
RAYMAKER
Director
Warner Bros.

BILL CODY
Releasing Through
Pathe Exchange

BARBARA
BEDFORD
Starring in
First National
Pictures

DORIS LLOYD
Free Lancing
Hollywood

ALBERT CONTI
Free Lancing
Hollywood

HARRY LANGDON
Starring in
First National
Pictures

JAMES PATRICK
HOGAN
Directing
Universal Pictures

IT PAYS TO ADVERTISE IN THE
HOLLYWOOD DIRECTORY

Equity Confers With Hays' Office

(Continued from page 151)

ducers, themselves. These are Mary Pickford, Joseph Schenck and Louis B. Mayer.

Frank Woods, secretary of the Academy, reminds us once more that the academy takes no sides; that it is a melting pot into which everything thrown in is cooked with the one purpose of being steamed down to "harmony and conciliation."

Active Equity Members

As we have already written, most of the members of the actors branch of the Academy are now active members of Equity. Conrad Nagel, the chairman of the Actor's branch in fact is chairman of the Executive committee of Equity. From what we can gather the actors branch will incorporate in their recommendation to the academy board of director Equity's move for the Equity standard contract. It was admitted at the Academy headquarters late this week that prior to the salary squabble the actors' branch was negotiating a contract of its own with the producers. This matter, it was said, was entering the inter-conference stage when the Equity matter injected itself. The original contract formula had a special proviso for the free lance player. In fact, we were told, it had been gotten up chiefly in the interest of the free lancer. The academy informant was non-commital on whether this form of contract would be abandoned by the actor's branch if the latter pushed the Equity formula.

Gillmore On Coast

Frank Gillmore who has been in Hollywood from New York headquarters of Equity since the salary situation arose has had several conferences with one or two producers on his own hook since the first Equity mass meeting. The result of these conferences could not be learned. It was said at the Equity offices here, however, that "things look very favorable."

We were advised at the time that Equity will not attempt using "iron hand" methods with producers but on the contrary will present its contract to the employers in such a way that they will find its clauses "elastic."

Asked to define elastic in the Equity sense, our informant, the local special representative, said that the organization would not pin executives down to forty-eight hours per week, which, he said was the request and not an eight-hour day. If the circumstances were such in individual cases which called for forty-nine hours and even more than that an adjustment might be effected, he said.

Definite starting dates on productions will be insisted upon, he reiterated. He said that the "basic agreement" including other details in working conditions and policies would be in effect from five to twenty-five years, if the Equity platform goes through.

Producers Are Silent

In the meantime producers maintain absolute silence on how they will react when Equity's demands are officially presented. So far only one studio executive has gone on record. He is Al Rockett of First National and is credited with having declared after Equity had exposed the strength of its hand:

"All I can say is that if stars and other important actors insist upon the eight-hour-a-day schedule, most of the producers will have to return to the bond business, or selling clothing from where they started.

"For my part I have been in the picture business for about fourteen years, and I'm still putting in between fourteen and twenty hours a day, according to work on hand. My wife would like to see me home in time for dinner every night, but I doubt if that can be done in the motion pictures."

Efforts, extending over a period of two days, to reach Fred Beetson, secretary of the western wing of the Hays' Organization, failed. Each time the World called we were informed Beetson was away from the office.

Considerable Conjecture

There is considerable conjecture as to how producers will receive the executive committee of Equity when the two organizations come together within the week in their first pow wow. In view of the silence on the part of producers Hollywood is looking forward to what shuld prove the most interesting page in its history.

Two Signed

Max Asher and Edward Coxen have been signed for featured roles in Hoot Gibson's forthcoming Universal production, "Tidy Toreador." Filming will start this week under the direction of Reeves Eason.

New Serials Started

Universal announces that two new serials will be started within a few weeks. Robert Hill will direct "Haunted Island," with Jack Dougherty and Ray Taylor will direct William Desmond in "The Vanishing Rider."

M-G-M Purchases Two-Masted Ship

M-G-M has purchased the two-masted schooner, Lirio de Agua, a former rum runner, and will use the vessel in screen productions. The Lirio de Agua has been held by the Canadian government for more than a year under charges of suspected liquor violations, previous to its sale to M-G-M. It will be used in the filming of "Romance," in which Ramon Novarro will be the star.

Lloyd Acquires New Leading Lady

Harold Lloyd's search for a leading lady is ended. Ann Christy, who found a place in comedies, will play opposite the bespectacled comedian in his next picture, according to an announcement.

Lloyd first noticed Miss Christy in a newspaper picture and then sent for her for a screen test. Apparently the screen test was satisfactory because she got the job. Miss Christy now joins the ranks of Lloyd leading ladies and judging by the success of her predecessors should become one of the screen's best known players. Jobyna Ralston, Lloyd's last leading lady, is now rated as a star.

Denies Play Banned by Hays

Frances Nordstrom denies that her famous stage play, "The Ruined Lady," had ever been banned for screen production by Will Hays. According to the author, it was the title not the story that was frowned upon. As a consequence the title of the play, which is now being made by Paramount, starring Florence Vidor, has been changed to "A Celebrated Woman."

Enlarges Family

John A. Waldrom, general manager of the Mack Sennett studios, passed on the word this week that his family has been enlarged by seven and a half pounds of husky boyhood.

Title Chief Busy

Walter Anthony, chief of Universal's titling department, is now busy on four pictures, "Betty's a Lady," "The Lone Eagle," "The Eternal Silence" and "Desert Dust." After these are titled he will leave on a two-week vacation.

Attempt to Rob Pantages Theatre Is Unsuccessful

An attempt by a lone bandit to hold up Pantages Theatre and "travel south" with the evenings' receipts was frustrated one night during the past week. The bandit entered the front office of the theatre at Seventh and Hill streets about 11 P. M., while the program was in progress and ordered Frank Johnson, publicity man to raise his hands towards the ceiling.

At this juncture Alexander Pantages, owner, emerged from an adjoining room, where other employees were counting receipts totaling $4500. Pantages made a dash for the door and the robber exited by a side door and made for the street, the theatre magnate giving chase after being joined by Fred La France an actor. The bandit made his getaway. Besides the $4500 receipts there was approximately $5500 in the office safe.

La Cava Directing

"Tell It to Sweeney," directed by Gregory La Cava, is the first picture in which Conklin and Bancroft have played together. Jack Luden and Sally Blane are featured. James Hall and William Austin appear in support of Miss Daniels.

Shulberg Must Remain At Paramount Studios

Report His Vacation Preliminary to Quitting Job

An iron clad contract clamps B. P. Schulberg to his chieftainship of the Paramount studios for the next three and one-half years. He has already served one and a half years of its original length. There was an understanding when he signed it that when the first year elapsed either he or Paramount Famous Lasky had the right to cancel it. Before that year was up both he and the company waived their rights to such cancellation.

This tells briefly the status of Schulberg and Famous. It comes officially after the World probed reports which have gained such momentum, since Schulberg left on his vacation, as to invade even portions of the Paramount studios.

The reports, which are acknowledged as being in circulation by an official source within the company, are that Schulberg's vacation in Honolulu at the present time is but preliminary to his vacating the biggest job on the Famous lot. They point out that Schulberg left just before the latest arrival of Jesse Lasky and also just before the latter took the initiative in announcing the wage slash which re-echoed a day later in other studios but was subsequently rescinded by all producers six days after the announcement, obviously because of the unfavorable re-action in the film colony which proved almost unanimous.

While it was conceded that Lasky will spend considerably more time in Hollywood from now on than he has in the past, the World was officially advised that this would in no way effect Schulberg or his executive power. It was pointed out that Lasky's continued presence here, with the exception of a few visits a year to the home office, is made possible by the closing down of Paramount's Astoria studio in Long Island. From this the World gathered that Hollywood will now be the home of Paramount's vice-president who has previously been known as one of filmdom's most traveled executives because of his innumerable coast to coast trips

(Continued on page 157)

Florence Vidor to Take Vacation

After completing her present picture, "A Celebrated Woman" for Paramount, Florence Vidor will take a short vacation in Honolulu. With Miss Vidor in "A Celebrated Woman" is Joyce Coad, and one of the leading child players on the screen. Because of her fine performance in "Children of Divorce" with Clara Bow, Joyce was signed for her present role.

Veidt's First For U

Conrad Veidt has started work in his first Universal starring production, "A Man's Past." The picture is the screen version of the novel "Diploma," by Emerich Foeldes. The supporting cast includes, Arthur Edmund Carew, Ian Keith, and George Seigman.

Sam de Grasse's Role

Talleyrand, one of the most famous characters in Napoleonic history, is being portrayed by Sam de Grasse in "The Fighting Eagle," which, with Rod LaRocque as star, is being produced for the DeMille Studio by Donald Crisp.

Director Henry King takes his revenge and Ronald Colman has a "close shave" while working in "The Magic Flame," a United Artists Picture.

Clamped By An Iron Clad Contract

The Hollywood Photographic Section

M. P. World Staff Photo

"U" DIRECTOR—Nat Ross, who directed the second series of the "Collegians" for Universal.

AMONG the younger generation of Hollywood motion picture directors is Nat Ross, under contract to Universal. He recently completed a series of ten "Collegian" two reelers, starring George Lewis.

While touring around the Universal "lot" we were attracted to a "set" that seems over populated with pulchritude. Apparently all the beautiful girls in Hollywood were gathered on this "set."

In the midst of the bevy of beauties stood a young chap whom we learned was Ross, regarded by Universal as one of their best box office directors.

After posing him for a picture we succeeded in prying a little information from him relative to his career—but very little as he is a retiring young man and would rather talk about his work than himself.

Starting in with Universal as an office boy he gradually worked his way through the ranks, finally grabbing a megaphone and an assignment to direct the second of the "Collegian" series. He will probably move to feature length productions now that he has finished the last of these.

Korda Will Direct

Alexander Korda, former UFA director, will direct "The Private Life of Helen of Troy" for First National, according to an announcement from the Burbank studio. Incidentally his wife, Maria Corda, will make her bow as an American actress in this production. She was signed by F. N. some time ago but has done nothing to date.

M. P. World Staff Photo

BILL CODY—Western film star photographed on his prize mount, "Prince."

BILL CODY, noted and youthful Western star, is set for a long term contract with an important Hollywood studio. This the World learned in a visit with Cody this week. Under his new contract Cody will make pictures similar to those he has been producing under the Pathe banner. These include "The Galloping Cowboy," "King of the Saddle" and "The Arizona Whirlwind."

This young man, who came to Hollywood three years ago, is rapidly gaining national fame and when it was announced that he was contemplating leaving the Pathe organization several of the larger studios began negotiations for his services. Not long ago it was believed that he would produce films in Australia. In fact, Cody told us, tentative arrangements had been made when he decided to remain in this country.

Because in his pictures Cody always uses the Australian bull whip rather than a gun, may be the reason for the foreign offer—but more probably it was due to his immense box office popularity both here and abroad. He is the only Western Pathe star to shoot a foreign negative. Cody has been a box office natural for some time—there are those who hail him as the probable successor to Tom Mix.

Cody is entirely different from the stereotyped screen cowboy and his pictures are not to be confused with the ordinary Western. There is nothing domineering or bullying in his screen characterizations—actually he resembles the actual cowpuncher of today. He is the clean-cut modest American type and his pictures are devoid of the usual grotesque gunplay and filled with thrills as well as real comedy.

M. P. World Staff Photo

DONN HAYES—Film editor at the Metropolitan studios and once an actor himself.

FILM editing is rated as one of the most important branches of the motion picture industry and many a heart is broken in the cutting room, where a pair of shears snips the hopes of a budding player.

At the Metropolitan studio, Donn Hayes, one of the veterans of the cutting room holds forth. He has been located in this stronghold for the better part of two years now and will undoubtedly remain there for some time to come.

Hayes was born in White County, Indiana, and had his first taste of theatrical life as an actor. He started on the stage in Nebraska and played the kerosene circuits for some time before moving his make-up kit to New York.

In New York he appeared in several "hits" and was well on the road to prominence when he decided to cast his lot with pictures—but not as an actor. He came to Hollywood in 1916 as an assistant cutter at Universal and his advance was rapid until now when he rates as a film editor.

A year with Universal and then a year and a half with Cosmopolitan followed. Since he has been affiliated with many of the larger companies. Two years ago he joined the Metropolitan organization.

New Story Editor

Grace Mack has arrived in Burbank and has been installed as story editor at First National.

Note

The photographic section was reduced this week due to somebody getting lost in the dark room of a well-known Hollywood drug store.

M. P. World Staff Photo

GEORGE FAWCETT—Has just completed an important role in "Hard Boiled Haggerty" for First National.

JUDGING from the number of productions we see George Fawcett appearing, in he merits the title of one of Hollywood's busiest players.

Recently he was loaned out by Metro-Goldwyn-Mayer to play an important supporting role to Milton Sills in "Hard-Boiled Haggerty" for First National. He is now back on the M-G-M "lot" having completed his F.N. assignment.

Born in Virginia and educated in the same state, Fawcett started on the stage at an early age. His first performance behind the footlights was in 1888 and he has kept busy ever since.

Fifteen years ago he decided to take a try at pictures. So pleased was he with the possibilities of the silent drama and so successful has he been as a character player that he has never returned to the legitimate stage.

For years he was a popular figure on the London stage, where he ranked among Britain's leading attractions. On returning to the United States he again essayed dramatic productions and eventually fell victim to the lure of the films.

He is now under contract to Metro-Goldwyn-Mayer but because of the demand for his services he is frequently loaned out to other producing companies. He had important roles in "Captain Salvation" and "Tillie The Toiler."

To Be Co-starred

Jean Hersholt and George Sidney will be co-starred by Universal in "Give and Take," Louis Mann's stage success.

Read the Hollywood Section of the Moving Picture World for the latest and most accurate news of Coast activities. The last word from the studios is published in this department as well as the minutest developments in the salary slash embroglio.

Colleen Returns to F-N Family

Reports from New York that everything had been ironed out between Colleen Moore, her husband, John McCormick and First National gave rise to a last minute stir in the film colony that with the arrival within a week or so of the McCormicks and Richard Rowland, the Burbank official tree will be shaken back to its original form.

The day, however, that this stir was created Watterson Rothacker registered at the Ambassador to take over the reins of supreme authority at the studio. The creation of this post which carried the simple title of "Director" was what caused the rift a few months ago between McCormick and First National and which also resulted in Miss Moore joining her husband in the trip Eastward on the week when she was to have started shooting on "When Irish Eyes are Smiling."

Miss Moore's reason for leaving, we reported in the May 28 issue of the World, was because she objected to the continuity of the production then scheduled.

It now develops that when Miss Moore returns her first work will not be in "When Irish Eyes are Smiling" but in "Synthetic Sins" from the stage play of the same title.

At the studio it was declared with emphasis that the return of the McCormicks will bring about no other change and that during the completion of Miss Moore's contract, which provides for approximately five more productions, McCormick's title at Burbank will be Producer of Colleen Moore Productions.

Studio Row

FOUR WRITERS have been added to the scenario staff at Warner Brothers, Peter Milne, Norman McLeod, Ed Lowe Jr., and Robert Lord.

* * *

"THE PIONEER WOMAN," by Harry Carr, will be one of the four road show productions made by De Mille during the coming year.

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RICHARD ARLEN is to have the male lead opposite Esther Ralston in "Heaven Help the Poor Working Girl" for Paramount.

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"PUBLICITY MADNESS," a Fox production, will serve as Lois Moran's first starring picture. Edmund Lowe has the male lead.

* * *

IT IS HELD likely that Cecil De Mille will direct Leatrice Joy in "What Holds Men" a new story recently purchased for the star.

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VERA REYNOLDS will next be starred in "The Main Event" a boxing story to be directed by William K. Howard.

* * *

FRANK R. CONKLIN of the Christie scenario department has returned to his typewriter after an eight week trip to France.

* * *

RAYMOND GRIFFITH, the silk-hat comedian, is enjoying a short vacation in Mexico City.

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GERTRUDE ASTOR will enact the role of a modernized Sappho in "The Broadway Kid," starring George Jessel. Byron Haskin will direct.

* * *

JEAN DE LIMUR, native Parisian, has been engaged by Paramount as technical director for Adolph Menjou in "A Gentleman from Paris."

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W. C. FIELDS, a former Ziegfeld comedian, is in Hollywood and will soon start in a series of feature comedies in which he will be co-starred with Chester Conklin.

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POLA NEGRI plays the part of a waitress in the early sequences of her current Paramount starring picture, "Sun Kissed," being directed by Rowland V. Lee.

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CRETE SIPPLE, "stunt" actress, has brought suit against the Pacific Electric Railway Company for $10,000 for injuries to her right hand when a street car door was closed on it last April.

* * *

A NEW $35,000 theatre is to be constructed at Reseda, Calif., according to N. Scheinberg and M. P. Horwitz, owners and operators of the Van Nuys Theatre and the Madrid Theatre in Owensmouth.

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KARL DANE and George K. Arthur will next be co-starred in "Olga from Volga." Their recent success in "Rookies" stamped them as one of the ranking comedy teams of the industry.

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FIFTY-FIVE of Hollywood's most beautiful extra girls are appearing with Billie Dove and Lloyd Hughes in "American Beauty" for First National.

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KAITO EDEGUCHI, Japanese producer, who made "The Daughter of the Pacific," is contemplating another film story featuring American and Japanese players to be made in Hollywood.

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Torrence Signed

Ernest Torrence has been signed for a supporting role in "Steamboat Bill," Buster Keaton's next production for United Artists. Keaton and his staff of aides including Director Charles Reisner have just returned to Hollywood from a cruise along the Sacramento River in search of locations.

Jolson Returns

Al Jolson returns this week from a theatrical engagement in San Francisco to renew work on "The Jazz Singer" for Warner.

A Successor

Tyler Brooke succeeds Earl Foxe in the Fox Van Bibber comedies.

On Location For "Beau Sabreur"

The Paramount Company engaged in filming "Beau Sabreur" are now on location about 200 miles from Los Angeles. They will probably remain the better part of a month on this desert location. Among the principals taking the location jaunt are Evelyn Brent, Gary Cooper, Joan Standing, Mitchell Lewis, Arnold Kent, Frank Reicher and Raoul Paoil. John Waters is the director.

Starts Work

Marie Prevost, who has just returned from the east will start work immediately in "The Girl in the Pullman" for DeMille. Erle Kenton draws the directorial assignment.

Her First Lead

Dorothy Gulliver is to have her first lead in a feature length production in "Arm of the Law," which Emory Johnson will direct for Universal.

Schulberg Clamped

(Continued from flag 11)

which had gained for him the reputation of "continental commuter."

The contractural status of Schulberg being explained, the World, next drew attention to one of the batch of reports in this respect which seems to have been singled out of the multitude during the past few days. An "official laugh" is the manifestation to the believers that Famous has offered Schulberg a fabulous sum to break his contract. The figure mentioned, incidentally, is "one million iron men." And, incidentally, Schulberg returns to Hollywood from his Honolulu vacation on July 20.—T.W.

F-N Location Trip Postponed

The location trip of the First National Company filming "The Rose of Monterey" has been postponed until July 15th, or thereabouts, according to announcement. Mary Astor and Gilbert Rowland have the leads with Montague Love, Gustav von Seyffertitz and Flora Finch in the supporting cast. George Fitzmaurice is directing.

F-N And Colleen Kiss And Make Up

YES, why do they? Viola Richards in a scene from the current Hal Roach All-Star Pathecomedy release, "Why Girls Love Sailors."

SAID Betty Byrd to Thelma Parr, "You're not as big as you think you are." And Thelma hasn't a smile left. But both these Sennett-Pathe beauties are nice girls.

DOROTHY REVIER dons circus togs and cavorts on the taut wire in Columbia's "The Clown." And Dotty knows how to cavort.

OW-O-O-O-O! Rin-Tin-Tin hits high "C." Myrna Loy is the fair serenader. Can you blame poor Rinty for breaking into song for the fair Warner player?

OH, BEDELIA, won't you play in my back yard? Leila Hyams and a water polo ball sunning themselves on the beach after a day on the Warner lot.

FAIR Norma Shearer, star of M-G-M's "After Midnight" which is being directed by Monta Bell, after an original story by himself.

GWEN LEE, M-G-M contract player, whose blonde beauty graces many a picture. She is now appearing in "Adam and Evil," starring Lew Cody and Aileen Pringle.

Old Hollywood Friends

Salary Cuts Wont Solve The Problem

By Epes W. Sargent

ASK any man in the motion picture business what's wrong with the movies and he'll tell you. Ask a dozen men and you'll get just that many explanations—all different. The probabilities are that all will be correct, although no two seem to agree. Pretty nearly everything is wrong with the movies—but the movies.

Since the recent drive to reduce salaries was inaugurated in Hollywood, following a similar and somewhat more drastic drive in New York, press and public have been trying to figure out the answer. The trade press has fairly bristled with comment of a sort, but each explanation has dealt only with one phase of the situation. It's all interesting, but a bit confusing, and the more that is written, the more the issue is beclouded. This is an effort to present the facts in their relation to each other rather than as a series of interrelated facts loosely strung together.

We have been told that this cause and that is the reason for the crisis. High salaries brought on the trouble. High production costs are the real reason. Unnecessary overhead is the real reason. Incapacity in management is the real reason. That's all very true, but the real reason for the crisis is simply this:

Moving pictures today cost more to manufacture than their producers can make or borrow.

And ninety per cent of the trouble is contained in those last two words. The situation is not unlike that of the spendthrift heir who, having wasted his patrimony, has borrowed on the strength of his spending and borrowed more on the strength of what he has already borrowed and spent. There comes a time when the money lenders cease to be complaisant and, perforce, he must mend his ways, seek to retrieve the loans and if possible his lost fortune.

The Present Conditions Are Outgrowths of Old Mistakes

The tendency is to treat the present emergency as something of recent origin, roughly dating back to the mergers. Some, thinking deeper, perceive in the mergers but another development of earlier wastefulness. Very few get right down to bottom figures and admit that financially the motion picture business has been rotten to its financial core for the past two decades. Most of the writers do not date this far back. Some of them cannot think back, and so there is talk of the new development when recent happenings are but the culmination of a cancer that has been gnawing at the business for years.

And until this fact is realized; until it is understood that the business has been erected upon an unsound foundation, and that foundation is properly strengthened, any effort to brace up the business will amount to no more than an endeavor to prop up a sinking building with flimsy timber joists.

We must go back to the beginning and start all over again, building more wisely, more securely, and with an eye to the future. No ten per cent cut, no larger cut will be more than a temporary relief. The entire business of production and vending is radically and intrinsically wrong. If salaries are cut ten per cent, if production costs are cut twenty-five per cent, if distribution costs are cut in two, the relief will be but temporary. The condition will reassert itself. The condition has not been removed. Merely the surface indication has been abated. Extirpation is the only permanent relief.

If, in that process, some well known names are removed, if certain brands become no more than a memory, history will merely have repeated itself, for within the thirty years which comprise our history, one cycle already has been completed. A second is drawing to its close. The third is about to be inaugurated.

Today but a single name presents itself unaltered in form. The Universal Film Company of today is the Universal of 1910 altered, expanded and improved, but still Universal. The Pathe Exchange of today is not substantially the Pathe Freres of yesteryear, and of all the old line companies these two names, alone, are found on the modern roster. The once powerful Biograph, the energetic Vitagraph, the lesser Lubins and Essanays and Seligs are but memories, just as the famous names of today are doomed to become only memories unless they rebuild to meet the new conditions.

Pictures Too Popular To Vanish From the Screens

But this does not mean that the pictures are doomed to extinction. It does not even mean that the present companies will necessarily lose their corporate identities. It merely means that the motion picture is entering upon a new phase which gives promise of a better foundation. It is entirely up to the companies.

Back in 1895 the making of pictures was a business; not a very large one, perhaps, but something interesting and promising. In those days business methods had to prevail. Pictures simply had to show a profit or the producer passed out. Only at the price of rigid economy did a company continue.

If in the manufacture of the twenty-five to fifty foot pictures of those days the sun became obscured by a stray cloud, the production was not stopped. Fifty feet of film were far too costly to be wasted. The director called "hold," and the players froze to their positions. When the cloud passed over, the picture making was resumed precisely where it left off. As recently as 1909 we recall watching the negative of a picture run off. Half a dozen of the scenes were in two lengths. The director had broken a scene in the middle to use up two short pieces of unexposed negative. Today that method might involve a real time waste that would offset the negative cost, but raw stock cost more in those days and every penny of expense had to be watched.

Each producer made a picture and sold prints outright. In addition to selling prints for itinerant exhibition, he generally had some theatre customers. He put in his machine and supplied a frequent change of program. He did not make enough

Early Producers Were Victims of their Gross Complacency

product to supply the program, so he bought from other producers, and thriftily made a duplicate negative from which he could supply his exhibition customers. Things evened up in the long run, for the other producers did the same with his product.

Then came the formation of the Motion Picture Patents Company. The Biograph and Edison companies had been fighting over their patent rights. Now they combined to present a common front toward the mutual enemy. They took into their camp enough others to form a complete three reel program, and declared all others to be piratical and unlawful.

The first merger had been effected, and, theoretically, all competition had been done away with save the mild competition with each other. Some products were more popular than others. Biograph sold more prints than Lubin, because it made better pictures. But Lubin was making so much money that he could afford a waste of anywhere from $50,000 to $100,000 a year.

That seemed to be a tremendous sum in those days, when a picture cost from $350 to $500 and brought in from $1,800 to $5,400 and even more. Of course the overhead had to come out of the larger sum, but the overhead was two or three thousands, at most.

When the General Film Company was formed, shortly after, by the simple process of seizing the exchanges, the returns were even greater, for then the companies obtained both the sales and rental profits.

They were so well content that they failed to give much heed to the newly-formed Motion Picture Sales Company. At the start this self-styled "independent" product was pretty poor compared with the splendid photography of the Biograph and Vitagraph, the fine acting of the French companies and the general finish to be expected from the older established companies.

Defunct Producers Are Victims of Their Complacency

But Carl Laemmle scared them out of their fools' paradise with his charges and so stampeded them that they finally took the legal count from the suits instituted and vigorously pressed by William Fox.

Today the General Films and most of its components are in the misty background of the past. They were victims to too much complacency. They were sitting too easily. They felt they knew it all and had it all.

And they lost.

But meanwhile a new factor arose. Independent companies were content to be a little better than the "licensed." Adolph Zukor's experience with Bernhardt in "Queen Elizabeth" convinced him that the public wanted and would pay for something still better.

He thought that they wanted stars. They did, but they did not want the stars of the stage. Zukor wisely gave them what they wanted. He gave them Mary Pickford and Marguerite Clark. He gave them better stories and better production. He had the money to spend, and he could borrow more on the strength of his financial statements.

That was in a day when the public mind was aflame with the stories of the wonderful profits to be made in the pictures. They would blindly invest in anything with the words "motion picture" in the title, and while the blue sky purveyors made a tidy clean-up, the legitimate needs of the pictures were readily met by the bankers.

Zukor was making better pictures than the others because he was spending more money. He could give finer sets. He could go further afield on location. He could use a better grade of supporting players. The better the pictures, the better they sold.

And each picture cost a little more than the previous ones. Each brought in more money than the last. The inverted pyramid had started to grow. The first group of pictures was about able to pay the costs of the second group, and the second group paid the mounting costs of the third. And since the return from the first group was not in when the second group was started, the venture had to be financed.

Others saw the Zukor success and followed the lead. They saw the success of the Zukor stars and tried to get them. Sometimes they succeeded, but only by paying a heavy increase in salary.

It was about this time that the story started that a certain actress was getting a thousand dollars for a picture. She forgot to add the minor fact that she paid all the production costs. That made $1,000 the basis of future salary arguments and it was "per week" and not "per picture."

Another disturbing factor was the production of "In the Seats of the Mighty" by T. Hayes Hunter. Word went out that he was a shooting fool. He would build an elaborate set, shoot the scenes, tear it down and repeat the same scenes in a still more elaborate setting. In the end he had more than *five miles* of negative from which to build his five reel picture.

It was not a particularly good picture, at that, but the damage had been done. Up to that time the shooting had been around 900 feet per reel to allow for end trims and the insertion of sub-titles. If the picture ran a little short, they wrote in a few more titles. This does not take into account the fact that some companies had been shooting two negatives, and sending one to England to supply the world-market, which then centered in London.

But Hunter's ingenious idea gave the directors a new toy. They would shoot the same scene two or three times and select the best negative of each scene. Naturally it made for better production results, and it seemed to be worth the additional cost. Nowadays it is carried to a point where 90,000 or 100,000 feet of negative is not unusual for a release. For the super-specials the figures were greatly multiplied.

And all of this time the trend had been toward more lavish sets. Even back in 1909 when the old line companies were careless and sometimes painted the furniture on the setting, Vitagraph boasted that it often used two rooms for one set. This writer recalls the near riot occasioned in 1909 when Essanay brought out a one thousand foot picture all made in a single setting without cessation of the action. It was merely an experiment, the staging of a vaudeville sketch, but there was a terrific roar from the exhibitors because they felt that Essanay had cheated in using only one set. Some exhibitors wanted their mony back.

Some of the Milestones On the Road to Sheer Wasteage

Cecil DeMille was about the first to capitalize this idea in his pseudo society plays, in which his main effort seemed to be to stuff a set as full of scenery as possible without forcing the actors to walk over the chairs and tables.

The pictures were tremendous money makers. They appealed to the thousands of moviegoers to whom a chaise lounge was the last word in elegance and the wicker birdcage was the trade mark of the millionaire. After that every set had to be twenty feet high and as wide as the angle of the camera lens permitted. Grand Rapids factories worked overtime and furniture renters bought oil wells to throw their old razor blades into.

Then came Herbert Brenon with his Kellerman picture. Fox gave him $50,000, his steamer tickets and his blessing and told him to make a good picture. In due course Brenon cabled for more money, and Fox had to send it to get his first fifty back.

That was another idea for the director. After that only the piker tried to make a cheap picture. A good director spent all the money he could get on half the picture and then demanded —and got—more.

Von Stroheim spent more than a million on Foolish Wives and DeMille spent as much to get the Children of Israel out of bondage and had to be refinanced for the "modern" story.

No one knows how much "The King of Kings" cost—at least there are no authentic figures, and the estimates on "Ben Hur" loom tremendously, though much of the money was wasted through no fault of Fred Niblo.

And meanwhile the experts began to trickle in. There were often glaring inconsistencies in pictures. Perhaps a dozen people would notice that a picture dated 1916 would carry a 1923 license tag. Someone else objected to modern rifles in Civil War stories and others objected to little technical breaks, so the technical director was installed, who was supposed to know everything.

Because he did not, he established a research bureau to read up on stories and determine whether Henry VII chewed spearmint or licorice gum or whether he chewed at all.

In his wake came the art director, who had to have an architect to back him up, and presently the lighting expert (known along Poverty Row as the "peeker"), was added to adjust the lighting.

Some years ago there was a sudden shift from original to books and stage plays, and then came the discovery that original stories screened better. The old time scenarists were supplemented by famous authors, and for a time there were hundreds of authors and newspaper men being put through a course of training, at salaries from three to ten times their usual wage. Most of these failed so flagrantly that they were shipped home after a time. A few made good and some hung on in spite of dubious achievement.

Then came the supervisors, or directors of directors. Generally these men watch four or five directors, and are supposed to be the last word in production. They had to be better than the directors, and to prove that they were, they got more money.

Money Standard of Merit Encourages Downright Wastes

Eventually film editing or "cutting" was elevated to the dignity of a profession, and now every cutter firmly believes that things would go to wrack and ruin save for his skillful shears.

And lately came the wise-cracking title writer. This was started when Anita Loos and John Emerson did scripts for Douglas Fairbanks. Miss Loos' bright titles were undeniably clever and did much to improve the comedy spirit of the productions. Today the title writer firmly believes that he can save the most mediocre production with his jokes.

Fully ninety per cent of the money paid to this long string of workers is a dead waste since they not only do not help but actually may hurt the picture.

Money is made the standard. The more money an employee gets, the better he is supposed to be. The more money a picture costs, the more highly it is valued. Not extravagance but downright waste is not only encouraged but insisted upon. One of the foreign directors was brought to Hollywood to produce for an American company. Used to the rigid economy of the European studios, where a director is told that he can spend not more than a certain sum, since it is all that there is to spend, he looked forward to an easier time in the land of plenty where petty economies could be avoided.

He planned a production on what seemed to him to be a gigantic scale. He planned to spend double the sum that he had paid out for the picture whose success had brought him to America. His plans were treated almost with disdain by his supervisor. He was told in so many words that more money must be spent; not "should," if you please, but "must." The company could not afford to have it said, even around the studio, that the high-priced and highly prized foreign director had spent less on his "big" feature than the average director would spend on a straight program release.

He accepted the new plans and went to work, rehearsing carefully to get the best results with his first shots, true to his continental training. In the projection room the supervisor condemned them all. More must be taken. A second day was a repetition of the first day's work. So was the third. Eventually the supervisor decided that he had what he wanted. The director still feels that his first shots were the best. Doubtless they were. He had put the best that was in him on the first turning. He could not better his best. He could only offer variations. Two extra days were wasted in the achievement of an inferior product.

And now they are saying that production costs are too great, and they are blaming the actors and the directors!

The whole trouble with the movies is that they have lost perspective. They can see nothing but the dollar mark. There are scores of men for whom positions have been created at high salaries for no better reason than someone felt they must be taken care of. And their salaries are figured in the overhead.

If they merely drew their money, it would represent only the loss of the salary paid them. But they feel that they must do something for the $25,000 or $50,000 or more paid them, and they undertake to help make the movies.

Most Production Stars Are Lucky Rather Than Fully Competent

They undertake to GIVE THE PUBLIC WHAT IT WANTS. They know, or think they do, and they find fault with this and object to that for no other reason than they have to do something.

They know only destructive criticism, so they find fault. They know no more about what the public wants than the average school boy, but they sit in the seats of the mighty and do their best to pull all production down to a common level.

In the studio it frequently happens that the production chief knows no more than they, but he knows how to "give the public what it wants." And he is yessed by the supervisors, many of whom know no more than he, and some of whom owe their jobs to some lucky fluke. They have not the slightest idea of what constitutes a story, but they think they know it all and will give no ear to the man who really does know something.

If, by chance, a good story is turned in and is accepted, the process begins. It's a good story, perhaps, but it doesn't fit the star. Instead of giving it to some star it does fit, it is doctored up to fit the star who needs a story. Now the star is fixed up, but the support does not like the opposite role. This is fattened up for him, and then reduced again at the behest of the star, who wants more of the center of the stage. Then a character part has to be written in, because there is need for comedy relief; perhaps the supervisor or the technical director or the art director or the Big Boss wants more and bigger sets.

Perhaps it seems to lack punch and a punch is inserted, generally from some play the supervisor has seen and liked. It makes no difference that it has been used again and again. That's the reason the supervisor selected it. He *knows* its good.

Perhaps a number of sequences are added, some of which may never come to the screen.

Eventually the script goes into work, a ragged and conventional wreck of what originally had been a good story. It is given to a director who may be a thoroughly good artist, or who may owe his success to one accidental success. He may not even know what made his one hit get over. He may be utterly unable to analyze the factors of its success, but it was a success and so he's a star director, and as such he gets the assignment.

Right now the "bug" is camera angles, so he shoots for angles. He has to stick to the script, but he shoots it from above and below, from the right and the left and dead center. He may even get a glass plate and shoot up through the floor or let the cameraman shoot from the ceiling. He makes ten

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Correction of Twenty Years of Error Will Be Slow Process

A Careful Study of Quickie Methods Might Aid Economists

or fifteen shots of each scene, and, if the supervisor doesn't like them, he does it all over again the next day.

And generally the supervisor feels called upon to object, not only to prove that he knows it all but because if he didn't object, what would be the use of a supervisor? If the director were encouraged to believe that he knew his business well enough to work alone, there would be no need for a supervisor—and a supervisor gets the top salary.

Now and then they think of something in the middle of a production and everyone sits down and waits—under salary—until the new gadget has been made, the new set made, the old one reset or the script revised.

From four weeks to eight months after the shooting starts the final scenes are shot and the editor is called in. He looks at all the stuff, makes his rough discard, disapproves of all the subtitles, rearranges the action and finally whittles it down to approximate length.

Still there seems to be something wrong, and the title specialist is called in. He thinks he can do something with it. In one scene a girl speaks to a man with whiskers. The day is saved. He writes: "How do you do, Mr. Smith. Are you Trade or Mark?"

If that is not enough he writes "Susie's sweetheart is as dumb as an oyster, but he is loaded with pearls." That ought to get a laugh. That's a new one. So they send it on to New York and because it has cost $128,000 on an original estimate of $45,000 they have to put it on the program and bawl the salesmen out if they don't sell it.

Whenever an agitation for censorship is advanced, there is an outcry that the artistry of the pictures cannot be entrusted to the fiat of a bunch of political appointees. That's wholly and entirely true. Most censorships are jokes, chiefly because the censors are appointed for their political affiliations rather than because of their fitness.

But what difference does it make whether the pictures are spoiled by stage or municipal politics or office politics?

Story Values Alone Can Hold the Patron Interest

Pictures will not be good until story value is placed above production costs and price tags. Just so long as production is left to men who know little or nothing of literature, the drama or art, just so long we shall suffer from a constant output of "average program pictures" in which stories are subordinate to costly sets, costly stars and directors who see only the spectacular.

That's the production end. Cutting a supervisor's salary ten per cent will not serve to give him greater understanding. Trimming a star's salary on a percentage basis will not make a better actress of her if she is merely a clothes model or valuable chiefly because of her indifference to clothing.

And story will not be injected into the pictures until each story is sold on its merits as a story and not on the fact that it cost a million dollars to make or because a star has a fictitious value in the eyes of the production managers.

It is said that in Hollywood most of the good stories go into the waste baskets because the production heads do not know a good story when they see one. They play safe by working the old sure-fires over and over again, using new titles and changing the actors, but clinging hard and fast to the old structure which has served so well before.

Money means nothing. Some of the biggest roadshows have failed because it was all money and no brains. The real winner in the roadshow class is generally unpremeditated—accidental.

And in addition to all this waste there is the layoff. More stars are booked than possibly can be used, simply because someone is afraid that unless they hire them some other producer will. Some man or woman who scores in one picture will be signed up for a term of years and fail to take a repeat. The initial success was purely an accident, due to the skillful handling of a director or even because a story has managed to slip past the production heads and onto the screen.

There is only one thing certain in Hollywood and that is that production costs are going to rise.

And they rise because everyone from the extra to the top of the heap gauges everything by the cost. A director knows that if he makes a picture within the cost originally set he will be regarded as a cheap and valueless man. He knows that if another director puts $100,000 into a picture, he must spend $25,000 more on his next production or be regarded as inferior to the better spender, regardless of the result on the screen.

It would be a wonderful thing for the old line studios if they would visit Poverty Row now and then and see what a "quickie" director can make in a week at a cost of one day's work on the big lots, not counting in the overhead.

And meanwhile look at the New York situation.

The product is no better than last year and yet it costs more. The receipts will be no larger than last year. Perhaps they will be less. No one knows, as yet, for the independent theatres are not yet buying.

In the beginning the home offices were fairly well organized. The business was young, the executives were on tiptoe and worked for fame and advancement.

The money rolled in. The new product was so much in advance of the early two-reel material that the public took on new enthusiasm. Up to this time pictures were largely sold on the fact that they moved. For a few years the newly created stars had been exerting a growing influence, but it was the moving picture rather than this story or that or this star or the other.

All the executives had to do was to sit down and shovel out the product. The money rolled in; not enough to pay for this year's products, but sufficient to pay for last year's debts and provide a surplus for increased—very largely increased—salaries.

The executives were living in the same dream world that had previously been populated by the General Film Co. and the Patents organization. They thought they had the world at their feet. They thought they were *selling* pictures whereas they were merely taking orders. They decided that they were great executives. Some of them were. Some of the men who made their names in that period are still good executives, but they are not sufficiently numerous to overcome the clog of the incompetent, highly-paid higher-ups, who from their newly created positions functioned only to interfere with the honest and sober efforts of their subordinates.

Chain Systems Provoke Producer-Owned Picture Houses

These men thought the condition would be permanent—and presently, to their dismay, they found that a change was coming. And they were unable, through either natural ability or training, to meet the new conditions.

Chain theatres were growing more powerful. In some cities it was impossible to obtain representation for the product of a producer without complete surrender to the heads of the local chain. And without representation in the key cities, the surrounding territory would not take up the product.

The solution was childishly simple. Houses were opened in the key cities. Production outlets were assured. It was very true that most of these houses used more red ink than black, but the losses were negligible as compared with the loss of rentals resultant from non-representation. It looked like good business.

Then the pleasant discovery was made that Wall Street looked with favor on these tangible assets. A film was five to seven thousand feet of negative. It might be worth much or little. No one knew until the returns were all in, but a

Big Business Is Helpless to Suggest Amended Ways

half-million dollar theatre was a half-million dollar asset, tangible, definite and familiar.

The chain idea spread. Most producers with the means formed their own chains. They merely drew into closer contact the loosely formed connections already made.

With this nucleus there was added other theatres. A public chary of film investments, because of repeated disasters, could be coaxed into a theatre building project. New theatres were built. Existing ones were taken over. Just what it meant was explained by the remark of one man who complacently stated: "We had the best week we have had at the Blank. We lost only $1,500. And this house had been in existence for 18 months; surely long enough to have had some paying weeks!

From the other angle there may be cited the instance of a house built in 1915 for around $40,000. In 1925 it was sold for $125,000, the old owner taking a long lease at between $15,000 and $20,000 a year; which was a large rental for that town. Recently he sold the lease to a producer chain for $30,000, which must be added to the normal overhead, an overhead already too heavy for the house.

The statement was made recently that of one group of 19 houses in a specified territory, 18 had been in the red since they had been taken over.

The main object of the absorption was to assure bookings at proper rentals. But if a film is rented for $1,000 and the house loses $1,200, it is difficult to see where this is more profitable than renting for half the sum and getting the rental net. A paper profit is shown on the rentals, but the theatre operation shows a loss that overshadows the rental profits, and this loss, in natural course, is added to the overhead which must be pro-rated to the production costs.

Costs Have Been Raised Without Any Effort at Restraint

And with these growing expenses absolutely nothing was done to abate production costs. Efforts were made to cut expenses, but nothing real was done. No definite action was taken. The director who ran $50,000 over his estimated costs was not fired. He was slapped on the wrist, told to do better next time, and allowed to make the next picture at a $60,000 deficit.

It was feared that if he was fired some other company would get him and use his name.

It was the same way with stars. Made largely through the efforts of the company, they became costly Frankensteins, too valuable to be lost to another producer, yet worthless to their employers either through inability or because it was impossible to use them all without over production. The statement has been made that one company pays from $75,000 to $100,000 in salaries to contract players who are not working that week. And these salaries, of course, are added to the production costs.

Naturally when Big Business came into closer contact with the actual facts and figures, it stood aghast. Big Business, in spite of its long loan relations, knew comparatively little about actual production affairs. It applied the only remedy it knew. It the product cost too much, the production cost must be lowered, and the first step was to reduce expenses.

The high executives took liberal cuts and retrenched in the staff through reductions and dismissals. Advertising, which is the very life blood of any business, was reduced far too drastically. Minor economies were made, but none of sufficient importance to overcome the studio waste, and so a general cut was ordered. And the order was rescinded, the only effect being to organize the studios under the Actors' Equity Association.

Perhaps the greatest result was to further develop sales resistance on the part of the independent managers, who bring into the business the only new money. They are waiting to see what the outcome will be.

Meanwhile the film executives are trying to do something, but they do not know what to do. Big Business is trying to do something, but it knows even less what it is all about. Neither seem to realize that it is impossible to correct overnight the accumulated errors of twenty years of misdirection. Some valuable lesser executives have been incontinently fired, but the real drags are held on, at lessened salaries, but still at figures far beyond their actual worth. Bills are being staved off, cheese paring economies are expected to offset the wholesale waste still going on, and for the moment the economists are against a blank wall of iron clad contracts and stubborn organized resistance.

The motion picture even yet, is far too well established in public favor to be permitted to die. It is a cheap and pleasant form of entertainment and it will survive, but it will be a survival of the fittest and if the old line companies are unable to make a fresh start on a sound and business-like basis, others will be found who can carry on; probably the present Independents who have had to learn their lessons of economy.

Independents Profit by Need for Intense Application

With no costly contracts, with no wasteful production methods, with no top-heavy salary lists, they are in a position to slightly increase costs and still show a profit. They are still too young to have acquired the deadwood, they have no excessive overheads to be charged against their production and above all, they know that they must deliver the goods. They cannot lie back in the false security of block bookings, company owned houses and all the rest. They make pictures and pick their stars instead of making stars and then picking the pictures.

If the old line companies would compete, they must reduce the number of contract stars to such proportion as will permit them to keep them all in work. They must speed up production and lessen the waste. They must sell through intensive effort and not through past momentum. They must improve their distribution systems while cutting the costs, and slowly they must fight their way out from beneath the burden of debt, to regain their independence and control the making of their product. Big Business is not constructive. It handles well straight commercial lines, but the pictures are only partly commercial. There is an artistic side, to which Big Business gives no thought.

Big Business cannot save the pictures. It may, perhaps, through pointing out certain necessities, help toward a better dispensation, but the making of pictures should be left in competent hands, when such may be found, but a new standard of competence must be established. The trouble right now is the incompetence and complacency of those whose hands are close to the helm.

This is no time for family ties or past friendships. The weeding out must be drastic to be effective. Healthy competition must be preserved, for a general merger will serve only to still further complicate matters. Better pictures—much better pictures—made more cheaply is the only answer, and better pictures *can* be made more cheaply, perhaps they will be better because they are cheaper, because then brains will be required to take the place of money and story will replace night club sets and all the rest of the supposed sure fires.

That's been the real trouble with the pictures for the past eighteen years—too much money and too little brains. And most of it is the other fellow's money and not earned income. That's why Big Business is in the saddle and using the spurs right now.

by the way

Important Changes Have Taken Place In Film Industry Within Past Sixty Days

Reorganization in All Branches Forecast With Organized Labor Playing Big Part

Jean Sapene, an International Figure In Both Film and Newspaper World, Starts French Subscription for Fund For Monument to Americans Who Lost Their Lives With Lafayette Escadrille

Entrance of Equity into Film Field Should Prove Real Stabilizing Influence

FEW realize the change that has taken place in the motion picture industry in the past sixty days, although the economy programs of the various companies and the recent decision of the Federal Trade Commission make it generally recognized that important developments of some kind are on the way.

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ACTUALLY we are at the beginning of a new order of things, a complete reorganization of the whole economic structure of the film business, in production, distribution and exhibition, as we shall presently see.

●

WITHIN the past week a significant incident happened in an Eastern studio, which a month ago would have aroused much comment, if it had happened at all.

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IT was merely that the chief electrician refused to light the sets and the rest of the technical staff refused to function until the producer hired a new cameraman—*the man on the job had no union card.*

●

BEFORE the threat to cut salaries was made, such an incident would have been all but impossible, for while the technical staffs of all studios have long been fully organized, union labor received no recognition or moral support from what might be called the "white collar" workers of the industry—the actors, directors, writers, etc.

●

WITHIN a few weeks all this has been changed and the vast majority of those who earn their living in this industry, in what may be termed the *"creative"* section of its activities, have realized that by organization alone and by affiliation with the recognized labor organizations, can they obtain the security for themselves and their families for which every man strives.

●

IF the retrenchment gesture of the great companies has done nothing else, it has given Labor a dignity and importance, which it never before has enjoyed in this industry.

●

WHAT the ultimate result of this change will be is not now quite certain, but it surely will help to place the film business upon a sounder and more secure economic foundation.

●

JEAN SAPENE, owner of the Paris newspaper, *Le Matin* and head of the *Societe des Cineromans,* greatest of French film producing organizations, which through its affiliation with the Pathe Consortium also controls many of the film theatres of France, is a man of many activities.

●

THE outstanding figure in the French newspaper and motion picture field and a man of vast influence in the French financial and political world, he is identified with every constructive movement leading to a closer and better understanding between his country and the American people.

IT is interesting, therefore, to note that his newspaper, *Le Matin,* has opened, by a subscription of 50,000 francs, a movement for the donation by the French people of money to complete a monument to the sixty-seven young Americans, who lost their lives in the Lafayette Escadrille.

●

HERETOFORE, funds for this monument, which will stand in the park at Villeneuve l'Etang, have been solicited only from Americans, but Sapene's generous and friendly spirit demands that his countrymen share in this tribute to these heroes, many of whom gave their lives for France long before America, itself, had entered the war.

●

AMERICAN motion picture men will be interested to recall that included in the list of the sixty-seven immortal youngsters, whose names will be inscribed on the monument, will be that of S. Rankin Drew, only son of the late Sydney Drew, and until 1916 a member of Metro's scaniro staff.

●

THE fact that the Actor's Equity has at last established itself in the motion picture industry, should not be a matter of concern to the producers, and still less to the banking interests, who are only anxious to see this great business operating upon a firm and secure basis.

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THE fact that the Actors' Equity is affiliated with the American Federation of Labor, from which it largely derives its strength and through which it is enabled to realize its ideals and objectives for the protection of its membership, does not imply that its entrance as a factor in the motion picture field has in it any element of danger for capital, if the powers of capital are legitimately administered.

●

IT has long ago been demonstrated that the interests of employer and employee, in the highest sense, are identical, and Actors' Equity has shown itself to be entirely constructive in its operations in connection with the stage, so that there is little doubt but that it will exercise a similar stabilizing influence on the screen.

●

THE Equity has little concern for the established star or the salary which their talents or popular vogue may command.

●

EQUITY'S interest is in the lesser actor, in seeing to it that the little player receives fair treatment from his employers and, in turn, to assure these employers, that they, too, shall be accorded a fair return for their money.

●

ANY WAY it is regarded, the entrance of Actor's Equity into the motion picture business must be taken as a decidedly hopeful sign.

Merritt Crawford

THE trade awaits with distinct interest the world premier of the **Vocafilm** at the Longacre Theatre next Friday. **David Hochreich,** president of this newest of sound picture companies, announces that immediately thereafter the national sales campaign of his organization will begin.

It is stated, that the Vocafilm can be installed in any theatre in a day and at a cost not to exceed $3,500. No structural changes in the theatre are required and it is said to be equally suitable for large or small houses. It needs, therefore, no lengthy explanation to show what a factor the Vocafilm will be in opening up and developing the sound picture field, should it prove to be a success.

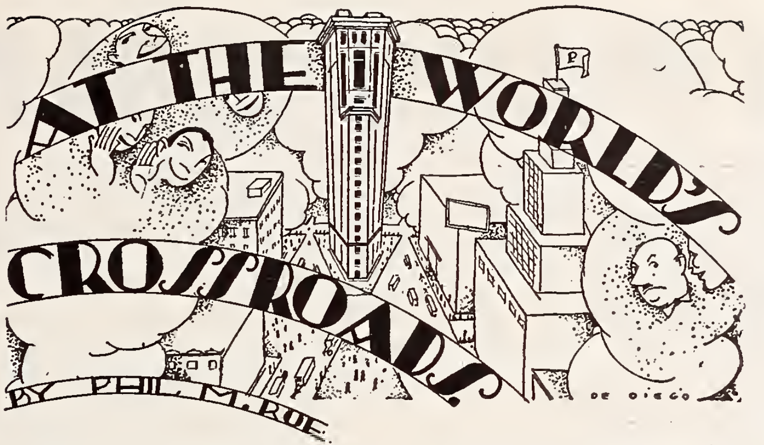
In this connection it is interesting to note that a private demonstration of the Vocafilm was given some two weeks ago at the Longacre Theatre to an audience of more than seven hundred people, mostly extras, who were hired to attend, as it was believed the reproduction might sound differently in a comparatively empty house. No critics were invited, but from several experts, not officials of the Vocafilm Corporation, who were present, the writer learns that in synchronization and tonal effects the try-out was a complete success.

The Vocafilm is a phonographic system of sound and picture synchronization and reproduction, using records of the phonograph type and not having the sounds recorded on the margin of the film. Service will be provided in the form of unit programs, containing four features, giving about forty five minutes of entertainment in all.

MAJOR MAURICE CAMPBELL, who used to direct Bebe Daniels, is now director for the New York Prohibition forces. Which goes to show how versatile a director has to be. Directing a star must be somewhat different from directing a lot of gumshoe men at that. Hope Major Campbell doesn't find his new directing job too dry.

*

C. M. Maxfield, national director for Florida of the **M. P. T. O. A.** was in town last week. He declined to admit that he had planned to swap a couple of his theatre properties for the Rivoli and Rialto, had not United Artists beat him to it, but spent considerable time looking over the Roxy.



SUNDAY OPENING is now legal in Connecticut and the Nutmeg State exhibitors are due for felicitations in winning their long fight against intolerance. One by one these old Blue Laws are being thrown out and common sense is gradually being substituted for hypocrisy in every State. But there are still a powerful lot of them left.

*

The industry will be relieved to know that **Pola Negri's** husband is a real prince, though why his right to the title should ever have been questioned is not quite clear. Prince Mdivani seems to be quite satisfactory to Pola as a husband and this ought to be sufficiently satisfactory to everybody else. After all almost anyone might be a prince, but only one of 'em could be the husband of the peerless Pola—at a time. That is Prince Mdivani's main distinction, not his titular rank, in this country at least.

*

Conway Tearle's threatened suit against a number of prominent producers, whom he claims have conspired to keep him "out of work," would, if successful, open up new possibilities for income for unemployed actors. The fact of the matter is that there are too many screen players, who are not stars, whose names do not add a dime to the exhibitor's receipts, but whose salaries are a heavy drain on the production budget of any picture in which they may be cast. Under these conditions it will be strange, if more and more of them are not "out of work" as days go on and it will not require any "conspiracy" to bring this about.

Any exhibitor can tell you the names of a lot of these high priced players, besides Conway Tearle, who succeed in getting big jack, but who add nothing in attraction value to the picture at the box office.

COLLEEN MOORE and First National have made up. The love feast at the Plaza last week was evidence enough of that. The hatchet is buried and it is to be hoped will not be dug up again. The exhibitors and First National both need Miss Moore's pictures and Miss Moore needs them. So now every one ought to be happy. Even John McCormick looked satisfied.

Press agents are beginning to **"nature fake"** to get their stuff in. From one who this writer has always regarded highly, a story comes about a kid actor, who tries to rescue a bumble bee from a spider web and gets stung by both the spider and the bee. This is beaten by another p.a., who blandly assures a waiting world that a screen struck rooster has formed an affection for a mother cat with kittens and both insist upon staying "on the set." Vagrant flashes of memory seem to recall some such yarns as these, when the famous and gifted Winsted, (Conn.) correspondent of the N. Y. Morning World was just starting his mad career.

*

Max Weiss, president of Artclass, is taking "Perils Of The Jungle," the season's serial thriller of wild animal life, to Europe with him. He must hope to show the Britishers, Gauls, Teutons Czecho-Slovakians and others, who let him, what it is that makes wild animals wild.

*

Prologues are getting to be so long in some houses, that there is hardly room for the feature on the program. In a great many cases, it is said, the feature might well be dispensed with. This might be one solution for the high cost of production in many companies. Why spend big money making "filler" pictures, when so much vaudeville and musical talent is available to bring the people in?

WHERE are those folks, who predicted that the **Roxy** was to be the most colossal flop in film history? Who gloomed about the impossibility of getting enough people into the theatre to "make it pay"? Who said "Where is **Roxy** to get pictures for his theatre that will draw, when all the big companies have their own first run houses on Broadway?"

It is suggested that the "gloomers" must all be out on the Coast producing pictures?

Last week the Roxy Theatre passed the 2,000,000 mark in attendance. Since its opening on March 11 more than 125,000 people weekly have passed through its doors.

And still they come.

*

Mrs. Dollie Sullivan MacGregor, author of the "Call of the Trail" and several other popular novels, is presiding over the scenario activities of Samuel Goldwyn in the East. Her literary taste and sense of story values has been amply proven many times in the past, and is assurance that Ronald Colman and Vilma Banky, who soon will be starred separately, will have box office vehicles for their talents when they come to the screen on their own.

*

Fred J. Herrington, champion bantam weight fighter of Western Pennsylvania, writes in to say that he has been greviously misquoted by a well known trade paper editor, who referred to his original theatre of 475 seats which he operated in 1907, as a "matchbox." While everyone who knows Fred will sympathize with him, he is old enough to know that he ought to be more careful with whom he associates and if he picks his editors carelessly, other editors cannot be expected to do more than express the hope that from now on he will be more fortunate in his editorial contacts.

SILK STOCKINGS," **Laura La Plante's** latest, which will shortly be released by Universal, according to reports is destined to have a lot of long runs. While "runs" in "Silk Stockings" are not commonly popular or regarded highly by the fair sex, in this case they will be greatly valued by the exhibitor.

*

Headline in the Film Daily: **"Censorship Expected in Holland by 1926."** Wonder whether this is a cable from Red Kann?

This Week and Next

Bill Johnson Gets All Puckered Up Thinking How Sour Are the Grapes

Don't Delay Your Bookings Now To Get Paramount Singles Later

Block Bookings Will Better Product But It Will Mean Higher Prices

Think How Lonesome Trade Commission Will Be Without Paramount Playmates

BILL JOHNSON strays somewhat from the facts in a recent editorial diatrabe. Bill just about claims that he did not get the Pathe insert because he was outbidden in the number of pages he would give to the editorial statements.

●

A poor excuse is better than none, but he should remember that kissing doesn't always go by favor. Pathe has always put results before personal friendships, and has advertised to get the largest return for its advertising money.

●

THAT'S why Pathe placed its insert in the two papers which have an A.B.C. rating that is backed up by facts. Pathe knows that only two trade papers have gone into the Audit Bureau of Circulations *and stuck.*

●

AND naturally it placed its advertising with those two papers, feeling that an intelligent expenditure of the company's funds required this move.

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PATHE wanted results based on a fair and honest examination of circulation figures, not the usual swank from the exchange managers. Pathe wanted exhibitor circulation, not exchange circulation nor deadhead subscriptions.

●

AND it went into the only two papers which could *guarantee* facts instead of making resounding statements that are unbacked by other than intense yearnings.

●

NATURALLY Pathe expected some editorial comment, but it made no demand for a guaranteed amount of such comment. It wanted readers—interested readers—and not data as to the number of seats in a given territory or the number of houses as of thirty days ago.

●

AND Bill's righteous indignation at the suggestion that such a deal could have been made sounds darned funny in view of his past performances. But then, there is no such fanatical temperance reformer as the ex-Old Soak.

●

IN its own house advertisements the News may be a lonesome first, but in the A.B.C. audits it's a bum third and losing ground at every stride.

●

NATURALLY the talk of the week has been the ruling of the Federal Trade Commission against the use of the block booking system by Paramount. Of course the decision will be appealed, so it means nothing definite as yet. It may be several years before a final decision is had from the Supreme Court.

●

THE only immediate reaction will probably be a slump in Paramount stock. The Street is very sensitive to rumor, and the stock probably will drop until the stay on appeal is granted.

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BUT the exhibitor who is preparing to split his Paramount order for the coming season probably will be disappointed. He will buy in a bunch or not at all.

●

UNTIL the order is made to cover all distributors following the same system, it may logically be argued that the decision is discriminating against a single company.

●

BUT gosh! won't the Federal Trade Commission feel lonesome without Paramount! They've been playmates these many, many years now. Going to be difficult to sever such a long association.

●

IF picture production ever comes to the point where each picture has to sell on its merits, the probabilities are that more care will be taken in the selection and production of stories. The only way to get some of the product on the schedule is to throw it in with better made pictures. But the abolition of block booking would mean higher cost for the good ones. If a certain number of poor pictures must be thrown into the discard, they will get into the overhead and so into the price for the successful pictures.

●

PERHAPS by the time the final decision is reached, the theatres will all be absorbed into chains, and it won't mean anything, anyhow.

●

RUMOR has it that the actors are going to strive for an eight-hour day, and that, presently, will mean the forty-hour week. If it goes through it will be pie for the walking delegates—er—business agents.

●

IMAGINE a director cleaning up a mob scene. Only half an hour to go with five hundred extras. The business agent blows his whistle and tells them all to come back tomorrow. Nice for the mob!

●

PROBABLY they will have to have two staffs of cameramen. One gang make a set up one day and turn the next while the second gang is setting up on another set.

●

AS long as we are going to get on a labor union basis, why not go the limit and make it all piecework? Lots of directors would show much more speed if they were working by the job instead of by the week.

●

IT looks as though a lot of artistic temperaments were due to receive a swat in the neck or a swift kick in the pants. And they're not all on one side of the fence, either.

●

THE business has been gradually falling asleep in spite of all the noise it has been making, and it is a good thing to get a stirring up.

Epes W. Sargent.

THE BIRTH OF A NEW ORGANIZATION

Pathe Exchange, Inc., Makes Its Bow To The Industry

(J. J. Murdock, president of the new Pathe organization, is one of the most conservative among the present factors in the picture industry. He has issued no public statement and given no interview since his election, but the following notes, taken from his recent message read at the convention of the joint Pathe-Producers-De Mille personnel in Los Angeles, are illuminating reflections of the motives and principles which will provide the inspiration for the future constructive policy of reciprocity and co-operation.—EDITOR.)

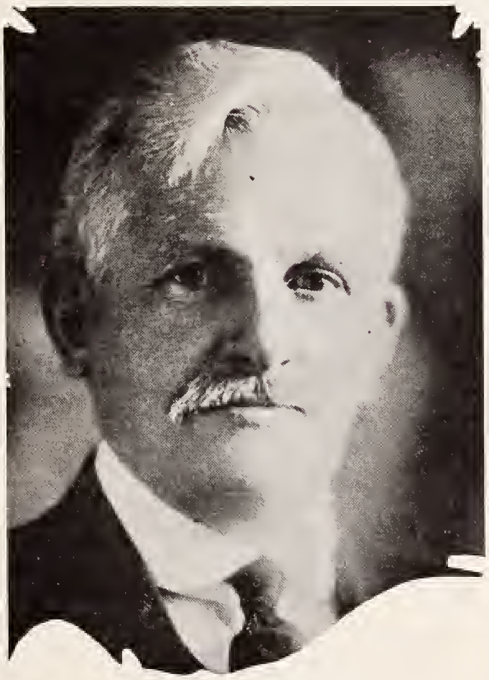
"I HAVE LOOKED FORWARD to being present with you this evening at the culminating or the third meeting of the personnel of the two merged companies—namely Pathe and P. D. C. The two previous meetings which were held in New York and Chicago, have been a great inspiration to me and I have learned much, but I looked forward to that greater knowledge which I would glean in the home of pictureland in Los Angeles tonight.

"I will be deprived of hearing the expression of all those interested in the consolidated companies and my associates have asked me to send a few words of greeting and advice to you. The greeting is easy; the advice difficult. May I not first call to the minds of the different representatives of the two companies that our use, for the present, of the name 'Pathe-P. D. C.' is to make a distinction between the short reel and the feature? Although they are both under one banner, it is the intention to start a competition as soon as Mr. Flinn returns to New York and offer a suitable cash prize to the person who will suggest a combination of names which will best express the fact that Pathe is not only in the short reel business but in the feature end of the industry as well, so that it will be clear in the minds of the public, the distinction and meaning of the name.

No Apologies Necessary

"As for the salesmen of the feature branch of Pathe, they have already been assured that they will not feel it necessary to go out in the field and apologize for any promise they make to the trade with reference to furnishing good pictures, for they will have back of them this season one of the strongest programs that will be offered the public by any organization.

"Man power and brain power are the essential elements needed to get the results which we have set out for. It takes brain, and all men are not born of equal brain. The Lord did not endow brains equally to all mankind.



JOHN J. MURDOCK

President of Pathe Exchange, Inc., who here outlines the policy of greater Pathe.

"No great organization is an accident, any more than any great man is an accident. In the motion picture industry we have many great organizations and many great men, and not one organization or one individual is the creature of good luck. Men like Adolph Zukor, Jesse Lasky, Sam Katz, Sidney Kent, Marcus Loew, Nicholas and Joseph Schenck, Joseph P. Kennedy, William Fox and his associate, W. R. Sheehan, Carl Laemmle, R. H. Cochrane, John McGuirk, and a score of others whom I have unintentionally omitted to mention, are not accidents. They rose from the ranks. Jesse Lasky, Adolph Zukor and Cecil B. DeMille were pioneers in the feature picture—these men are not accidents.

"And the companies at whose heads these giants of the industry stand are but the result of the farsightedness, the vision, the acumen, the sublime belief in their ability to accomplish what they set out to do.

Men of Resourcefulness

"All these men mentioned are men of foresight and resourcefulness, as were the pioneers in another line of business with which I am so happily associated—Keith-Albee-Orpheum vaudeville. E. F. Albee, one of the pioneers, who, through his wisdom and vision, has carried on a business started some forty years ago by B. F. Keith, is a brilliant example of the heights a man can attain who combines honor with a firm intent. Mr. Albee was Mr. Keith's associate from the very beginning, and it is because his word is his bond and everyone who became associated with him had to follow that creed, that Keith-Albee-Orpheum Vaudeville holds its present exalted niche in the show world.

Doctrines of Fair Play

"I am reminded, too, in this connection, of a policy of the Keith-Albee Circuit since its inception—a doctrine of fair play and co-operation with all other circuits and men in the same branch of show business. The policy has always been one of the honest co-operation, helpfulness and a constructive determination to advance the welfare of the business generally.

"Nor can I pass over this galaxy of names without mentioning Marcus Heiman, of the Orpheum Circuit. Mr. Heiman was not an accident. He started as a poor boy and has risen to the position of president of this powerful Circuit.

"The personnel of the two great organizations known as Pathe, Inc., and De Mille Pictures, in one gigantic organization of which I have the honor to be president, is compose of men who are no more accidents than wer the companies which they piloted to enviabl positions in the amusement industry.

Peers in Field

"Cecil B. De Mille, John C. Flinn and Elme Pearson are without peers in their respective fields of endeavor. The record of the creator of "The King of Kings," "The Ten Commandments," "The Volga Boatman," and more than a score of the greatest pictures ever filmed, is a chronicle of the progress of the art of motion picture making itself. What this great master producer has done in the past, is but an augury of the stupendous achievements we can confidently expect in the future.

"No man could sit, as I did, in the meeting in Chicago and hear Mr. De Mille describe the stories to be produced this coming season in our moving picture studios and not be inspired with a desire and enthusiasm to go out and place the pictures in all of the best houses throughout his district.

"It was an inspiration to me, as it undoubtedly was to every man within his hearing, and I know that he must have been inspiring in his message to you in Los Angeles as he was in Chicago. He gave then, and will no doubt

(Continued on next page)

The Box Office Pull of Pathe Exchange Is in Our New Product

By ELMER PEARSON
Vice-President, Pathe Exchange, Inc.

PATHE EXCHANGE, INC., has many fine traditions. Among the finest has been living up to its slogan, "The best of its kind in every department."

We are certain that this year's program, from the shortest short subject, to the biggest road show attraction, will fully live up to this slogan.

ELMER PEARSON
Vice-President of Pathe Exchange, Inc.

I am certain that after perusing Pathe's Annual Announcement exhibitors will agree that nowhere else this year, or any other year, have they seen a list of better titles or a list of better stories.

Certainly there can be no argument as to the ability of our producing units or their facilities for making the very finest pictures from an artistic as well as craftsmanship standpoint. Likewise, the showmanship of the B. F. Keith Company, the Orpheum Theatre Company, and Pathe Exchange, Inc. has been taken full cognizance of by Mr. C. B. DeMille and our other producers, and we cannot conceive of any of our many pictures failing to hit at the box office.

The exhibitors must have good pictures with that "IT" called Box Office Appeal, and if ever in the industry a great effort was put forth to establish a company to which exhibitors can turn with entire confidence, that effort is being made today by Pathe Exchange, Inc.

We believe that the Exhibitors of America believe in us. We believe they are going to accept us in the faith expressed above and every man of our really excellent personnel is going to do his best to justify that confidence.

The Birth Of a New Organization

(Continued from preceding page)

repeat tonight the impressive list of big and important directors who have become international factors and who are to direct each picture and star. The list would perhaps to us seem complete and adequate, but apparently it was not, in Mr. De Mille's opinion, and it made every man in the room get in and cheer when he added the name which stands out like a rising sun before the picture world—James Cruze.

"To you men who are to go out and sell these program features I can say to you that there is more to inspire you, more to aid you and more to insure the confidence of the exhibitors throughout the country by an honest performance of our duty in backing you up in all the promises that any one of you make.

"I cannot close without a word with reference to the splendid men who are to constitute what we may call our executive cabinet.

Pearson Plays Big Part

"Elmer R. Pearson, who played such a big part in the success of the Pathe Company and will continue to play an important part in the new company, in charge of the management, is one of the outstanding personalities in the entire industry.

"P. D. C. brings to the organization a man who, through the strenuous days that his youthful organization was fighting for its place in the sun, inspired his men with a confidence that assured success; a true executive, who built around him an organization that commanded the respect of every company and every individual in the business—John C. Flinn, who will take full charge of all exploitation and advertising and all road shows with complete supervision.

Great Exploitation Chief

"It would seem that no company, no new company at least, could ask for more than three men of such calibre as these; yet we had such big things in our mind for our new company that we went still further, getting a man whom we consider one of the greatest in his line, to head the feature distribution of our organization. This man certainly was the star pupil of the master in that line. He comes to us from one of the biggest and certainly the most experienced company in the country, with all the good wishes of Sidney Kent and his former associates and with the cabled congratulations and best wishes of his former president, Adolph Zukor. This man is Phil Reisman. Phil Reisman's taking charge of feature distribution in no way detracts from the credit due Mr. Morgan, whose position is of such great value in the line of work to which he is so admirably adapted, and who has been retained in his post.

"Harry Scott, who made such a brilliant record with Pathe, will remain in the same position he has had for many years, as the head of the distribution of the Pathe short reels.

Whyte Has Important Post

"Arthur Whyte, who has been with us so long, will hold a place of great importance on the executive staff.

"Each man will be supreme in his own field and every man under these will be answerable to his own head. These six men, each prominent in his own line, with others whose names may have been omitted, will form a nucleus of a cabinet and they will debate all matters which will tend to make our company one of far-reaching importance.

"In the three great sales conventions held in New York, Chicago and Los Angeles, I stressed to the sales force the point that our obligation does not end when we sell the picture to the exhibitor. It will be the duty of every salesman in our organization to follow up any suggestion that will aid the exhibitor to take the picture before the public to the greatest advantage. The exhibitor should be encouraged to advertise and have confidence in the picture, for the man who is not himself sold on his product cannot instill confidence in the public, and salesman who has not the complete belief in himself and his merchandise lacks confidence in his organization and cannot arouse the enthusiasm or interest in the exhibitor or the public.

"We are not setting up the claim that we are going to make all the best pictures. Others will make good pictures, but we will make them equally as good in quantity and quality. In going out to sell our product we want every man to visualize a new era. He should cast aside the old methods of trying to sell his product by knocking the other fellow. No man should tear down his competitor's product to boost his own. Boost all moving pictures in general—and sell your own because you believe they are the best he can buy. I am speaking generally throughout the trade.

Misleading Policies

"The exhibitor gets his advance information regarding all the producers from the knockers who cannot see their way to putting in a boost for the other makers in the same line of business. What is the result? After the exhibitor has talked to half a dozen salesmen he knows all the supposed bad points of every producer in the business, including the one represented by the salesman present. Such a policy misleads the exhibitor and makes him lack confidence in the pictures he is buying and selling to the public, regardless of who makes them. He knows, or thinks he knows, all the bad points in every picture that has been made. He learned it from the knockers. He learned it from the picture men themselves. He learned it from those men who, instead of constructing, want to tear down. This is apt to be true in any line of competitive endeavor.

No Room For Knockers

"But there should be no room in any successfulb usiness for the knocker, whether he be exhibitor or distributor. If every producer makes good pictures, the better for him, the better it helps every other producer, the better it helps the entire picture enterprise, the better the public is pleased, and the greater our industry prospers.

"The exhibitor and the sales department are two big factors beating their heads together and very often referring to each other in the most derogatory manner possible when, in fact, neither one can succeed without the other. We recognize that fact and it will be the duty of our salesmen to extend helpful constructive consideration to the exhibitor.

"With co-operation, loyalty and honest belief in ourselves, I am confident that the coming year will establish our organization, with Cecil B. De Mille, the master mind, at the head of the producing unit, assuring you a non-beating combination—second to none in the greatest amusement industry the world has ever known."

Nation-Wide Advertising Back of Pathe-DeMille Product

By JOHN C. FLINN
Vice-President, Pathe Exchange, Inc.

MOTION PICTURES are made to be shown for profit. Unless it possesses the essential elements of entertainment for the great mass of the theatre-going public, no picture can be said to be a showman's picture.

The 1927-28 product of Pathe-DeMille Studio Pictures is offered to the exhibitor with the assurance that showmanship is the basis of every picture on the program.

The only guarantee the exhibitor has that he is securing an entertaining offering for his house, is the reputation of the producer responsible for the production. The box-office value of the star and the supporting cast, the exploitation possibilities offered by the story, and the reputation of the scenarist can be capitalized to a certain extent, but, in the last analysis, it is the proven ability of the producer to make consistent box office pictures that assures the exhibitor of genuine showmanship product.

Reputation Behind Program

The reputations of Cecil B. DeMille and Pathe stand behind the promise of a program of unparalleled box office successes. Pioneer among motion picture companies of the world, with the crowing rooster trademark celebrated wherever screen entertainment is known, Pathe Exchange, Inc., enters its twenty-fourth selling season with the highest hopes and the utmost confidence in its ability to maintain the high standards of excellence its product has consistently achieved.

Cecil B. DeMille is the greatest directorial genius the screen has ever developed. He is more than a genius of production; he is the *master showman.* For fourteen years he has studied the demands of the motion picture public; and for fourteen years he has produced a sequence of box office successes unparalleled in the industry. DeMille knows what is wanted, and his record proves that he has gauged the public taste accurately.

DeMille's Name Guarantee

The mind that conceived, the brain and hand that produced "The Ten Commandments," "The Volga Boatman," and that greatest picture ever made, "The King of Kings," will guide the coming program of DeMille Studio productions. His name alone is sufficient guarantee of the production quality and entertainment values of this group of pictures.

JOHN C. FLINN
Vice-President, Pathe Exchange, Inc.

Pathe-DeMille Studio Pictures are offering a program, the formation of which has been the result of meetings of the best brains in the motion picture industry. They are offering the output of the leading writers and playwrights of the world. They are offering novels that are listed as best-sellers, plays that have taken Broadway by storm, dramas and melodramas that thrill and are filled with suspense, and comedies that have proved themselves the finest laugh-makers in years.

Stars of Box Office Value

Appearing in these productions are stars of proven box office value, whose records of successes in the past insure similar hits in the future, with featured players of the DeMille Stock Company, the coming stars of the screen.

Back of the production of these stars stands a group of men and women, led by Cecil B. DeMille, which comprises the most brilliant directors, the finest literary brains, the greatest artistic talents, and the best technical skill that can be found.

And this group of leaders in all lines is set amid the production facilities of one of the most modern studios in the world—the De Mille Studio at Culver City. Nowhere can there be found finer physical equipment than is possessed by this great studio. Every recent discovery or development that makes for bigger and better pictures has its place.

And in command of these physical facilities as general manager of the great studio is William Sistrom, conceded to have no superior in the field of studio management.

With such equipment, with such personnel and, above all, with such a leader, Pathe-DeMille Studio Pictures this year step into the very front rank in the amusement world. They take the place which they have earned by sheer merit, by consistent advancement, by novel ideas, by clean, honest, skilled showmanship, by a policy of fair dealing with the exhibitor and the public.

Big Publicity Campaign

Details of the most remarkable national advertising and publicity campaign for Pathe and DeMille Studio Pictures, with an eye exclusively to the box offices of the thousands of theatres which will exhibit the 1927-28 product, will be revealed during ensuing weeks.

With the beginning of the exhibition season in September, millions of motion picture fans will be informed in a positive and expert manner of the merits of Pathe and DeMille Studio productions. The determination is to reach the public directly, so that, on the nights the De Mille Studio and Pathe offerings compose the attractions, theatre patrons will have been told in advance of the excellence of the entertainment. Huge appropriations for this purpose have been made by the directors of the new company.

It shall not be a campaign of coercion and force upon the exhibitor, but a coast-to-coast message of help and assistance that every customer of the company will welcome and approve.

An Exhibitors' Advisory Advertising Council will be selected, on which a representative of every great motion picture theatre circuit will have an opportunity to express and see fulfilled its needs and desires in connection with the constructive expenditure of the appropriations. Also, the representatives of the thousands of independent theatre operators, than whom none has contributed more to the popularity of motion picture entertainment, will be called upon for representation on the Advisory Council.

Showmanship Dominates

Showmanship, Showmanship, Showmanship —the beginning and the end of successful theatre enterprise, will dominate every piece of copy, every illustration, every billboard, every magazine, every newspaper, every radio announcement with a view to increasing receipts, increasing patronage, increasing entertainment satisfaction.

TRADEPAPERS AND MAGAZINES: Five million readers of the fan magazines and motion picture trade publications will receive

(Continued on page 193)

A MESSAGE TO EVERY EXHIBITOR

A Great Director's Valuation Of Pictures

By CECIL B. DeMILLE

A FEW WEEKS over a year ago I spoke at a convention banquet in Los Angeles.

At that time I painted a picture of the possibilities of the future for an organization which, in twelve months time, had won the respect of the business, and the affiliation of the largest, most valuable, most envied association of theatrical circuits in this country. I referred to the group represented by Keith-Albee, the Orpheum Circuit, Moss, Proctor and their associates.

We were proud that our production department, through value of pictures and personalities, had merited this splendid compliment.

At that moment the prospect ahead looked very rosy.

Every Type of Picture

Even then, however, in the full glow of the moment, I could hardly have anticipated the still greater growth and advancement which has come since that speech.

In this new merger of forces we find an organization which is not limited to any one branch or brand of pictures, but which, out of one company, can supply every type and variety of entertainment any theatre-owner could possibly require for a consistent, well-rounded program of entertainment.

From two concerns of medium size has developed a concern second to none in the business. Just stop for a moment and realize what it means to make 486 pictures in a single year. That will be the output of the merged company.

And don't stop with that. Consider the achievements of P. D. C., the most talked of young company the business has known. Consider the reputation and name of Pathe, a company old in the business when many of us were just starting. Consider the advantage to our production forces of the association with the film-making affiliation of Pathe-Dupont; of the camera-making facilities of the Pathe interests. Consider the prestige given our pictures through their presentation in the splendid, beautiful, modern to the last degree theatres of the Keith-Albee-Orpheum affiliation.

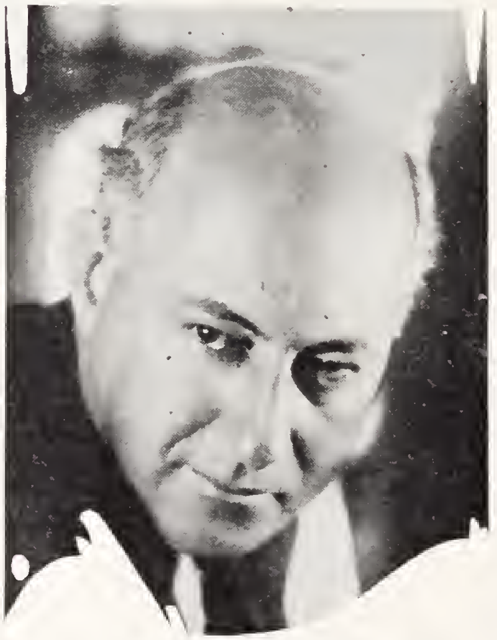
Equitable Business Principles

It's a great, tremendous organization, an organization based on fair, equitable business principles, which carries pictures every step of the way from the raw stock to the final exhibition.

Organization—that's an increasingly important word in this business. In our case it means the welding together of a number of separated units into a single cohesive force. It means the elimination of much waste motion. It means the making of pictures under conditions which wed quality of entertainment to accuracy and integrity of business principles.

Man-Power. That's another great word for all who have to do with entertainment.

And how splendidly that word is exemplied in the president of this new concern—John J. Murdock.



CECIL B. DeMILLE
Who handles the production destinies of Pathe Exchange, Inc.

Here is a great, dominant personality who has never lost a trick; whose gaze pierces through and through, stripping fakers instantly of any illegitimate motive. John J. Murdock's reputation for honesty, for instant, uncompromising executive action needs no explanation or adjectives. He is a man who knows all sides of a many-faceted business. His great showman's brain is the admiration of theatre men everywhere. And it is a man of this great dual capacity, business genius and entertainment instinct, who leads great new company which has now come into being.

As to the short subject business of Pathe I need say little. For years this company has stood supreme in this all important subdivision of a showman's program. Consider, then, that now, in one company, you are getting the "cream of the shorts," and a program of full-length feature productions which also, I need not expatiate on individually. After viewing the line-up I know you will join with us in our belief that it is a "showman's program."

Just a word as to that. We are giving you a great line-up of "star talent."

We are giving you a group of directors whom you, by your own votes, have listed among the best, the most dependable of the business.

Young Screen Faces

We are giving you the advantage of *young,* new faces whom we are training for that later public approval which will react to the benefit of your box-office.

But, above and beyond all of this, we have sought for stories, tales which will entertain and grip.

For it is a well-known axiom that even the greatest player is poor in a poor story. And so it is that, rather than taking players first and fitting stories to them—we have scoured the world for the best plays, the best novels, the most original, different, actionful material we could find—and then we have gone over our large and carefully assembled stock company with the idea of having only those people play main roles who should play them. And, in accordance with this policy, we have told a story for its story values, never attempting to warp plots for the benefit of individual performances. We consider successful motion pictures as mosaics to which many artists contribute their best. We feel that success comes only as long as the mosaic idea is observed. We feel that it flits when any element is allowed to spread its values beyond the logical limits of the story.

As to production facilities, we can pridefully say that we are unequalled in equipment for the production of both long and short subjects.

Studio Expansion

Our two California studios have been undergoing two years of expansion and improvements. We have foreseen the development which has come to us and, in physical equipment, we have immediately at hand all of the best resources available in the business. And as to production personnel, we are proud of that nucleus of people who have been with us many years and who now have been augmented by leading artists in every line.

Remember one thing. We are now a big organization, not just for the "thrill" of actual physical size—but because it is evident that we can serve the exhibitors of America better, more efficiently.

What Has Pathe Exchange, Inc., Got for the 1927-28 Season

Quality Production—100 Percent Service—Genius of DeMille—Box Office Titles

By PHIL REISMAN

General Sales Manager, Pathe Exchange, Inc.

QUALITY OF PRODUCTION and efficiency in service are two of the great essentials of the motion picture industry, and it is in these two branches that Pathe Exchange, Inc. this year will lead. Those are two of the things that every exhibitor must consider in making up his program for the season, because, unless they are satisfactory, he cannot expect to satisfy his public and keep his theatre filled.

Pathe Exchange Inc., with its two great studios, its enormous resources, its supreme physical equipment and its personnel of leaders in every branch of production, is offering a program that challenges comparison. It is a rising, not a sinking organization. It is on the up-grade, not the down-grade. It is great now. It will be infinitely greater.

Exhibitor Confidence

In past years it has won the confidence of exhibitors. It will retain what it has won and it will win more. The sales plan, as devised for this season, has met with the instant approval of every exhibitor. We will sell and deliver thirty-six stories and titles. As a matter of fact, this plan was based on the suggestion of an exhibitor and on the advice of the editor of one of the trade publications.

Heretofore definite pictures and people have been sold to the exhibitor. But under our present plan, the producer has the right to suggest and improve any picture by changing the cast whenever, in his judgment, that is necessary, or will make for the betterment of the product.

Of the thirty-six Pathe-DeMille Studio pictures on the 1927-28 program, I have seen "The Fighting Eagle," starring Rod LaRocque; "Beautiful but Dumb," starring Vera Reynolds; and "The Rush Hour," with Marie Prevost as the star. I have also seen the recently completed production, "The Country Doctor," one of the most appealing pictures ever made, and that uproarious comedy, "The Rejuvenation of Aunt Mary," in which May Robson plays her original role.

To Maintain Standard

These set the standard which will be maintained throughout the entire program, and I am convinced that no company has had, has now, nor will ever have a better program of attractions, nor one that will make a stronger or more general appeal to the public.

Another point upon which I would like to dilate a little is the list of titles of the thirty-six pictures. Every title is box-office. Every title lends itself to exploitation ideas. Every title is catchy and has real pulling power. If you don't believe that, read them over.

One more thing! In the new amalgamation, Pathe Exchange Inc. comes into association with Cecil B. DeMille, a man whose name means more to the box office of any motion picture theatre than that of any other in the industry. Think of what you have grossed with Cecil B. DeMille productions! Think of having behind a program the genius of the man who made "The King of Kings!" Cecil De Mille has made more than fifty pictures and every one has been BOX-OFFICE. You know what his name means to any theatre owner. You don't need to be told.

PHIL REISMAN
General Sales Manager, Pathe Exchange, Inc.

The formation of the new company has necessitated some changes in the physical end of the sales and distribution departments, and these changes have been made with careful attention to the improvement of the service to the exhibitor.

These departments will function through three main divisions, each under a divisional sales manager. Under these will be eleven district managers, exclusive of Canada, and 35 branches. Pathe Exchange Inc. considers itself most fortunate in its three divisional sales managers.

Morgan Eastern Chief

The Eastern Division will be in charge of William J. Morgan, for years with Producers Distributing Corporation and First National, a man known to every exhibitor in his territory and a man whose knowledge of the business is second to none. He will supervise three districts, which will include the branch offices of Albany, Boston and New Haven, under district manager, L. J. Hacking; New York and New Jersey, and possibly a new office in Brooklyn, under District Manager George Dillon; and Philadelphia, Washington and Charlotte, a district for which no manager has yet been named.

More Division Chiefs

The Middle West will be the division of Ed Eschmann, who came from First National to be feature sales manager for Pathe and who goes into his new division with a full knowledge of every detail of his duties in addition to superlative ability to perform those duties. His division will include Buffalo, Cleveland and Detroit, under District Manager Robert Cotton; Pittsburg, Cincinnati and Indianapolis, where a district manager is still to be appointed; Chicago, Milwaukee and Minneapolis, under District Manager C. E. Maberry; and New Orleans, Atlanta, and possibly, Jacksonville, under District Manager Ralph Morrow.

The third divisional sales manager will be Les Weir, who has been district manager for Producers Distributing Corporation with headquarters in Los Angeles and who is perhaps the ablest and most popular man in his end of the industry in the West. His districts are Kansas City, St. Louis, Omaha and Des Moines, under District Manager C. D. Hill; Dallas, Oklahoma City and Memphis—no manager yet; Butte, Denver and Salt Lake—no manager named; and Seattle, Portland, San Francisco and Los Angeles—no manager yet.

Every care has been taken in the organization of the branch offices to give the ultimate in service to the exhibitor. Special attention is being paid to the subject of accessories as it is a growing belief in the industry that the exhibitor who uses accessories as they should be used is the man who sees the greatest return from the pictures he plays.

Two Branch Managers

Under the new company each branch will have two managers—one for features and one for short subjects. In addition to these there will be an office manager who will have full responsibility for the physical end of the branch.

Now, there is just one more matter, and that is, perhaps, the most important of all. Pathe Exchange Inc., as at present organized, is in a position to furnish an exhibitor a complete program.

It will supply everything from the little 500-foot "Aesop's Fable," up through the news reel, the Pathe Review, Two-reel comedies, Westerns, serials, features and specials.

Nothing is lacking to furnish a complete entertainment. And every item on this full program will be of the highest quality and will have behind it the guarantee of Pathe Exchange Inc., which, for 25 years, has stood for excellence in product and service and fair dealing to all.

Laying Production Foundation for Pathe Short Subjects

Shorts Essential to the Completeness of the Exhibitors Program— Screen Newspapers

By J. E. STOREY

Short Subject Production Manager, Pathe Exchange, Inc.

A GOOD SHORT SUBJECT, built upon the firm foundation of quality and showmanship understanding adds essentially to the completeness of an exhibitor's program, and can weather all competition.

The thought recalls the story of the house built upon the rock and the house built upon the sand. The exhibitor, who builds his program, including good shorts, builds upon a rock foundation that can easily weather the keenest competition.

Showmanship Sense

It is good common showmanship sense to build an amusement attraction upon a firm foundation—upon an idea that can be developed into good entertainment.

The Pathe short subjects production department functions along these lines. With a real foundation-idea as the basis for a film, with proper development of that idea by skilled production personnel commanding ideal performers and staging facilities—a showmanship attraction of maximum entertainment values is brought into being.

Pioneering in news films, serials and other short subject offerings, Pathe has always built upon ideas born in the minds of the showmen. Charles Pathe, founder of the great house, is the rightfully proud parent of Pathe News—now the world's best known film, at the youthful age of sixteen years. Founder Pathe built the news film upon the idea that screen presentation of news was as logical as press presentation of that same news in still pictures and cold type.

Pathe News Leads

Pathe News has always continued to be the leader in the most competitive field the motion picture knows. It has weathered the arrival of new-comers and has seen many imitators come and go. It has won its spurs as a champion; it has stood pre-eminent. During the past few short months Pathe News has speeded up as a news gatherer. It has eclipsed its own glorious records. It has been brighter, more reliable, more entertaining than ever in its history. It has become better photographically and typographically. It is a newer, better, News, under the management of a new editor—Ray Hall. The News Editor is a man of wide experience and vision. The Greater Pathe News is not alone the result of his individual work. It is the result of his vision—the vision to see that instead of a one-man organization Pathe News must have the strength and support of the combined effort of the great Pathe organization. He rebuilt the staff, retaining as a foundation the best of the editorial-men and cameramen that his force afforded. He got them working together. Today, Pathe News offers the combined efforts of a world-wide camera staff. And, further than that, it offers the dependable delivery service of the greatest distributing organization in the history of motion pictures.

J. E. STOREY
Short Subjects Production Manager, Pathe Exchange, Inc.

Screen Magazine

Pathe Review was founded upon the idea that a screen magazine should prove nearly as acceptable in the theatre as the screen "newspaper"—the news reel. The success of the Review attests convincingly to the basic showmanship idea. Pathe Review, too, has taken a "Lindbergh hop" ahead in entertainment qualities, within the last few months.

Upon the belief that a showman should be able to build this magazine reel to meet the needs of showman at large, S. Barret McCormick, of exhibitor fame, was placed at the helm. The new editor has given production values to the subject and presented this material in most attractive form.

Promising Season Ahead

The season of 1927-1928 promises many outstanding features which undoubtedly will serve to make the Review an indespensible short subject to every theatre. Its variety of interesting subjects makes it one of the most valuable units of a theatre's program. Each week the Review contains from three to five well told and pictured articles dealing with travel, science, nature and personalities, and, as is the way with a great magazine, its editorial and camera staff is constantly searching the world for interesting subjects. Pathe Review maintains a camera staff which goes to the far corners of the world and bring back the pictured record of strange peoples and places and it likewise maintains a producing organization for the creation of photographic novelties, artistic little sketches and scientific facts.

Serial Production

Upon the foundation-success of the "Perils of Pauline," the very first of all serials, Pathe has consistently bettered the chapter film, subject by subject, until today it offers these attractions with big stars and feature production. For this season's offerings Pathe is placing behind its serial production units, one in the East and one located at the Pathe Studios in Hollywood, the best stories, serial scenarists, directors and feature players that money can buy. We have just completed production of "The Hawk of the Hills" and the first five episodes of that serial have been screened, and to date given the best Screen Committee reports of any Western Serial ever viewed by these keen judges of film entertainment. This serial will be released on August 28th and I personally guarantee it to be an excellent box-office attraction. Following this release will come "Still Face," a Saturday Evening Post story by C. B. Kelland, now nearing completion in the East and which has been renamed "The Masked Menace." Then comes "The Fellowship of the Frog," an intriguing crook story by Edgar Wallace and we have a number of additional stories of a similar magnitude now in the hands of our continuity writers. Some of the stars appearing in

(Continued on page 194)

Pathe Exchange, Inc., Releases to Total 486 Pictures for 1927-28 Season—Prepared to Supply Complete Program

FOUR HUNDRED and eighty-six pictures from one concern in one season! That sounds like a gigantic order and yet that will be the output of the Pathe-De Mille Studios for the season of 1927-28, an output that can supply a complete program for any motion picture theatre.

No company in the motion picture industry can show a finer or more complete program nor a greater list of stars, featured players, and supporting artists, than can this newly formed amalgamation of Pathe Exchange, Inc., and Cecil B. De Mille Studio Productions.

Two Great Studios

This company has two great studios in California, the Cecil B. De Mille Studio at Culver City, and Metropolitan Studio in Hollywood. There are no better equipped motion-picture plants in the world than these two. From them will come this season a host of big specials, feature pictures, Westerns, and short subjects, the drawing power of which will fill any motion picture theatre.

Cruze Signs Contract

The stars and featured players whose names have hitherto been inscribed upon the De Mille banner, will be seen in ten De Mille Studio specials and twenty-six program releases. In addition to these, there will be four road shows, one of which is "The King of Kings," and another, a mammoth production to be directed by Cecil B. De Mille personally, with a cast which will include Joseph Schildkraut, Jacqueline Logan, Robert Edeson, Julia Faye, and Louis Matheaux. The other two road shows will be "The Pioneer Woman" and "The Army Mule," both of which will be produced by James Cruze, who recently signed a contract with the new organization and whose reputation is so well known that comment upon his ability is unnecessary.

The joint program also includes forty or more features of the kind for which Pathe has been famed, including Westerns, melodramas, comedies and serials, in addition to a wealth of short attractions, embracing the Pathe News, the Pathe Review and similar subjects.

The picture program offers the output of the leading screen writers, novelists and dramatists of the world. In these will be cast screen stars of proven merit, with supporting casts of players of exceptional ability. They will be directed by directors of world wide fame. No detail will be spared to make this output the finest that will be presented on the screen this year.

The first of the ten De Mille Studio specials to be offered will be "The Fighting Eagle," a screen adaptation of A. Conan Doyle's famous "Brigadier Gerard" stories. Rod LaRocque is the star in this picture with Phyllis Haver as his leading woman and Donald Crisp as director. Douglas Z. Doty made the adaptation.

Jetta Goudal with two leading men, Joseph Schildkraut and Victor Varconi, will be seen in "The Forbidden Woman," a story of love and intrigue, laid in Morocco during a war between the natives of that country and the French.

LaRocque In College Picture

Rod LaRocque is represented on the program in another special. This is "Hold 'em Yale," a college picture made from an original story by Owen Davis.

"Chicago," one of the sensations of the Broadway stage during the past season, has been secured for this program and will be played by an all-star cast which will include Phyllis Haver, Victor Varconi, Robert Edeson, Julia Faye, Louis Matheaux and May Robson.

Leatrice Joy, one of the most fascinating and popular stars of the screen will be seen in "The Blue Danube." This is a story by John Farrow around the theme of the fascinating Strauss waltz. The locality is Austria and Victor Varconi himself an Austrian, will be the leading man.

Boyd Made Star

William Boyd, just elevated to stardom, will be seen in two of the specials, the first will be "The West Pointer," produced by Director Donald Crisp at the United States Military Academy at West Point, with the full cooperation of the Academy authorities and the United States War Department.

Mr. Boyd's second special will be "Power," made from a story by William C. De Mille, which depicts the mastery of man over the forces of nature.

"The Wreck of the Hesperus," by Henry Wadsworth Longfellow, is another in this group of ten. It will be directed by Elmer Clifton, who proved his talent for the making of stories of the sea when he produced "Down to the Sea in Ships."

"Rip Van Winkle," the play which Joseph Jefferson made a household word for so many years, comes to the screen at last with Rudolph Schildkraut, one of the world's greatest character actors, in the title role of the Washington Irving classic.

Broadway Success

Still another Broadway stage success, "Craig's Wife," will be screened on this program with Victor Varconi as the featured player. This drama by George Kelly was one of the outstanding hits during its long New York engagement.

Following these ten specials come the twenty-six program releases. Were it not for the outstanding excellence of the preceding group of ten, almost anyone of these twenty-six would

(Continued on page 176)

Above (left) Allene Ray and Walter Miller, Pathe-serial stars, in "The Hawk of the Hills"; (right) Jean Arthur and Larry Kent in "The Masked Menace." Below, left to right: E. Oswald Brooks, Pathe-serial Eastern production manager; Arch Heath, director; Phil Ryan, Coast shorts prod. mgr.; Spencer Bennett, director, and George Arthur Gray, Pathe-serial author.

THE BACKBONE OF THE PATHE EXCHANGE

MARIE PREVOST, who will be seen in several Pathe-De Mille farces notably, "A Blonde for a Night," and "The Girl in the Pullman."

CHARLES CHAPLIN, whose "Sunnyside," one of his greatest short features, is to be reissued by Pathe on their new schedule.

PERT Vera Reynolds, who will appear in "The Heart of Katie O'Doone" and "Walking Back" on the forthcoming Pathe release schedule.

TAYLOR HOLMES is starring in Gaiety Comedies for Pathe. He is to be seen in a series of pictures stressing the comic aspects of domesticity.

ROD LAROCQUE has several great stories. One, "The New Yorker," and another "Hold 'Em Yale," an Owen Davis story. These are just a Pathe sampler.

EIGHT Wally Wales pictures will be offered in the new season. "White Pebbles" is the name of his first Pathe Exchange, Inc., release.

LEATRICE JOY, one of the most popular stars enrolled under the De Mille banner, will appear in "Angel of Broadway," as her first for Pathe Exchange, Inc.

BUFFALO BILL, JR., is a dyed-in-the-wool Cheyenne cowboy, born to the west. He will appear in eight fast westerns for Pathe this season.

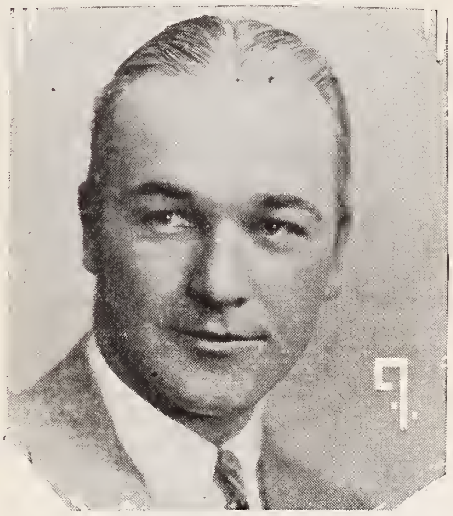
INC., PRODUCTION SCHEDULE FOR 1927-28

EXOTIC stories will be picked to fit the personality of Jetta Goudal. One, "The Leopard Lady," promises to be one of Pathe's best.

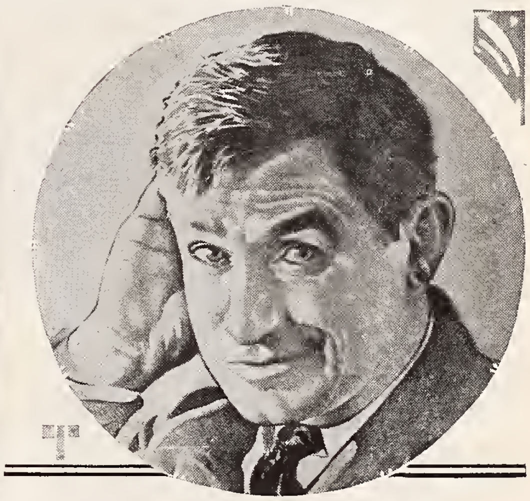
HAROLD LLOYD'S "Grandma's Boy," will be reissued by Pathe in the 1927-28 line-up of September 4th. This is one of his best comedies.

LEAH BAIRD, who is appearing as the better-half of Taylor Holmes in Pathe's "Henry and Polly" domestic comedies for 1927-28.

MONTY BANKS will star in three of his thrill-comedy features on the Pathe 1927-28 schedule. Ruth Dwyer has the leading feminine role in these films.



WILLIAM BOYD, who recently won the coveted crown of stardom, will appear in "The West Pointer," a Pathe-De Mille portrayal of life at West Point.



WILL ROGERS will continue to create box-office records with his single reel travelogues of Europe. He wrote the subtitles himself.

LEO MALONEY will star in four Pathe westerns and personally direct another star in a series of eight. His first will be "Border Blackbirds."

PHYLLIS HAVER as the Countess de Launay in Pathe's "The Fighting Eagle." She was given this role by De Mille because of her splendid work.

BUDDY ROOSEVELT is the college-bred cowboy. Two of his pictures will be presented this season by Pathe. One called "Phantom Buster."

The Big Parade of Pathe Exchange's Product

(Continued from page 173)

be listed as a special.

"The New Yorker," is a starring vehicle for Rod LaRocque. It is a story of ultra-smart New York society, and will give the star of "Giglio" and "Ressurection," one of the finest opportunities of his career.

"The Angel of Broadway" stars Leatrice Joy as a cabaret entertainer, who, to get atmosphere for a new act, pretends to be converted at a Salvation Army Mission, and later finds that her conversion is real. The story is by Lenore Coffee.

Marie Prevost Comedy

"The Rush Hour," presents the always charming Marie Prevost in a rapid fire comedy of many complications, based on the story "The Azure Shore," written by Frederick and Fanny Hatton. E. Mason Hopper will direct and F. McGraw Willis will supervise this production. The continuity is by Zelda Sears and Fred Stanley.

William Boyd will star in "The Skyscraper," a romance of the modern steel building, with the action among the clouds and love suspended on the swinging beam. The story is by Dudley Murphy.

Vera Reynolds' first picture on the 1927-8 program is "Beautiful but Dumb." This is an unusual comedy drama by Clara Beranger. in which a dog is the dominating factor in a romance, and in which the story is seen through the eyes of the dog.

Phyllis Haver will be featured in "He's My Man," the story of a girl who fights and wins her battle for the man she loves. It is adapted from a story by Peter B. Kyne.

Jetta Goudal will be starred in "The Leopard's Lady," a story of circus life, in which the heroine is the trainer of these vicious cats.

Rudolph Schildkraut Film

Rudolph Schildkraut has been assigned the feature role in "Such is Fame." This was adapted from Richard Connell's "A Friend of Napoleon," one of the most charming short stories of recent years.

Another starring vehicle for Rod LaRocque, will be "Stand and Deliver," in which this rapidly rising star will be seen as a Greek bandit. It is a thrilling story of adventure, laid in New York and in Southern Europe.

Under the title of "Self Defense," Wallace Irwin's story "All Front and No Back," will serve as a starring vehicle for Leatrice Joy. It is a remarkably interesting tale of a young couple who live far beyond their means and thereby get into difficulties, out of which they are pulled by the cleverness of the young wife.

Pullman Farce

"The Girl in the Pullman" will present Marie Prevost in a roaring farce, the action of which takes place in a Pullman car on a transcontinental train. In addition to the rich supply of comedy in the picture, decided thrills are provided by a most realistic train wreck. The picture is adapted from Wilson Collison's farce, "The Girl in Upper C."

Another Vera Reynolds starring picture will be "Walking Back," a romantic, exciting story of a modern flapper and her boy friend, who get mixed up with a band of crooks.

"The Wise Wife," made from a Cosmopolitan Magazine serial by Arthur Somers Roche, will feature Phyllis Haver. It is a story of a wife who demands and gets from her husband first-hand information about his friendships with other women.

"The Jungles of Africa" furnishing the background for midnight madness, starring Jetta Goudal—an absorbing and thrilling love story, exactly suited to the personality of the star.

Joseph and Rudolph Schildkraut, father and son, will appear in "My Country," a tremendously human story by Julien Josephs, of an immigrant's devotion to his adopted land.

"What Holds Men" will present Leatrice Joy as the daughter of a wealthy family, whose education and training fail her when it comes to holding the man she loves, forcing her to fall back on her woman's wit and intuition. It is from a story by Margaretta Tuttle.

P. G. Woodhouse, one of the leading writers of comedy fiction today, is the author of "In Bad With Sinbad," in which Franklin Pangborn is featured. It is a story of the amazing adventures of a young Englishman with hi-jackers, waterfront bullies, and taxi bandits, who try to keep him away from the girl in the case.

Junior Coghlan Picture

Junior Coghlan, who made such a hit in "The Yankee Clipper," and "Slide Kelly Slide," will be seen as the newspaper office boy in "Let 'Er Go Gallagher," based on Richard Harding Davis' most famous short story.

"Free and Easy," will star Marie Prevost in the story of a country duckling who wishes to be a city peacock, but who finds, after her experiences in the big town, that she is better off in the home village.

In "The Heart of Katie O'Doone," Leroy Scott's delightful novel, little Vera Reynolds has a role that fits her perfectly. It is an unusual story of a girl of the tenements, who, through her beauty and brain, wins a place in the world, worthy of her.

"Woman of the Night," in which Jetta Goudal will star, is a weird story by Max Marcin, with a psychological angle which undoubtedly will make it one of the most talked of pictures of the year.

Charming Divorcee

Another starring vehicle for Marie Prevost is "On to Reno," in which the charming little comedian acts as substitute for a wealthy woman in establishing a residence in the divorce colony, and gets herself into a lot of trouble by so doing.

"The Main Event," is a prize fight story, with Vera Reynolds as the star. It will be directed by William K. Howard, who directed "White Gold" and "Giglio," two of the finest pictures of the past year.

Franklin Pangborn will be seen again in the famous old stage farce "My Friend From India," one of the finest comedies that the American Theatre has ever seen.

Marie Prevost will also star in "A Blonde for the Night," the story of a young wife who, when her husband seems to be attracted by blondes, becomes one herself to teach him a lesson. This also is a story by Wilson Collison.

The supporting casts in each of these pictures will be selected not only from the De Mille stock company, but also from the best available talent, wherever found. It is planned to release the foregoing pictures as follows: Five in September, four in October, four in November, and three in December, 1927, and four in January, four in March, four in April, three in May and two in June, 1928.

The Pathe feature program offers a wide diversity of multiple-reel entertainment.

Harold Lloyd will be presented in a reissue of his greatest feature-comedy "Grandma's Boy," in which he was supported by Mildred Davis.

Charles Chaplin will be offered in a reissue of his howling success, "Sunnyside."

In addition to the subjects mentioned above, there will be a series of three Monty Banks feature comedies and five series of Big Outdoor Westerns totalling 40 pictures.

Monty Banks, Gentleman

Monty Banks' first release of the new season will be "A Perfect Gentleman," in which Ruth Dwyer appears opposite this clever pantomimic artist. Previews have already stamped this picture a worthy successor to Banks' hit in "Horse Shoes." Two to follow will be of like calibre.

Leo Maloney, the he-man hero of the true West, who brings an absorbing sympathetic strain into his characterization is aided by his marvelous trained horse, Monte Cristo, and his clever dog, Bullet. "Border Blackbirds" will be one of his first releases for this season and "The Devil's Twin" will probably follow.

Lester Scott, Jr., will offer his trio of Western stars in twenty-four out-door features of the type which have won box-office approval throughout the country during the past season.

Array of Westerns

Buffalo Bill, Jr., is a dyed-in-the-wool Cheyenne cowboy born in the West and living it in his corking Westerns such as "Pals in Peril," and "The Interferin' Gent" and others, making up the eight of the series.

Buddy Roosevelt is a college-bred cowboy so popular today. Young Roosevelt, who topped off his education at Harvard, has just finished "Code of the Cow Country," and is now making "The Phantom Buster," which are typical of the eight in his series.

Wally Wales is a dashing, happy-go-lucky, genuine cowboy who can hold his own in a dress suit. Wally has just completed "Skedaddle Gold" as the first of his eight pictures.

George Walsh will appear in a series of melodramas being produced by Pathe. They will probably number six, the initial vehicle featuring Walsh, supported by Claire Adams and Gladys Hulette.

Eight other features embracing comedy and melodrama will be placed on the schedule.

Every release on the Pathe short feature program of the new company offers concentrated entertainment value.

Mack Sennett's Offers

Mack Sennett will offer three series of twelve comedies each: Mack Sennett Comedies, a series of twelve two-reelers enacted by such sterling comedians as Billy Bevans, Madeline Hurlock, Eddie Quillan, Andy Clyde, Barney Hellum, Mary Mabery and Alma Bennett; Mack Sennett Girl Comedies, a series of twelve two-reelers, offering the glorified bathing girls in sprightly fun; and Sennett-Smith Comedies, a series of twelve two-reel comedies featuring

(Continued on page 194)

Hal Roach And His "Gangsters"

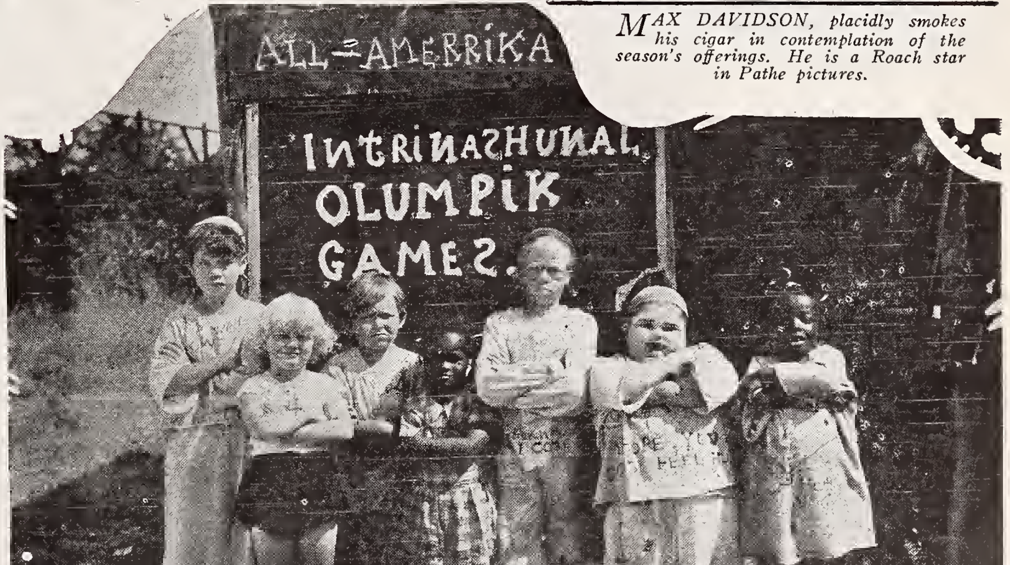
HAL ROACH'S sure-fire comedies will be one of Pathe's short feature delicacies during the coming season.

DAPPER Jimmy Finlayson, Hal Roach star, appearing in Pathe comedies, will do much to dissipate box-office gloom.

MARTHA SLEEPER, one of Hal Roach's fairest stars who is also on Pathe's gigantic shorts program this season.

MAX DAVIDSON, placidly smokes his cigar in contemplation of the season's offerings. He is a Roach star in Pathe pictures.

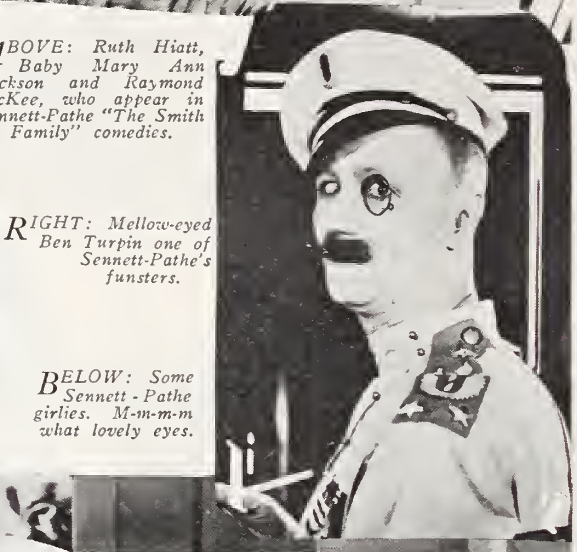
CHARLEY CHASE Hal Roach star appearing in Pathe Comedies, is a headliner in the short feature fun field. He writes his own stories.



THE seven youngsters comprising Hal Roach's "Our Gang" laugh makers. They are appearing in Pathe Comedies and are now booked on the Orpheum circuit on a summer vaudeville tour. They are having a spelling bee.

MACK SENNETT, Comedy Wizard, will offer forty shorts on Pathe Exchange's, Inc., 1927-28 Program. Everything from pie throwing to dazzling bathing girls.

ABOVE: Ruth Hiatt, Baby Mary Ann Jackson and Raymond McKee, who appear in Sennett-Pathe "The Smith Family" comedies.



RIGHT: Mellow-eyed Ben Turpin one of Sennett-Pathe's funsters.

BELOW: Some Sennett-Pathe girlies. M-m-m-m what lovely eyes.

ABOVE: Madeline Hurlock, Sennett star appearing in Pathe comedies.

ABOVE: Billy Bevan will appear in Sennett-Pathe comedies the coming season.

RIGHT: Whimsical Harry Langdon, Sennett-Pathe laugh gleaner brightens the 1927-28 horizon.

Mack Sennett and Some of His Pathe Laugh Gleaners

PATHE STARTS TWENTY-FIFTH SEASON OF SERVICE TO EXHIBITOR

Specialization in Short Subject Class Places Pathe Exchange, Inc., Far In Industry's Lead

By HARRY SCOTT
General Sales Manager, Short Subjects Dept., Pathe Exchange, Inc.

PATHE STARTS its twenty-fifth season better equipped than ever to supply exhibitors of America with the best of screen entertainment. Past performances are film and box-office history. Recourse to high sounding phrases and superlatives about the Pathe product would be superfluous. It is sufficient to say that Pathe leadership this year will be maintained and strengthened through its increased ability to deliver showmanship product.

We cannot help but feel that Pathe is entirely justified in believing that in the coming season the sale of short subjects, two-reel comedies, serials and news films will exceed those of any previous season. Everything points in that direction.

Other distributors, formerly identified with features only, realize the trend of the times and are adding short subjects and two-reel comedies to their programs.

Entertainment Values

Exhibitors are at last recognizing the entertainment value, and, in many instances, the box-office value of short subjects. In consequence, they are devoting a considerable part of their advertising space to heralding to the public these important units of their program.

Today, their patrons are just as much interested in seeing the news films, comedies and other short subjects as they are the features.

For many years, Pathe has specialized in this class of product. The best evidence of its success in selecting its programs is that we are distributing successfully practically the same product we started with several years ago.

The Pathe News has long been recognized as the world's greatest news film. The Pathe Review, a tried and proven magazine reel, has appeared on the screens of the majority of the leading theatres of the country season after season. The same applies to Aesop's Film Fables, Topics of the Day, Grantland Rice's Sportlights, etc. They are as well established with the theatre-going public as the Saturday Evening Post is with the readers of magazines. The producers of these subjects have never ceased in their efforts to improve their quality.

Adding Another Release

This season we are adding another single reel release to our short subject program—the "Rare-Bits" series—depicting unusual things, unusual places and unusual happenings. "Our Unofficial Ambassador Abroad" series, featuring the world's best known personality, Will Rogers, has proved most successful in the small towns, as well as in the metropolitan cities.

HARRY SCOTT
General Sales Manager, Short Subject Dept.
Pathe Exchange, Inc.

Mack Sennett is releasing through Pathe forty comedies, including twelve of "The Smith Family;" featuring Baby Mary Ann Jackson, Raymond McKee and Ruth Hiatt. During the past season this series became very popular with the public and we expect an increased demand for it during the coming season. We have twelve Mack Sennett comedies, a series which has been so popular for many years that a description would be superfluous. Sennett is also releasing twelve Mack Sennett girl comedies and during my recent visit to Los Angeles I had the pleasure of screening several of them. Therefore, can predict an instantaneous success. The Mack Sennett bathing girls are so well known that no introduction is needed and part of the film will be in technicolor, adding novelty and beauty to the production. We have two Ben Turpin comedies, which are among the best this popular star has ever made, and two Harry Langdon comedies showing this magnetic star in parts particularly suited to him.

We are also releasing fifteen Hal Roach comedies, consisting of eight Roach Stars, four Our Gang and three featuring Charlie Chase.

This two-reel comedy program is augmented by three Henry and Polly comedies, featuring the well known actor, Taylor Holmes, and the popular screen favorite, Leah Baird.

Improve Serial Production

For a number of years Pathe has striven to improve its serial production. We have spent large sums of money in acquiring popular stories which lend themselves to serial treatment. We have exercised the utmost care in our selection of directors and players and we feel justly proud of our serial programs for the coming season.

The first release, "The Hawk of the Hills," by George Arthur Gray, directed by Spencer Bennet, is now completed and it is a credit to the name of Pathe. It is to be followed by "The Masked Menace," adapted from "Still Face" by the eminent writer, C. B. Kelland. This is to be followed by "The Man Without a Face" by C. N. and A. M. Williamson. Then comes "The Fellowship of the Frog," by Edgar Wallace and then "The Terrible People," also by Edgar Wallace. These five serials make up our 1927-1928 program.

Emphasizes Product Array

I have emphasized in more or less detail the tremendous array of short subject product. These less than feature length pictures will form the backbone of the short subject portion of the program of thousands of theatres throughout the United States where the institutional value of Pathe has become recognized as a distinct service.

The Short Subject Has a Birthday

The short subject has grown up. At Pathe it is twenty-five years old this season. They have a greater program than ever of shorts and news reels. Read this summary of their 1927-28 product to get a bird's eye view of what the new Pathe Exchange, Inc., combining the DeMille Studios and Pathe, has in store for the exhibitor this coming season.

Directors—Scenarists—Production Chiefs of the New Pathe Exchange, Inc.

WITH TWO GREAT STUDIOS, each equipped with every modern facility for the making of motion pictures, in addition to the producing plants of Mack Sennett, Hal Roach and others who will contribute to the program, Pathe Exchange, Inc., stands in the very forefront of producers in the matter of its ability to give to the exhibitors of the company a product of supreme excellence.

The two main studios are the Cecil B. De Mille Studio at Culver City and the Pathe Studio, formerly called the Metropolitan in Hollywood. The story of the De Mille Studio is one of the romances of the motion picture business. It is a significant test of the strength of a new motion picture organization that during the first two years of its existence it should produce not only an outstanding program of screen successes but also the greatest picture of all time. Without the facilities of the De Mille Studio and without the masterly management contributed by William Sistrom, General Manager of the plant, such a program could hardly have been done, and "The King of Kings" would have been impossible.

Left to right: Pat Campbell, sales manager of Pathe feature westerns and comedies. Jeanie Macpherson, author of "The King of Kings" and scenarist on Cecil DeMille's staff. William Sistrom, General Manager of the Pathe-DeMille studios

DeMille Studio's Second Year

A little more than two years ago—in April, 1925—the De Mille Studio made its bow. Today it is on an equal footing with the leading producing plants of the world. The story of this advance is one of perseverance and faith in an ideal, a story that has caused the entire industry to wonder and respect.

The De Mille Studio was formerly the Thomas H. Ince Studio. Scenically, it was perhaps the most beautiful in the world; physically, it left much to be desired, but when it became the De Mille Studio, improvements started with a rush. Three new stages were built, miles of pavement were laid, all quipment was modernized and increased, and many new buildings constructed. This was done in the first year.

In the second year the Studio acquired an additional forty-two acres of ground, increasing its property to sixty-five acres; raised its number of covered stages to seven, and completed the modernization of its mechanical and production facilities by installing every device that made for the betterment of motion pictures.

Then the De Mille Studio amalgamated with the Metropolitan Studio, in order to make possible a more extensive program. Under the expert supervision of Mr. Sistrom, improvements were installed at the Metropolitan Studio along the lines of those at the De Mille Studio. In the second year the combined studios produced forty pictures of an unusually high quality and established a noteworthy reputation among exhibitors.

Model Motion Picture Plant

Today these studios stand as model motion picture plants. Their facilities for making pictures of the very highest type are second to none, and the smoothness with which they operate is a tribute to the personnel of the studio organization.

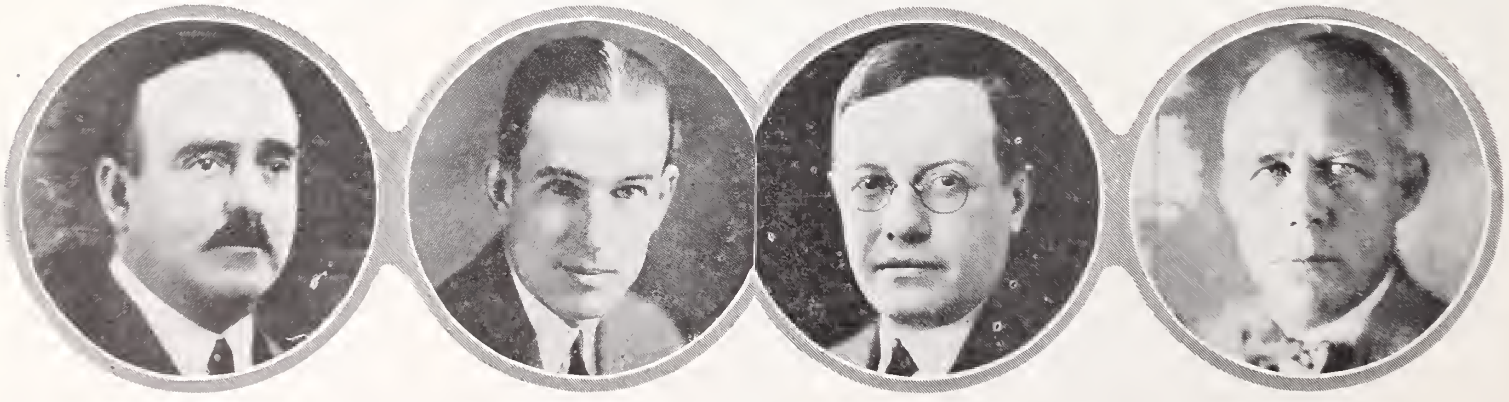
At the head of this physical organization is William Sistrom, an executive genius of the film industry. He was formerly manager of Universal City, and later was executive head of Cosmopolitan Productions. He has the ability which every great leader has, to surround himself with competent executives, and to inspire confidence and loyalty in the people with whom he is associated.

Right Hand Man

His right hand man is A. George Volck. Mr. Volck is a member of the American Society of Civil Engineers and the Society of Motion Picture Engineers. He was formerly an executive at the Robertson-Cole Studios, was vice-president in charge of finance and production for Selznick Pictures, and was Assistant General Production Manager of the Ince Studio before it was taken over by the De Mille Company.

Also on Mr. Sistrom's staff is George Bertholon, who has been General Manager of the Metropolitan Studio and who has had years of experience in the motion picture industry as actor, film editor, assistant director, and director. Through his experience he has gained a knowledge of picture making, that eminently

(Continued on next page)



Left to right: Amedee J. Van Buren, president of Fables Pictures, Inc., and Timely Films, Inc.; S. B. McCormick, editor of the Pathe Review; Ray Hall, editor of Pathe News; Grantland Rice, editor of Sportlights.

The Pathe Exchange, Inc., Studios Inside Out

(Continued from preceding page)

fit him to handle such an important post.

Every executive at either studio is an expert in his line. At the De Mille plant, Frank Miller is Studio Superintendent, and Roy Jones is General Superintendent of Construction. They are admitted to be two of the most capable men in the industry. William House heads the Wardrobe Department and with him is associated Adrian, the internationally famous fashion creator.

Fine Art Department

The Art Department is headed by Mitchell Leisen, formerly associated with Douglas Fairbanks and Mary Pickford, who is responsible for the majority of impressive settings for "The King of Kings." Also in the Art Department are Wilfred Buckland and Anton Grot, each of whom enjoys an enviable reputation in his line.

Lou Goodstadt for years Casting Director with Famous Players, is responsible for the signing of the stars and featured players. The Casting Department is headed by William Crothers, popularly reputed to know every star and player in Hollywood.

On the back lot of the De Mille Studio is a large brick building which houses three power plants, the most complete and powerful of their kind. William Whisler, a graduate electrical engineer, is in charge, and he also manages the garage and the machine and plumbing shops.

All good pictures must gain their inspiration from the stories upon which they are based, and the organization is fortunate in having the services of Mrs. E. K. Adams as head of the Story Department. She has an able associate in Charles Beahan, head of the New York office of that department. Another remarkably important department is that which does the research for all pictures. That is in charge of Mrs. E. B. McGaffey.

Expert Cameramen

The Studio is fortunate in having on its staff of experts who arrange and stage special effects, three such men as Paul Sprunck, Elmer Sheely, and Paul Cosgrove. The standard of excellence runs down through the entire list of departments. For instance, among the camera men are Peverell Marley, Arthur Miller, Lucian Andriot, Fred Westerberg, Barney McGill, John Mescall and Dewey Wrigley.

Not one detail has been overlooked, in the physical or the human equipment of the plant, that would tend to make it the most complete and most adequate motion picture studio in the world.

Feature pictures to be produced this year by the Pathe-De Mille Studios will have casts of players possessed of acting talent second to those of no other company in the business. In addition to the stars who have hitherto appeared in the De Mille Studio productions, and who will continue to appear in those pictures, the Pathe-De Mille Studios have the magnificent Cecil B. De Mille Stock Company upon which they can draw.

The names of these players mean thousands of dollars at the box offices of the exhibitors of this country.

Famous Stock Company

Among the world-famous players, who are members of this stock company, practically all of them under long-term contracts, are H. B. Warner, Joseph Schildkraut, Rudolph Schildkraut, Robert Edeson, Victor Varconi, Julia Faye, Kenneth Thomson, Josephine Norman, Clarence Burton, May Robson, Robert St. Angelo, Sally Rand and Louis Natheaux.

Cecil B. De Mille is known in the industry as "the star maker," More of the present day stars of the screen owe their position to him than to any other single individual. It was he who started on the climb to stardom Gloria Swanson, Wallace Reid, Babe Daniels, Leatrice Joy, Rod La Rocque, Vera Reynolds and many more. One of the best examples of the De Mille training is William Boyd, who has starred this year as a direct result of his work in "The Volga Boatman," but the process of star-making does not stop with just one picture.

Big picture after big picture are increasing the value of other stock company members.

Look at what has happened to Junior Coghlan after "The Yankee Clipper," Franklin Pangborn in "The Night Bride," Harrison Ford in "The Nervous Wreck," Phyllis Haver in "Up in Mabel's Room," and Richard Crawford in "The Night Bride."

Then vision for a minute the advantage coming to every exhibitor through the upward impetus which will be given to those two clever newcomers, Frank Marion and Virginia Bradford, and that lovable character veteran, Ethel Wales, because of their performances in that really great attraction of infinite appeal, "The Country Doctor." And, awaiting their first parts are Lena Malena, the exotic little Berlin actress, one of the most vivid personalities ever discovered, and the infectiously charming Milton Holmes. Two more "comers."

Stars Developed

Seena Owen, of "The Flame of the Yukon" and perennial popularity; Ivan Lebedeff, striking unusual Russian who first appeared to great advantage for D. W. Griffith, and Jack Buchanan, the English comedy star—these "aces" are also in the group.

The De Mille policy has always been "develop them on the WAY UP." That is why Leatrice Joy, Rod La Rocque, Marie Prevost Jetta Goudal and Vera Reynolds—stars of the stock company—are so overwhelmingly popular with the fans. They served a careful apprenticeship. And when they were ready they were made stars. They are stars "going up," not coming down. The stock company principle has been one of the keystones of Cecil B. De Mille's success.

Signing up to a De Mille contract means a tossing into the pot of this great stock company asset. It shouldn't be overlooked. What "The King of Kings" did for a specific group will be repeated for others of the company in every big picture.

Mentality Mosaics

Every motion picture is a mosaic of mentality, and the brilliant group of directorial and literary talent which will produce the output of the Pathe-De Mille Studios for the 1927-28 program, means that these pictures will provide the finest possible entertainment. One needs only to glance at the names of the men and women in this group to realize their talent and value.

In the forefront of the galaxy of directors and writers, who will help in the production of the great program of specials and program releases coming from these studios are two of the outstanding figures of the screen world—William De Mille and Jeanie Macpherson.

William De Mille has been made an associate producer by his brother Cecil B. De Mille. Famous as a playwright even before he became interested in pictures, he wrote "Strongheart," "The Warrens of Virginia" and "The Woman." Since entering the picture field, he has produced such successes as "Lulu Bett," "Grumpy," "For Alimony Only," "The Little Adventuress" and many more.

Miss Macpherson stands at the very top of the list as a scenarist. If for nothing else, her fame would be secure because she did the story of "The King of Kings," but even before that, she was responsible for "The Ten Commandments," "The Affairs of Anatol," "The Golden Bed," and a great many more. In addition to her work as a scenarist, she also acts in a supervisory capacity.

Concerning Supervisors

And speaking of supervisors—also on the list at the Pathe-De Mille Studios are such leaders in this line as Walter Woods, Bertram Millhauser and F. McGrew Willis, each of whom has been responsible for many screen successes.

The directorial forces are of course headed by Cecil B. De Mille himself. No comment on Mr. De Mille is necessary. He has made more than fifty feature pictures, every one of which has been a box office success.

The list of directors also includes William K. Howard, producer of "Gigloi" and "White Gold"; Donald Crisp, who has just completed "The Fighting Eagle" with Rod La Rocque starred, and is now starring "The West Pointer," starring William Boyd; Rupert Julian, whose last two pictures were "The Yankee Clipper" and "The Country Doctor;" Elmer Clifton, director of "Down to the Sea in Ships," who has been assigned to direct "The Wreck of the Hesperus;" Erle Kenton, formerly with Sennett, who has just completed "The Rejuvenation of Aunt Mary;" Karl Brown, former camera man for James Cruze and producer of "Stark Love;" Lois Weber, Rochus Gleiese, Paul Sloan, E. Mason Hopper, Frank Urson, and Paul Stein.

The Literary Group

Next on the list comes James Cruze, and it seems unnecessary to comment upon the man who produced "The Covered Wagon." Mr. Cruze is slated to produce two of the road shows on the program—"The Pioneer Woman" and "The Army Mule." He will also supervise three other productions.

So far as the literary group is concerned, it includes Harry Carr, who will do the story for "The Pioneer Woman;" Leonore Coffee, who wrote "The Volga Boatman;" Clara Beranger, who recently completed the script for Vera Reynolds' starring picture, "Beautiful but Dumb;" Douglas Z. Doty, who did the scenario for "The Fighting Eagle" and "The West Pointer;" Dr. Karl Vollmoeller, author of "The Miracle;" Tay Garnett, who with Garrett Fort wrote "White Gold;" Dennison Clift, author of "The Yankee Clipper;" John Farrow, who has written "The Blue Danube" for Leatrice Joy; Max Marcin, one of the country's leading playwrights; Carl Hovey, Sonia Levien, Beulah Marie Dix, Zelda Sears, Raymond Cannon, Albert Shelby LeVino, Elmer Harris and Dudley Murphy.

And added to this group are two men, who, in the past year have forged ahead into the front rank of title writers—John Krafft and Lesley Mason.

Timely Reviews of Short Subjects

Edited By C. S. Sewell

"When New York Was Younger"

Le Roy—One reel

A NOVELTY SUBJECT in which shots of New York City, made in 1896 and 1897, taken from the Jean A. Le Roy collection, are contrasted with shots of the same locations made in June of this year by Capt. James H. White, who was the pioneer cameraman for Thomas A. Edison.

A picture showing the old high stoop houses at Fifth Avenue and Forty-second street, with Temple Emanu-El dominating the skyline, is contrasted with a shot showing the enormous structures of today that fairly bury the spires, while another shot contrasts the old Croton Reservoir, across the street in Bryant Park, with the Public Library which now occupies the site.

Other shots include the Bowery, Greeley Square, "Dead Man's Curve" at Union Square and Rockaway Beach past and present, with strong comedy supplied by the old fashioned bathing suits. The concluding shots are the Spanish-American War Veterans on Fifth avenue in 1898.

The picture has been well constructed; though some of the early shots show the inferior photography of that day, and will interest outside of New York City as well as in.

This is being offered as a booking and not as the usual release.

"A Man About Town"

Fox—Two Reels

Barry Norton, pictured here, has the leading role in what is described as a jazz version of an O. Henry story. A general store clerk in a small town meets with a series of adventures with a gang that result in a lot of slapstick that the average audience will find amusing and there is also a novelty in the situations where the lad dreams he is a knight in armor serenading his lady fair. These scenes are filmed on a feature scale with comedy titles and touches. The main idea of the comedy however is the lad using an electric belt, jumps in and whips the whole gang, not knowing that the belt has become disconnected until he has finished the job. There is an exceptionally large amount of "chase stuff" in this picture, in fact with the exception of the "knight in armor" sequences it is just one chase after another. Ruth Eddings appears as the girl.

"Nothin' Doin'"

F B O—Two Reels

Aided by a large cast of players, Charley Bowers who is pictured here is affording a comedy that should please generally. There is not as much of his ingenious trick stuff here as usual, this being employed in only one scene where a cat and a dog are shown with boxing gloves having a sparring match. The idea of the comedy is utterly absurd but amusing. Charley has to become a cop to win his girl whose father is the chief of police. He turns out to be an awful boob, helps a thief to rob a jeweler, lets a gang of bootleggers fool him but gets mad and takes them to jail where they lick the chief and in fact makes a mess out of everything he undertakes. Bowers manages to get a number of laughs out of these situations. The titles by Neal O'Hara add to the merriment.

"Surprised Honey"

Universal—One Reel

When wifie decided to surprise hubby by giving him an auto for a birthday present, little did she reckon on the excitement it would cause. Her mysterious actions cause him to be suspicious and when he sees her with an auto salesman whose picture is in the papers in connection with a love scandal, he flies off the handle, chases the pair, fights the salesman and eventually causes the wreck of the auto before he learns his suspicions were groundless. Neely Edwards is the star with Consuela Dawn playing opposite. It is a moderately amusing comedy.

"Snow Rambles"

Fox—One Reel

A PLEASING OFFERING for the hot weather season is this Fox Variety which consists of a beautiful collection of winter scenes in the Canadian Rockies, finely photographed. Every one of the shots is a snow scene and the reel shows a variety of wild animal life including bear-cubs, deer, and a herd of buffalo, as well as men on snow shoes and on skiis plowing through the drifts. There are also attractive views of mountains and lakes seen through the falling snow.

"Buster's Handicap"

Universal—Two Reels

This number of the "Buster Brown" series features an automobile race for kiddies with Buster and his rival, a fat boy as the chief contenders. Tige, of course aids Buster. The rival got Buster in bad with Mary Jane by enlisting the aid of a young vamp to use her wiles on Buster by feigning she is in distress. There are several amusing gags of a familiar type preceding the race, which the kiddies will enjoy as there are tots with scooters and various types of vehicles including several ingenious home made autos. The rival uses crooked work to no avail. One of his scheme even causes Buster to win, as a log placed near the finish line causes Buster's car to bounce into the lead and win. It is not as spontaneous as some of the earlier numbers, but should prove amusing to most patrons and delight the little ones. Tige has less clever stuff than usual, his main stunt being to help push Buster's auto up hill.

"The Beauty Parlor"

F B O—Series

With Al Cooke, pictured here, and Kit Guard in the principal roles, and a cast that also includes Lorraine Eason, Thelma Hill and Danny O'Shea, F B O is offering a series of two reelers under the above title, based on H. C. Witwer's Cosmopolitan Magazine stories. Judging by the first one, it looks like the series should prove good box-office attractions. The two girls are shown running a beauty parlor and are up against it. Al and Kit, street fakers, land in the shop and Al is mistaken for a professor and gives a demonstration of his miracle oil. By accident he makes a mixture that causes Kit's hair to curl beautifully and it seems that they are on the way to a fortune if he can duplicate this concoction. The first trial ends in an explosion. Danny O'Shea, who has little to do in this number is an athletic instructor who is a friend of the girls. The picture moves at good speed and as usual, Cooke and Guard's clowning is amusing. Lorraine is attractive and Thelma as usual cleverly handles a character comedy role. These five players prove an effective comedy team.

"The Tale of a Shirt"

Universal—One Reel

A CHINESE LAUNDRY furnishes the humor in this Blue Bird Comedy in which James Aubrey has the leading role. The Chinaman ruins Jimmy's only good shirt. There is a quarrel in which the laundryman is knocked down. Jimmy thinks he has killed him. Several Chinamen follow him and there is a spirited chase before he manages to give them the slip by hiding in a wagon that returns to the laundry. There he discovers that what he thought was blood is red ink and the Orientals have followed him because he wore a Chinese "help wanted" sign. Amusing slapstick comedy that has good speedy action.

"Jane's Relations"

Universal—Two Reels

With Earl McCarthy, pictured here, as the husband and Marjorie Marcel in the role of Jane, this number of Stern Brothers "What Happened to Jane" series of comedies is built around the familiar idea of relatives coming to visit Newlyweds. This time, both hubby's and wifie's relatives show up at the same time, they fight with each other, everything goes wrong, and a mischievous kiddy does more than his share in stirring up trouble. Things are kept in a turmoil, providing moderate amusement for the spectator.

"Snookums Cleans Up"

Universal—Two Reels

Little Snookums as usual is the center of interest in this issue of the "Newlywed" series of Stern Brothers' Comedies, although Pete, a clever dog, aids him in some amusing kiddie stunts. This time, Mr. Newlywed tries to paint the floor and of course finds himself marooned in the centre. He swings on the chandelier which breaks and he gets all mussed up. Snookums also gets into the fresh paint. Mother cleans him up and hangs him on a rotary drier which the dog spins around. Snookums lands in a crib which is placed on a moving fan. His parents give chase and find him asleep and won't let the van move out of a traffic jam for fear it will wake him up. This comedy is of average amusement value and up to the series standard.

Phil Carle Gets Started On His First For F B O

Making his first production for F B O, Phil Carle commenced the filming of the motion picture adaptation of Laura Jean Libbey's novel, "In A Moment of Temptation." Initial scenes were made at the city jail, where a number of sequences in the story are laid.

Charlotte Stevens, film star, who has recently appeared in Pacific Coast cities in a number of successful stage productions, plays the principal feminine role, and the leading male part is in the hands of Cornelius Keefe, who has just completed a prominent role in "Hook and Ladder No. 9."

The cast of "In A Moment of Temptation" features a number of other familiar names, including Kit Guard, Tom Ricketts, Grant Withers, Marie Walkamp and John McKinnon.

Warners Sign Script Writers

Jack L. Warner announced this week the signing of four more well known script writers to long term contracts. These men with nine other scenarists working exclusively for Warner Bros. give the company one of the finest staffs on the West Coast.

Robert Lord, Ed Lowe, Jr., Peter Milne and Norman McLeod are the latest to move their typewriters to the Warner lot.

Other script experts now at work there are Graham Baker, Anthony Coldeway, Tom Gibson, Bryan Foy, Robert Dillon, Harvey Gates, Charles R. Condon, Paul Schofield and Owen Francis.

Miss Dorman in Cast

Josephine Dunn has been replaced by Shirley Dorman in the cast of Florence Vidor's current Paramount picture, "A Celebrated Woman." Miss Dorman recently signed a new five year contract as a featured player with Paramount.

"Coward" Company Goes to Location

Warner Baxter and other members of "The Coward" company left the F B O studios this week for Big Bear Lake, in the mountains above San Bernardino, Cal., where they will inaugurate filming of Arthur Stringer's story.

This story, published a short time ago in Hearst's International Magazine, deals with the adventures of a young society man who went into the Canadian North Woods to make a man of himself.

M-G-M *Releases Announced for First Half of 1927-1928*

Thirty-One Features Augmented by First Installment of Shorts and News-Reel

LED BY "THE BIG PARADE" AND "BEN-HUR," a Metro-Goldwyn-Mayer output of record strength has been announced for the first six months of the new season. The tentative release schedule of the company lists thirty-one productions for distribution up to February 4. Of these, twenty-two are starring vehicles.

Three pictures starring John Gilbert are down for release, also three with Ramon Novarro, two Marion Davies pictures, two William Haines films, two Jackie Coogans, two Norma Shearers, a Lillian Gish and a Greta Garbo picture, the initial co-starring vehicle for Lew Cody and Aileen Pringle and three Tim Mcoy Westerns.

The thirty-one long features tentatively slated for release during this period are supplemented by the first installment of short subject releases, ushered in during August with the initial issue of the semi-weekly M-G-M News.

The output for the year in short features includes 104 News issues, 10 Hal Roach Our Gang comedies, 10 Hal Roach Charley Chase comedies, 10 Hal Roach Max Davidson comedies, 10 Hal Roach All-Star comedies, 25 one-reel Oddities and 6 Great Events (in color). Further announcement regarding the distribution dates of this part of the product is expected shortly.

M-G-M's two record-breaking road shows, "The Big Parade" and "Ben-Hur," are down for release on Sept. 10 and Oct. 8, respectively.

Flanking "Ben-Hur" in the lineup for October, M-G-M expects to release Marion Davies's "The Fair Co-ed"; William Haines's "Spring Fever," with Joan Crawford in the feminine lead; "In Old Kentucky," a picturization of the stage success, and "Body and Soul," a dramatic and pictorially colorful story of the Swiss Alps.

"The Garden of Allah," one of Rex Ingram's greatest achievements, is scheduled tentatively for November release, following a special run at the Embassy. November will also see another Marion Davies picture, "Quality Street"; "Becky," a Cosmopolitan filmization of the widely serialized story of that name, with Owen Moore, Sally O'Neil, and Gertrude Olmsted in leading roles, John P. McCarthy directing, is another release, as is "The Thirteenth Hour," a detective story.

The last month of the current year sees five films from M-G-M: "The Hypnotist," a new Chaney picture; Jackie Coogan's "Buttons"; a new Norma Shearer special, "The Bridal Night"; "The Lovelorn," a Cosmopolitan M-G-M production, and a Tim McCoy release.

Gilbert's will be "Fires of Youth," an original.

Novarro will be seen in "Romance."

Greta Garbo appears in "The Divine Woman."

Haines is starred in a West Point story, not yet titled, to be made with the full co-operation of the U. S. Military authorities.

The French production, "Napoleon," directed by Abel Gance, is slated for February release.

By the beautiful sea—That's the place for me, says May McAvoy after a hot day's work at the Warner studios. She is now playing in "Slightly Used."

Allure! Esther Ralston appears thus in Paramount's "Ten Modern Commandments." One of them should be: "Thou Shalt Not Steal. . . . my heart."

Andy Clyde In Bray Skylarks

Andy Clyde, well-known comedian, will have a featured role in the new series of two-reel comedies which make up part of the season's lineup from Bray. These action pictures, released under the name "Skylark Comedies" will be directed by Glenn Lambert and will also feature Bill Irving and Molly Malone.

Tiffany Starts

Tiffany Productions, Inc., announces that "Lightning," an outstanding Zane Grey drama of the wild outdoors, is now in the course of production.

Buzz Barton, F. B. O.'s thirteen-year old western star. Buzz wears his chaps and rides a pony like a veteran herdsman.

M-G-M Adds Clever Actress To Strong Cast

Dorothy Sebastian, who is completing the featured feminine role in Tim McCoy's new Latin-American starring vehicle, has been added to the cast of "Tea For Three," it was announced by Metro-Goldwyn-Mayer.

Miss Sebastian will support the new co-starring film comedy team, Lew Cody and Aileen Pringle, in a screen version of Roi Cooper Megrue's celebrated stage comedy success of the same name.

The cast of "Tea For Three," which is being directed by Robert Z. Leonard, also contains Owen Moore and Phillips Smalley.

"Dearie" Has Roxy Premiere

Registering the largest box-office receipts this summer at the Roxy Theatre, Warner Bros.' feature, "Dearie," starring Irene Rich, had its first showing last week. Not only did it prove a big crowd winner but it was heartily praised by the metropolitan reviewers.

The picture, directed by Archie Mayo, and featuring a supporting cast among which are William Collier, Jr., Edna Murphy and Richard Tucker, is said to be one of the best vehicles ever given to Irene Rich.

Maloney's Next

Leo Maloney's next Pathe Western feature will be "Border Blackbirds'," an original story by Ford I. Beebe.

Columbia's "The Blood Ship" Opens at the Roxy on July 16

THE DEFINITE DATE of the world premiere of Columbia's "The Blood Ship" was set this week when S. L. Rothafel announced that the production will open at his Roxy Theatre on July 16.

"The Blood Ship" was booked only three weeks ago, but arrangements were made for an early showing. Roxy plans to give the Columbia production an elaborate presentation and to surround it with one of his most pretentious musical programs.

Because of the picturesque atmosphere of its setting and the romance and drama of its story, "The Blood Ship" leads itself readily to an artistic presentation treatment.

"The Blood Ship," Columbia's first special of the 1927-28 season, revives the romantic and stormy days of clipper ships and the San Francisco of the early '80's.

It features Hobart Bosworth, Jacqueline Logan and Richard Arlen and a supporting cast which includes such prominent names as Walter James, Fred Kohler, Arthur Rankin, James Bradbury, Sr., Syd Crossley, Chappell Dossett and Blue Washington.

George B. Seitz directed "The Blood Ship" from Fred Myton's adaptation of Norman Springer's novel of the same name.

D. W. Griffith's "Romance of Old Spain"

D. W. Griffith will make as his first United Artists Picture "A Romance of Old Spain."

This definitely establishes that his former choice of "La Paiva" as a subject has been scheduled for later production.

According to a wire received by United Artists Corporation in New York, "A Romance of Old Spain" is founded upon an old classic situation adapted by Gerrit J. ("Jack") Lloyd, Mr. Griffith's personal representative.

Estelle Taylor, who had been chosen for an important role in "La Paiva," will be one of the featured players in the new story.

Negotiations are pending with Lionel Barrymore to play the Spanish Duke in the production.

Gilbert Roland has been mentioned as leading man, but thus far his engagement has not been confirmed by Mr. Griffith.

Mrs. Dollie Sullivan MacGregor Goldwyn's Eastern Scenario Head

MRS. DOLLIE SULLIVAN MacGREGOR has been appointed Eastern Scenario Editor for Samuel Goldwyn Productions, with offices at 729 Seventh Avenue, New York City.

As "D. S. MacGregor," the new Goldwyn editor has won wide recognition as a novelist, her most recent and most successful novel being "The Call Of The Trail." Several editions of this book have been exhausted. It ranks as a "best seller."

In addition to her popularity as a novelist, Mrs. MacGregor has been associated with the motion picture industry for many years, in the scenario departments of the largest producing concerns. Her new appointment comes as the culmination of a long and successful motion picture career.

"My new association with Goldwyn Productions," Mrs. MacGregor said: "is the realization of a long-cherished ambition. Mr. Goldwyn has established an unquestionable reputation as a producer of the best and finest in motion picture entertainment, and I am proud to be in his organization."

"Ragtime" Cast

Jesse J. Goldburg, president of First Division Distributors, Inc., whose organization is distributing eighteen feature productions, twelve of which are being made by I. E. Chadwick, and six by James Ormont, wires from the Hollywood studios that Marguerite de la Motte has been signed to play the lead with John Bowers in "Ragtime," a Joe Mitchell story.

"Comrades" Cast

"Comrades," a First Division production with the World War as its background, is now being cast and Gardner James will play one of the 'comrades.' Ann Sheridan, who has been under contract to Famous Players for the past year, has been selected for the feminine lead. Percy Pembroke will direct.

Janet Gaynor, appearing in "Two Girls Wanted," for Fox films, who has been acclaimed by critics for her splendid work in "7th Heaven."

West and South Booking From Columbia's "24"

Columbia's "Big 24" have clicked again both in Chicago and in Baltimore.

The Capitol, one of the important first-run houses in the Windy City, has booked "The Clown," for the week of July 16. This production, one of Columbia's recent releases, features Johnnie Walker, William V. Mong, Doro-Revier and John Miljan and was directed by Wm. James Craft.

The Hippodrome, a big first-run theatre in Baltimore, has contracted for the showing of the following eight Columbias: "Poor Girls," "Rich Men's Sons," "Birds of Prey," "The Romantic Age," "Paying the Price," "Pleasure Before Business," "The Clown," and "The Kid Sister."

Banks Retains Italian Actor

Agostino Borgato, recognized for more than a quarter of a century as one of the greatest actors on the Italian stage, is prominent in the cast supporting Monty Banks in "A Perfect Gentleman," the new Pathe feature comedy.

This is the second Banks picture in which Borgato appeared, his debut as a screen comedian having been made in Monty's last starring vehicle, "Horse Shoes."

Fleming to Direct

Victor Fleming is to direct the next Paramount picture starring Emil Jannings after the star finishes his current production, "Hitting for Heaven." The story is not definitely set.

Mickey McGuire leads the cast of a series of Mickey McGuire comedies based on the cartoon strips by Fontaine Fox released by F. B. O.

Thomson Casts "Jesse James"; For Paramount

Within a few days the cast will be complete for Fred Thomson's first Paramount picture, "Jesse James." Production is scheduled to begin July 11, and exteriors will be made at Bridgeport, Cal., about 185 miles northwest of Los Angeles in the Sierras.

Harry Woods, who has appeared in a number of Thomson pictures, has been signed to play the role of Bob Ford, Jesse Jame's cousin, a member of his band and finally shot him. William Courtwright will be cast as Old Bill, another associate of the James Brothers.

"Oswald" In East And West Premieres

"Trolly Troubles," first of the new "Oswald" cartoon comic series of one-reelers announced for Fall release by Universal, had its premiere presentation this week on both the East and West Coasts. It was shown in the Roxy Theatre, New York City and in the Criterion, Los Angeles.

"Trolly Troubles" was set into the Roxy Theatre overnight, being added to the regular show over last week-end.

"Oswald, the Lucky Rabbit" is a new cartoon creation turned out by the Winkler Pictures, Inc., for Universal release. There will be twenty-six of these one-reelers during the coming reason.

"With Will Rogers In London" On Pathe Program For July 24

WILL ROGERS, the world's jester, takes his audience friends to London Town in "With Will Rogers in London," the single-reel travelogue novelty embellished with Rogers' wit, which heads the Pathe short feature program for the week of July 24th.

Other entertainment on this schedule includes "Subway Sally," an Aesop's Film Fable; the sixth chapter of Pathe serial "The Crimson Flash;" Pathe Review Number 30; "Taking Punishment," a Grantland Rice Sportlight; Topics of the Day Number 30 and two issues of Pathe News, the pioneer news reel.

Pathe Review Number 30 presents: "The Last Word in First Aid." Uncle Sam's sailors portray the up-to-date method of bandaging and caring for the injured; "Just a Love Nest." Pathe color unit showing the love birds of Java at play; "The Call of the Clouds." A climb up Mt. Grepon of the French Alps. Since 1881, when man first attempted the perilous three-mile ascent, few have returned alive. Up perpendicular walls, around ledges where the least slip means death. And then the gruelling trip downward.

"Taking Punishment," a release of the Grantland Rice Sport-light Series depicts the rugged games of sport, where the participants have to "take it" with a grin, football, wrestling, water polo, boxing. The boxing units bring to the screen Paulino, the wood-chopper from the Pyrenese. "La Savate," the old French system of boxing, in which the feet as well as hands are used, is portrayed. A rugged, walloping number, with strength, skill and speed essential factors.

Glenn Lambert Signed By Bray

Glenn Lambert, the comedy director has been signed by Bray Productions, Inc., to make the new Bray series of two-reelers, "Skylark Comedies."

Lambert's work is well known both by the larger and the smaller companies as original, amusing and brilliant, and the "Skylarks" under his handling are sure of popularity.

Artclass Output To Western Film

Max Weiss, president of Weiss Brothers' Artclass Pictures Corporation, announces that the Western Film Corporation of Seattle, Wash., has contracted for the entire Artclass list of comedies and novelties, together with "Perils Of The Jungle," their big wild animal serial, for the states of Washington, Oregon, Northern Idaho and Montana.

Marguerite De La Motte in one of the scenes from Columbia's "The Kid Sister." Thomas Dugan is the man in the case.

Frankie Darro, recently made a star by F. B. O. His latest picture is "Judgment of the Hills," directed by Leo Meehan.

Julia Faye Cast As "Josephine" In DeMille Film

Julia Faye, who played the Tartar camp-follower in "The Volga Boatman," and Martha in "The King of Kings," has been assigned the role of the Empress Josephine in "The Fighting Eagle," from A. Conan Doyle's "Brigadier Gerard," in which Rod LaRocque is starred under the direction of Donald Crisp, for DeMille Pictures.

Hungarian Star Leaves Piermont

Lee Laslo, Hungarian film star, recently signed by the Piermont Pictures Corp., to play the leading juvenile role in "Wings of Fate" an independent feature about to be made under the direction of Joseph Ornato, has asked that concern to release him from his contract.

Dissatisfied with the part offered him in "Wings of Fate" its release and general production plans lead to the parting of the ways between the Hungarian screen player and his first American film firm.

Laslo, who appeared with Vilma Banky in nearly all of her foreign made pictures, will shortly leave for Hollywood.

Lee Directs Pola

Rowland V. Lee is scheduled to direct the next Paramount picture starring Pola Negri, "Rachel."

Pathe Subjects At a Premiere

An "Our Gang" comedy entitled "Love My Dog" and a Pathe News issue contributed to the premiere performance of one of Brooklyn's most beautiful playhouses, known as the Marlboro Theatre, located at 71st street and Bay Parkway.

The theatre management was anxious that the entire show should attain a degree of excellence which they have set as the standard for this new cathedral of the motion picture.

The "Gang," popular with old and young alike, and the pioneer news reel, on Brooklyn's newest silver screen, proved "good bets" when they were shown on a program that met the favor of the audience.

Joe Bonomo to Feature Self In Four Big Roles

Joe Bonoma, brought to the screen by Carl Laemmle, President of Universal, to star in a series of chapter-plays, is in the East. He is a Brooklyn boy.

Bonomo came East on a vaudeville tour and visited his many friends in the exchanges along the way. He will remain in New York City long enough to launch four features independently.

Bonomo came to the screen comparatively unknown, winner of a nationally conducted contest seeking "the world's perfect man." In three years of film work he succeeded in gaining international fame and fortune. He won his way to the hearts of the boys of America and was sponsor for 8800 "Bonomo Boys Clubs" to give boys the knowledge of early body building.

Besides the successful serials in which he starred for Universal, such as "Wolves Of The North," "The Great Circus Mystery" and "Swiss Family Robinson," and featured in Nat Levine's "The Golden Stallion," he appeared in many features for the larger companies. Among these were, "You Never Know Women," "The Crown," "King Of Kings," and "The Sea Tiger."

Sets For DeMille Film

The court of Napoleon, Talleyrand's country estate, an inn in the Pyrenees, and Napoleon's headquarters in the field are among the ambitious sets employed in "The Fighting Eagle," the adaptation of Conan Doyle's "Brigadier Gerard," which Donald Crisp is directing, with Rod LaRocque as star, for the DeMille Studio.

Four Broadway Houses Play F B O Films in One Month

SMASHING ALL previous records for Broadway presentations, Joseph P. Kennedy, president of F B O Pictures Corporation, proudly announces that four of the largest theatres on Broadway have booked F B O films during one month.

"The Gingham Girl" based on the famous musical comedy, with Lois Wilson and George K. Arthur in leading roles, goes into the Capitol Theatre for the week of July 16th; "The Great Mail Robbery" directed by George B. Seitz, goes into the Hippodrome on July 18th; "Moon of Irsael" is scheduled for showing at the Cameo early in July as a result of the record breaking business this gigantic spectacle achieved at the Roxy Theatre during the past week.

In commenting on the fact that the four largest theatres on Broadway have booked these films for immediate presentation, Mr. Kennedy said:

"F B O is justifiably proud of its record of achievement. The fact that Roxy, world's greatest showman, selected 'Moon of Israel' from among the hundreds of pictures at his disposal, is evidence of the superior entertainment qualities of the film. Because of the remarkable success of the film at the Roxy Theatre, that Cameo, known for its discrimination in the selection of its films, has booked 'Moon of Israel' for a repeat performance.

"'The Gingham Girl,' based on the musical comedy which played for an entire year in New York and later toured the United States and Canada for a year, has been made into an entertaining and high class comedy drama. Lois Wilson and George K. Arthur give the best performance of their career in this film, which was brilliantly directed by David Kirkland. Capitol audiences will revel in its clever satire.

"'The Great Mail Robbery,' directed by George B. Seitz, which is scheduled for the Hippodrome, is a fast moving melodrama, a real epic of the U. S. Marines.

"'Moon of Israel,' the super-spectacle of the enslavement of the Jews and their deliverance from bondage by way of the Red Sea, was acclaimed enthusiastically by the New York press. Without an exception, it was lauded in the most superlative terms. Maria Corda and Arlette Marchal head the imposing cast, while Michael Curtiz directed. Half a million dollars was expended on the sets for the film, while more than 30,000 extras were utilized in the mob scenes. The climax of the production, depicting the parting of the Red Sea, is one of the most thrilling scenes enacted before a motion picture camera."

Famous Caddy

Lee Moran, once of the famous comedy team of Lyons and Moran, has turned golf caddy. Only for a picture, however—he caddies for William Haines in the M-G-M production, "Spring Fever."

Natheaux's Role

Louis Natheaux, one of the best "heavies" in pictures, fits perfectly into the character he portrays in "The Country Doctor," a Rupert Julian production for the DeMille Studio.

Back in the gay 'nineties a ride on a contraption like this was thought as daring as a present trans-atlantic air flight. Patsy Ruth Miller and William Demarest pilot this bicycle-built-for-two in Warner Bros.', "The First Auto."

A New Comer Gets Contract

Audrey Ferris, 18 years old, a new comer to the screen, whom Warner Bros. have the highest hopes for developing into starring material, has been signed by that organization to a long term contract.

Her first role will be the feminine lead opposite George Jessel in his forthcoming picture temporarily titled "The Broadway Kid."

She will also play the ingenue role in "Slightly Used." May McAvoy is the star of the latter picture.

Plaza, Buffalo, Books F B O Solid

The Plaza Theatre, Buffalo, N. Y. has purchased the F B O 1927-28 product 100%, including the 30 Greater Attractions, the series of Buzz Barton westerns, Tom Tyler westerns, Bob Steele Westerns, the Ranger series, and all the short subjects.

Ragland Buys All Artclass

Before leaving for Europe on the S. S. Columbus last week, Max Weiss, president of Artclass, announced that the entire Artclass production program including the "Perils of the Jungle," the sensational wild animal serial just completed, has been bought by John C. Ragland for the States of California, Arizona and Nevada.

Mr. Ragland, who recently assumed charge of the Columbia Pictures Exchange on the West Coast, handling the complete box-office feature line-up of Columbia Pictures, Inc., by the addition of the varied Artclass product to his feature attraction program, will be enabled to give theatres in these territories a complete and exclusive program service of short length comedies and novelties of first run quality.

Forbes With Lillian Gish

Ralph Forbes will play opposite Lillian Gish in Metro-Goldwyn-Mayer's picturization of Channing Pollock's play, "The Enemy," and production is scheduled to start next week.

Forbes is completing his work in the leading male role of "The Trail of '98," while Miss Gish has just finished her starring role in "The Wind."

La Cava Directs Dix

Gregory La Cava is slated to direct the next Richard Dix picture for Paramount.

Short Feature Magazine

A Magazine within a Magazine, devoted exclusively to the Little Pictures with the Big Punch

Edited by Charles Edward Hastings

Jack Duffy, the "Old Grandad" Of Films, Star

Jack Duffy, the giddy grandpop of the Paramount-Christie Comedies, will make his first starring bow for the new season in a widow story of the tall grass country.

One of the biggest casts ever assembled for a comedy will support Duffy, including Gayle Lloyd, the new Christie leading lady; Virginia Sale, sister to Chic Sale of stage fame and herself a noted vaudeville comedienne; Babe London, the fat girl; Jimmie Harrison and Dorothy Vernon.

Animation by Bray On M.-G.-M. Newsreel

Metro's news reel owes its striking title-animations to the work of David Hand, animator of the Bray industrial films. After several designs were considered the one from Bray Studios was chosen as the most effective.

It shows a great searchlight playing on the sky, picking out with its brilliant beam the letters, "M-G-M News" and throwing into bright relief the words "The World's Spotlight."

Burr McIntosh In "The Fourflusher"

Burr McIntosh, well-known character actor, has been signed for an important role in the Universal-Jewel production "The Fourflusher," which Wesley Ruggles will direct.

"The Fourflusher" is an adaptation of the stage play by Caesar Dunn and features Marian Nixon, George Lewis, and Eddie Phillips. Churchill Ross plays a comedy relief role.

Bobby Agnew Cast In "Slightly Used"

Bobby Agnew has been chosen by Warner Bros. for the juvenile lead in "Slightly Used" in which May McAvoy is starred with Conrad Nagel playing principal support.

The picture is now about to be put into production on the coast with Archie Mayo directing.

Educational's Direct Public Appeal Via "Fan" Magazines

Campaign Covers Half of 1927-28 Season; Will Start Shortly After August 1; Stars Rush Newest Films

EDUCATIONAL FILM EXCHANGES, INC., has announced plans for its national magazine advertising campaign for the first half of the 1927-28 season, which calls for the heaviest schedule of ads ever carried in a similar period. The first of this series of advertisements will appear in the national "fan" publications in the September issues, which will be on the stands on or shortly after August 1. The magazines that will carry the Educational advertising during the fall of 1927 include Photoplay, Motion Picture Magazine, Classic, Picture Play, Screenland and Film Fun. Some of these magazines will carry Educational Pictures advertising every month.

For a number of years Educational has been the leader in national advertising and general exhibitor support for Short Subjects, but this campaign as outlined is to be the largest and most pretentious ever carried by Educational.

Elaborate Campaign

It will mean the most elaborate, highly-concentrated campaign on Short Subjects ever carried on in national "fan" publications, which are mostly widely read by the potential theatre patrons—those most interested in motion pictures.

Lupino Lane is enjoying a short vacation between pictures, following the completion of his forthcoming laughmaker. This starring production is his second to be completed on the new season's schedule for Educational Film Exchanges, Inc. Lane expects to start soon on his two-reel comedy, in which he will be seen as a bluejacket in Uncle Sam's Navy. The sailor picture will be directed by Mark Sandrich who had charge of the direction of his preceding production. Scenes showing the arrival of the Pacific Fleet in Los Angeles harbor and the landing of the gobs already have been filmed for this next Lupino Lane Comedy.

Fat and Funny

Fat and funny Babe London will have a leading role opposite Johnny Arthur in his second Tuxedo Comedy for Educational on the new schedule. Miss London, one of the favorites in Hollywood, recently returned from an extended vaudeville tour.

George Davis has completed his first solo featured role in Mermaid Comedies on Educational's new schedule under the direction of Stephen Roberts. He expects to start in a few days on a campus comedy now being written by the director and his staff. George is slated to play the role of an athlete in this new picture. Lucille Hutton is again cast as his leading lady, while "Pal," the wonder dog of the comedy screen, has an important part to play in the picture.

Featured in Tuxedo

Johnny Arthur, who is featured in Tuxedo Comedies for Educational, has just completed his initial laugh film for the coming season. During the filming of the major portion of this picture, he was handcuffed to the fascinating Anita Garvin, a former Follies beauty and one of the most beautiful girls in pictures. The experience, according to Johnny, wasn't a bit unpleasant.

Dorothy's First

Dorothy Devore's first two-reel starring comedy for Educational is an airplane story. The flying scenes will be made at Clover Field near Los Angeles. Two planes, used in the close-up shots, have been on the studio grounds for ten days.

Bobby Vernon does a bit of pantomime all by himself in "Dead Easy," his latest comedy for Educational. Bobby as the playwright

(Continued on next page)

Myrna Loy, Warner Bros. player, is busy with her next role in "Ham and Eggs" yet not too busy to spend a few hours at the beach in her trick bathing costume.

Tiffany Picture Completes Film

Word has been received from the coast that "The Tired Business Man," a Tiffany production has been completed and is now in the process of being edited and titled.

This picture, by John Francis Natteford, is a farce comedy protraying the various methods used by the American business man to shed business and indulge in the lighter phases of life.

A cast starring Raymond Hitchcock, with Mack Swain, Margaret Quimby, Blanche Mehaffey, Dot Farley, Lincoln Plumer and Gibson Gowland, supply the laughs.

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Bray Studios

Bray's 1927-28 lineup is the greatest yet! Starting with the sky as the limit, we offer **SKYLARK COMEDIES** —two-reel larks for your box-office.

Ready! Now! The first of the two-reel laughter-gales blowing your way with a new BRAY series—**WHIRLWIND COMEDIES.**

Are you one of the lucky ones who played BRAY **MACDOUGALL ALLEY COMEDIES** last season? They're here for you again.

You have heard of it? Of course you have! It's the latest novelty on the screen — the BRAY questionnaire— **"HERE IS ANOTHER!"**

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For 1927 SEASON 1928 and Distributed by The Same Franchise Holders as last year's product!

ANOTHER ENDORSEMENT OF A SUPERIOR PRODUCT!

Foreign Rights Controlled

BRAY PRODUCTIONS, Inc.

Four of Series Now Ready On Stern Releases

Four two-reel comedies of the new series of thirteen being made by the Stern Brothers from Pop Momand's popular newspaper comic strip, have been completed at the Stern Brothers studio in Hollywood. This series is slated to be one of the principal Stern Brothers offerings for next season.

The comedies are being made under the expert direction of Gus Meins, the comedy maker responsible for the excellent quality of the Buster Brown Comedies and "The Newlyweds and Their Baby" comedies.

Direct Public Appeal

(Continued from preceding page)

volunteers to act the principal role of his own play all by himself while Doris Dawson, his sweetheart, looks on.

There is a heavyweight supporting cast in "Brave Cowards," the new Educational-Cameo Comedy, featuring Phil Dunham and Estelle Bradley. The two principal supporting players will tip the beam slightly under 600 pounds, for Fred Spencer, the comedy villian, weighs about 330 pounds, and Sable Johnson does not weigh much less.

A trained seal furnishes some of the most laughable moments in the recently released Educational-Mermaid Comedy, "Sure Cure," which features Clem Beauchamp, Phil Dunham and George Davis.

Up From the Camera

Frank Urson, who is directing Vera Reynolds in "Beautiful But Dumb" for the DeMille Studio, formerly was cameraman for D. W. Griffith.

Elise Bartlett In A DeMille Picture

Elise Bartlett, in private life the wife of Joseph Schildkraut and a stage player of exceptional ability, has finally been lured before the camera.

Miss Bartlett found her first motion picture role opposite her father-in-law. Renaud Hoffman, directing "Harp in Hock" for DeMille Pictures, realized the ability and talents of Miss Bartlett and matched her with Rudolph Schildkraut in this story of the Jewish quarter. Bessie Love and Joseph Striker are also in the cast, which includes May Robson.

Christie Speeds Production Work For Educational

In an effort to complete the season of Educational-Christie Comedies in a blaze of glory, Al Christie and his organization have been pre-viewing and editing the last of the series of thirty releases for the 1926-27 season. The last comedy to be completed is the eighth Bobby Vernon Comedy, "Dead Easy." It is the final production for Bobby on Educational's 1926-27 program. Doris Dawson and Jane Manners, two Christie beauties, play the leading feminine roles.

Jimmie Adams has just completed his new comedy for July, "Meet the Folks." It has to do with a southern mountain feud, with Jimmie involved because of his initiation into the wrong clan. Gail Lloyd, a charming Christie beauty up from the ranks, is cast as leading lady opposite Jimmie.

"Wild Wallops," the final Billy Dooley production on this schedule, was finished for late release this month.

Playing With Leatrice Joy

Elise Bartlett and Clarence Burton have been added to the cast of "The Angel of Broadway," the Leatrice Joy starring picture which Lois Weber will direct for the DeMille Studio.

Miss Bartlett, in private life is Mrs. Joseph Schildkraut and has just completed work in "Harp in Hock," in which her father-in-law, Rudolph Schildkraut, is featured.

Mr. Burton, one of the screen's best "heavies," has just completed a role in "The Fighting Eagle," the DeMille Studio special starring Rod LaRocque.

The Glorious Day

The best time ever enjoyed by the Pathe "Our Gang" kiddies was during the making of their July comedy, "The Glorious Fourth."

Irving Again In a Richard Dix Film

George Irving, who played an important part in "Man Power," starring Richard Dix, has been added to the cast of the star's next Paramount production, "Shanghai Bound," which Luther Reed will direct.

Mary Brian will again appear in the leading feminine role and the complete cast includes Jocelyn Lee, Tom McGuire, Arthur Hoyt, Frank Chew and Tom Gubbins.

"Shanghai Bound" is an original screen story by Edward S. (Tex) O'Reilly.

Maloney Works

Leo Maloney, Pathe Western star, makes "location smoking laws" when his company is in the forests to prevent starting any fires.

Junior Coughlan trying to escape the watchful eye of Director Rupert Julian and dive into the mill pond. He is playing in P.D.C.'s "The Country Doctor."

United Artists To Wage War On Bunk Picture Production

By VICTOR SHAPIRO

Director of Advertising and Publicity for United Artists

Left to right: Victor M. Shapiro, director of advertising and publicity for United Artists. G. Bruce Gallup, head of advertising and Sales promotion. Charles E. Moyer, head of foreign publicity and advertising.

"This year the bunk is out!"

This exclamation from Joseph M. Schenck climaxed a long talk on production, distribution and exhibition he was having with Mr. I. C. Freud, builder of the United Artists Theatre in Detroit and Los Angeles, aboard the Chief en route to Hollywood.

"The stories selected for United Artists Pictures this year," he said, "have been chosen solely because they afford particular stars opportunities to be seen on the screen in the types of roles and types of pictures with which the public has associated them."

In illustration, he said Mary Pickford would be a little girl in a five-and-ten-cent-store; Gloria Swanson would portray an untamed, fiery outcast; Charlie Chaplin a feet-flapping cane-twirling comedian; Douglas Fairbanks a hard-riding, bolas-tossing South American bandit; Gilda Gray a whirling dancer in a film appropriately entitled, "The Devil Dancer."

Mr. Schenck said that not only has the bunk of false production standards been eliminated voluntarily by United Artists producers for the best interests of the box-office, but that all new films will be based on plays and novels which have served as the best possible "advance men" for films bearing the same titles. He cited Mary Pickford's "My Best Girl," based on a Kathleen Norris novel; Norma Talmadge's "The Dove," based on the David Belasco presentation of Willard Mack's play; Gloria Swanson's "Sadie Thompson," based on W. Somerset Maugham's story, "Miss Thompson;" Herbert Brenon's production of "Sorrell & Son," based on Warwick Deeping's best selling novel; Morris Gest's "The Darling of the Gods," a film of the David Belasco-John Luther Long play; Inspiration-Carewe's "Ramona," starring Dolores Del Rio, and based on the Helen Hunt Jackson novel; and the Caddo Production, "Two Arabian Knights," based on Donald McGibeny's McClure Magazine story, which ran serially for months.

As the train neared Los Angeles, Mr. Schenck said, "The only sure test, the only yardstick of the show business is, getting them in the theatre. In a word, do they want it, or don't they?" He leaned over and emphasized his remarks to Mr. Freud and myself with a gesture. "There has been a lot of bunk in this business for years. Certain stars, certain executives, and certain press press agents have been getting by with bunk consistently. As far as United Artists is concerned, this year the bunk is out. When a star picks a story, chooses a director and starts production, there will be a minimum of studio bunk, and when that picture is completed and booked by exhibitors, I know, the old time bunk in advertising, publicity and exploitation will be out also."

Thanks, Mr. Schenck. We believe by this time exhibitors know that United Artists' pressbooks are bunkless. They have been and are designed to be used, to attract people to theatres and to reduce an exhibitor's per-person cost of that patron draw. Every publicity story is edited before it is put in the pressbook. If it doesn't sell, it isn't included in the pressbook. Every ad is designed to tempt, urge, lure and create desire to see that picture in that exhibitor's theatre at that time. The fact that the ads have pictorial beauty is incidental to their utility. If they do not draw 'em in, they're no good.

We check each picture's ads and publicity. If a certain story or ad has not been used by exhibitors we find out why, and the idea behind it is discarded as worthless, no matter what our own pride in it was at the moment of creation.

Exploitation has become, in the past three years, a science in itself embracing portions of the more comprehensive sciences, human psychology, physiological reaction, showmanship and sociology. Consequently, exploitation

(Continued on next page)

Above center: Cresson E. Smith, Mid-western sales manager for United Atrists. Below, left to right: Fred Shaefer, head of exploitation; Warren Nolan, head of publicity; Harry Brand, general manager of the Buster Keaton studios; Moxley A. Hill, Eastern sales manager and Paul M. Lazarus, Southern and Western sales manager.

United Artists Are Releasing Seventeen Pictures on 1927-28 Schedule

UNITED ARTISTS CORPORATION, which is releasing seventeen pictures this year, completed eight years of operation as a unique releasing organization on April 10, 1927. It was founded April 10, 1919, by Mary Pickford, Charlie Chaplin, Douglas Fairbanks and David Wark Griffith, independent producers, who appointed the late Hiram Abrams as President. United Artists was and is unique in that it is the only film releasing organization composed entirely of independent producing units whose productions are sold individually and on their respective merits as entertainment, each without relation to any and all other productions.

Mary Pickford and Charles Chaplin had been releasing through First National and Douglas Fairbanks and D. W. Griffith had been releasing through Paramount when the four, called at the time "The Big Four," organized United Artists. Indeed, the organization was for several years known to the industry not as United Artists but as "The Big Four."

Three Films in 1919

Contrasted with the seventeen pictures to be released this year are the three films released during the eight months of the company's existence in 1919. September 1, 1919, Douglas Fairbanks' "His Majesty the American," which opened the Capitol Theatre, New York, became the first United Artists release. The second was Mr. Griffith's "Broken Blossoms," released on October 20, 1919, and the third was another Fairbanks' production, "When the Clouds Roll By," released December 28, 1919. In no intervening year have more than thirteen pictures been released.

In the years between 1919 and 1927, many distinguished players of the screen and stage and an equally famous aggregation of producers have released films through United Artists. Among them have been Rudolph Valentino, Alla Nazimova, George Arliss, Mack Sennett, Roland West, Rex Beach, William S. Hart, Charles Ray, Mae Marsh, Joseph Von Sternberg, Sir John Martin Harvey, Jack Pickford, Lady Diana Manners, Wallace Beery, Graham Wilcox and the late dog star, Peter the Great.

On December 5, 1924, Joseph M. Schenck was elected Chairman of the Board of Directors of United Artists Corporation. Immediately Mr. Schenck began expanding the organization to give it a sufficient volume of independent productions to make it perpetually and automatically self-sustaining. Rudolph Valentino, Samuel Goldwyn and Mr. Schenck's units began to release through United Artists.

Gloria Swanson Enters

In 1926, Gloria Swanson, John Barrymore, Buster Keaton and Inspiration-Carewe aligned themselves with the organization.

November 4, 1926, Hiram Abrams, who had been President of United Artists from its inception seven and a half years before, died. December 12, 1926, Joseph M. Schenck, Chairman of the Board of Directors, announced formation of an Executive Committee of Three, comprising Harry D. Buckley, Al Lichtman and Arthur W. Kelly.

April 4, 1927, Mr. Schenck himself was elected President of United Artists by unanimous vote of the stockholders and Board of Directors. The owner-members of United Artists Corporation are Mary Pickford, Norma Talmadge, Gloria Swanson, Charles Chaplin, Douglas Fairbanks, D. W. Griffith and Joseph M. Schenck.

AL LICHTMAN
Vice-President and General Manager of Distribution for United Artists.

Greatest Expansion

Now, for the 1927 program, United Artists announces its greatest expansion with the additions of Norma Talmadge, Corinne Griffith, Morris Gest, Herbert Brenon, Fred Niblo, the Duncan Sisters, Caddo Productions, and the new Samuel Goldwyn star, Gilda Gray. Inspiration-Carewe this year contributes a new star to filmdom and United Artists, Dolores del Rio, who will be seen in "Ramona." D. W. Griffith returns to United Artists, after two years' absence producing elsewhere, making a film based on an original French story, "La Paiva," by Dr. Karl Vollmoeller, author of "The Miracle."

Discussing with trade paper reporters the unique position of United Artists Corporation in the motion picture industry, Joseph M. Schenck said before his departure for Hollywood in April that he believed astute sales executives of other film companies appreciated the particular function of such an organization as United Artists in the general scheme of film releasing concerns.

He said, "United Artists is a natural outlet for those stars who are such big box office attractions that a producing company can not pay them salaries due them and yet make a profit. The big star who draws the people to the box office is due a very large share of the total receipts and usually demands his share. By independent production and individual sale of pictures he can get it. That is United Artists's particular function."

Mr. Schaenck illustrated his point with the case of a typical releasing organization, offering two exhibitors 52 pictures, including one big star's film. The first exhibitor is willing to take the 52 pictures, taking some he does not want in order to get the big star's film. But the second exhibitor offers more money for the big star's film. In fairness to the star, the second exhibitor's offer should be taken, Mr. Schenck said; but antagonizing an exhibitor willing to take the whole year's product would be suicidal for the releasing company. In the final analysis, a company's average product is hurt by having the one outstanding picture, Mr. Schenck contended.

United Artists's history, the President of the company said, is one of consistent sale of independent productions on their individual merits,—thus affording big box office stars and equitable basis for getting full returns on their creations and exhibitors a chance to take only those films they wish to play.

Eliminate Bunk

(Continued from preceding page)

ideas in United Artists' pressbooks are exact and practical. Aside from that, each book is keyed to the tone and spirit of a particular picture, interpreting in its very execution the essential appeal of that film, whether it be humorous, mysterious or dramatic. The best illustration of this phase is to be found in "The Black Pirate" Treasure Hunt pressbook feature on Douglas Fairbanks' "The Black Pirate." It was employed in 400 cities in four countries, to our definite knowledge.

At the United Artists Studio during my six week's stay in California, I saw the practical demonstration in production of Mr. Schenck's catch-phrase "Bunk is out!" Exhibitors who have long mourned the fussy, long-winded, troublesome ways of certain film producers and stars, should have been seated in some huge grandstand alongside the United Artists lot to see the biggest stars in filmdom going at their pictures in workmanlike manner, getting the job done.

Surely there could be no more concrete demonstration of the elimination of bunk and wasted time this year than the statement that Norma Talmadge's "The Dove," Samuel Goldwyn's "The Magic Flame," Buster Keaton's "College," The Duncan Sisters' "Topsy and Eva," and the Caddo Production, "Two Arabian Knights" already have been filmed; while Mary Pickford's "My Best Girl," Corinne Griffith's "The Garden of Eden," Douglas Fairbanks' "The Gaucho," and Herbert Brenon's "Sorrell & Son" are now being filmed; and Gloria Swanson's "Sadie Thompson," John Barrymore's "Tempest," D. W. Griffith's "La Piava," Samuel Goldwyn's first Gilda Gray picture "The Devil Dancer," and Morris Gest's "The Darling of the Gods," are about to be filmed, with scripts, scenarios and other preparations having been completed.

Live News from Coast to Coast

NOTES ABOUT WIDE-AWAKE EXHIBITORS AND EXCHANGE MEN FROM ALL POINTS

New York

Moving Picture World Bureau,
Albany, N. Y., July 14.

BOTH Pro-Dis-Co exchange and the Pathe exchange in Albany are now occupying the one building, the former exchange moving this week. The F B O exchange, which has been ocupying rather shabby headquarters, will move the latter part of August, to Albany's Film Row, either taking over a portion of the Bond exchange, or occupying quarters from which the Pro-Dis-Co moved this week. Lee Marcus, general sales manager for F B O, was in town a few days ago, and visited Film Row in looking over prospective offices.

The Rialto in Albany, run by Louis Cappa, closed last week and will not be opened until sometime in September. Summer business also hit the Eagle, to the extent that George Roberts has closed this house for the summer. The American, in Troy, has also closed until September 3. The Hippodrome, in Gloversville, one of the Schine houses, has also been closed for repairs and redecorating.

Herman Lober from Paramount's home office, was in town last week. Paul Goldman, a special representative from the same office, was also here. Mr. Earl, a traveling auditor for Universal, is spending a week or ten days in Albany. Morris Fitzer and Sidney Sampson, of the Bond company, were in town during the week and announced that they had secured the Dempsey-Sharkey pictures for this section. Sidney Katz, eastern district manager for Tiffany, also paid Albany a visit.

Joe Firlik, Pathe night shipper in Albany, is recovering from injuries received in a rather peculiar accident. Mr. Firlik had gone to the street car barns for a case of film, and in getting off the car in the semi-darkness, he plunged into one of the pits and was quite badly injured.

John Garry, manager of the Clinton Square theatre in Albany, and formerly manager of the Empire in Glens Falls, is at one of the Albany hospitals, suffering from ulcers of the intestines.

The theatres in Albany, Troy and Schenectady, did an exceptionally heavy business during the week of July 4, owing to favorable weather conditions. The temperature took a decided drop on Sunday night with the result that the theatres were packed that night as well as on Monday, some of the houses reporting the biggest Fourth of July business in their history.

Mr. and Mrs. Clayton Eastman of the Paramount exchange, are at North Conway, N. H. Charles Smakwitz, manager of the Albany theatre in Albany, is spending a week with friends at a camp on Cayuga Lake. Tom Clark, manager of the Mark Strand in Albany, is back from an automobile tour of the New England states. B. A. Interbitzen, a Pathe salesman in Buffalo, stopped over in Albany while on his way to New York on his honeymoon. Amos Leonard of the Pathe force in Albany, is spending his vacation at his camp on Lake Bramingham. Lee Langdon, of the Warner exchange, is at Lake Cossayuna.

Liberty

Jack Beck, owner of the Liberty theatre in Liberty, claims to be a golf player, and is out with a challenge to any of the film boys of Albany, and adds that he will beat them to a frazzle. Mr. Beck transmitted his challenge to Albany's Film Row through Alec Herman, who paid him a recent visit in the interest of Pro-Dis-Co's product.

With Rosenthal's Runs "Hits" Are the Rule

Jake Rosenthal, of Troy, owns the Rose Theatre as well as an automobile. He has owned the theatre for some three or four years, but the car is something new, and likewise a disturbing factor in Mr. Rosenthal's daily routine. According to Mr. Rosenthal's own admission, he has been hitting objects at the rate of two or three per week for the past month, including the corner of his front porch. It has been an extremely lucky thing for Mr. Rosenthal that such things as fenders are parts of a car. Last week, however, there was a change and instead of doing the hitting, Mr. Rosenthal featured as being the one hit. A truck did the trick and the driver was so incensed at Mr. Rosenthal that he jumped off and ran to a policeman demanding Mr. Rosenthal's arrest. While Mr. Rosenthal will keep right on driving he concedes that many of his worries these days are due more to the car than to the theatre.

The annual outing of the Albany Film Board of Trade has now been set for August 8 instead of August 1. Incidentally, Jack Krause, chairman of the committee on arrangements, passed around the cigars last week coincident with the announcement that "it is a girl."

Massena

The village of Massena will settle the question of Sunday movies by the circulation of petitions as a means of ascertaining the attitude of the village on the matter. If these petitions are liberally signed, they will be presented to the village authorities and an election requested in the near future. Many of the villages in northern New York have agitated this question during the last few months with more or less success.

Watertown

The motion picture theatres in Watertown were the victims on July 4, of a rather unusual condition of affairs, and the outcome of which may be a number of lawsuits against the city. It was decided to spread a coating of tar over the wood block pavement on Public Square on July 4, with the assumption that the tar would be absorbed during the day. The weather turned off cold, however, and the tar remained a sticky mass, which was tracked into the theatres with much damage to the expensive carpets and rugs.

John Saxe of the Favorite Film Co., and Lew Wisper of the Royal Theatre, have left for a two week's motor trip that will take them to Minneapolis and other western cities.

Otto Bolle, Paramount manager in Detroit, motored to Chicago last week with Mrs. Bolle and Mrs. Harlan Starr to spend a few days at the summer cottage of Mr. and Mrs. Harry Ross. Mr. Ross is Paramount district manager.

Graphic Films, Inc., have opened an exchange in the Film Building under the management of J. O'Donnell. It will also deal in state right subjects.

Following the lead of the Michigan Theatre, all Kunsky houses are now opening their doors at 10 a. m. The admission price is now 35 cents until 1 p. m.

Illinois

Moving Picture World Bureau,
Chicago, Ill., July 14.

THEATRE interests have won out in their fight for Sunday movies for the district between Wilmette and Kenilworth on the North Shore. Some of the folks living in these two towns were opposed to Sunday movies, in fact there are no Sunday movies in either of the two places and J. Stuart Blackton who put over the Vista del Lago Theatre and club headed the interests that were in favor of Sunday movies and they won out last week.

The Monroe theatre at Monroe and Dearborn has closed for the summer months and manager Jake Kohn will put in his time helping the Chicago headquarters of the Fox circuit with publicity matters, until the house reopens in the fall.

Will Hollander, chief of publicity for the Balaban and Katz interests in the Chicago territory, has been made regional director for Publix Theatres and will have Des Moines, Kansas City, Omaha and Indianapolis added to his territory. B. B. Buchanon, superintendent of construction for the big Chicago circuit, has been placed in charge of construction in the central territory for the Publix theatres.

The extreme heat of the past week interferred with theatre attendance thruout the Chicago territory and while the houses with cooling plants had a fair business, the theatres without cooling systems were out of luck and a few of them are talking about closing for the extreme hot weather months. The heat on two days, Wednesday and Thursday exceeded the weather office records of the past for the same days, so it was some warm.

Harry Tanner, Warren Penwell and Walter Amling have organized the Tanner Theatre and Amusement Company with offices at Pana, Ills., to own and operate moving picture theatres in that district. The new company has a capital of $30,000.

Paul Latino and Jasper St. Angel will build a 1,200 seat movie theatre at Rockford, Ills., having secured a site at South Main and Morgan streets in that city. W. J. Vander Meer is drawing the plans for the new theatre and it is planned to rush work, so that the house will be ready for a late fall opening.

St. Joseph

F. A. Rice, owner of the Franklin theatre at St. Joseph, Ills., will build an airdome theatre, showing movies and other attractions. Work has started on the structure.

Robert Julian has been named as manager of the Covent Garden theatre of the Lubliner and Trinz circuit, he was formerly at the Chateau theatre for Will Trinz and has been succeeded there by Joe Glickman.

Hillsboro

The Orpheum theatre at Hillsboro, Ills., is being overhauled and will be reopened as soon as the work is completed.

Nat Wayne, formerly manager of the Calo theatre, has been named as manager of the Jackson Park theatre on the south side of the city.

Colonel William Roche has been named as joint manager of the Harris and Selwyn theatres, formerly he looked after the Harris theatre only and with the resignation of Walter Duggan as manager of the Selwyn theatre, he was given this house as well.

San Francisco

Moving Picture World Bureau,
Berkeley, Cal., July 14.

SAN FRANCISCO'S newest district moving picture theatre, the Avenue, on San Bruno avenue, between Burrows and Bacon streets, is practically completed and the opening has been tentatively set for July 18. Ackerman & Harris, owners of this new 1,500-seat house, opened the Roosevelt Theatre in the Mission District last September and are now constructing the El Capitan Theatre on Mission street, a house that will seat 3,100.

E. B. Baron, formerly in charge of the San Francisco Publix Theatre interests, has tendered his resignation. Publix Theatres have formally been merged with West Coast Theatres, Inc., and A. M. Bowles has been placed in charge of the Northern California division, with Charles Thall in active charge of bookings.

William J. Citron, with the Louis R. Greenfield Theatre interests, has returned to San Francisco from a trip to the Hawaiian Islands where he inspected the theatrical properties operated there. Joel C. Cohen, of the Consolidated Amusement Co., under which name the Island houses are operated, has sailed for Honolulu, for a short stay. Eddie Smith, who at one time managed the Princess Theatre at Honolulu, but who has been on the mainland the last two years, will leave at once for Honolulu to take charge of the Princess and Hawaii Theatres.

The Colma Theatre, in the Colma district operated for a time by J. W. LaBoon and H. R. Shellman, has reverted to the ownership of Dr. C. H. Lindner, who built the house.

David Stuart Wauters has purchased the Bay Shore Theatre, San Francisco, from Theo. J. DeHay.

The annual Movies' Ball, a feature of the activities of the Moving Picture Operators' Union of San Francisco, will be held at the Exposition Auditorium, July 23. A screen opportunity contest is being held in connection with the event.

J. J. Patridge and Jack Bettencourt, branch managers and sales manager, respectively, of the San Francisco Paramount exchange, returned recently from a short trip into the San Joaquin Valley.

A. C. Franklin has announced his intention of erecting a theatre on Twenty-fourth street, near Noe, San Francisco.

Delano

Frank Panero, owner of the Delano Theatre is recovering from an operation performed in a Bakersfield hospital.

Monterey

David Bolton, former booker for the Golden States Theatre & Realty Co., San Francisco, and later on the road for F. B. O., has been made manager of the Golden State theatres at Monterey and Pacific Grove. He has been succeeded in the San Joaquin Valley territory for F. B. O. by F. McGilton.

Greenfield

Miss Alice Tomasini is now in charge of the amusement interests of the Community Theatre.

Oakland

The Home Theatre, conducted for a time by William Peters, has been taken over by W. Nabeshima.

Irvington

The Leal Theatre has been closed, but it is planned to reopen it at an early date.

C. S. Baker, formerly assistant manager of Universal at San Francisco, has been transferred to Minneapolis and has been succeeded here by Marvin Bigford.

Ohio

Moving Picture World Bureau,
Cincinnati, O., July 14.

ALL Cincinnati houses, especially those located in the downtown districts, are reaping a rich harvest this week on account of the sixty-third annual convention of the Elks, which has attracted approximately 50,000 visitors to the city. Many exhibitors are featuring pictures especially appropriate for the occasion.

Canton

The Alhambra Theatre, Canton, Ohio, is now under managership of Frank Harpster who, until recently, was treasurer of the Majestic, Mansfield, Ohio.

Sidney

The new Capitol Theatre, located in the Knights of Columbus building at Sidney, Ohio, was formally dedicated last week with fitting ceremonies. The house is one of the best equipped for its size in this section of the state.

Oxford

Manager Edward Keene, of the Oxford Theatre, Oxford, Ohio, is making very extensive improvements in his house, adding a new screen, new lights and all the necessary trimmings. During the summer season, Manager Keene features special admission prices of ten cents to any part of the house the first half of each week.

When the new season opens, Ohio will have two new theatres, both located in the northern part of the state. The Kent, at Kent, Ohio, and the Morrison, at Alliance, Ohio, are both scheduled to open in August. Both are 2,000 seat houses, and are being built by Sam Rosenthal, B. C. Steele and E. C. Flannigan, who will also erect other houses in Ohio in the future.

B. D. Gordon, C. R. Berne and A. J. Schanfarber are among the incorporators of the Oriental Theatre, Toledo, Ohio. The Majestic Theatre has been incorporated at Athens, Ohio, by Jas. Gilnan, C. P. Kircher, M. J. Gross and others.

Pennsylvania

Moving Picture World Bureau,
Pittsburgh, Pa., July 14.

A HAPPY party of excursionists left Pittsburgh on Monday for a vacation trip to the Bermuda Islands, all expenses being paid by the Harris theatres here, the excursionists having been winners in popularity contests staged at the various Harris theatres, namely: Harris, Sheridan Square, Wm. Penn, Palace, all in Pittsburgh; Harris, McKeesport; Harris, Butler; Harris, Washington; Harris, Donora and Harris, Tarentum. The party is being chaperoned by Mr. and Mrs. J. O. Hooley, the former being manager of the Sheridan Square.

Sorry we couldn't ascertain where everybody spent the Fourth of July, but here's the places where some of the folks celebrated: Miss Hannah Pettit, Cleveland; W. J. Kupper and Samuel Wheeler, Atlantic City; Louis Padolf, Cleveland; Meyer Goldstein and Andrew Cherry, Conneaut Lake Park; Miss Elizabeth Cunningham, the Monongahela City automobile races; Miss Catherine Bohn, Legonier; Hymen Wheeler, Samuel Fineberg and Stanley S. Neal, Cheswick, and last but not least, Jas. H. Alexander, who spent the day at Forbes Field watching the Pirates trim the Cardinals twice.

Among the exhibitor visitors the past few days on Pittsburgh's Film Row, were: Vernon Scott; Johnstown; J. Williams, Jacobs Creek; W. R. Evans, Osage and Morgantown; B. E. Cupler, Washington and Tom Rankin, Bridgeville.

Cleveland, O.

Moving Picture World Bureau,
Cleveland, O., July 14.

CLEVELAND independent theatre owners, belonging to Associated Theatres of Ohio, a consolidated booking organization headed by Charles L. Casanave, have issued the statement that they will not buy pictures individually in spite of the fact that exchange managers who are members of the Cleveland Film Board of Trade are reported to refuse to recognize the booking agency or to do business with them. The independent members of the association claim that they did not form the association to take advantage of the distributors, nor to get lower film rentals, but only for their own protection against various elements in the film industry over which they have no control and which threaten the independence of the industry as a whole. The independent exhibitors in the Casanave organization further claim that if the producers continue to refuse to recognize organized independent buying power, they will be taking away from the independent exhibitor his last method of protection and self-preservation. The exchanges, on the other hand, when questioned regarding their attitude in the matter stated that they knew nothing about the situation.

A. J. Amm has resigned as assistant general manager of the U-B circuit of which Dr. B. I. Brody is general manager. Amm has been with the Universal company for the past five years, most of the time in the south.

John Kalafat is busy these days superintending the $15,000 worth of alterations going on at the Jewel theatre, one of the Ohio Amusement Company's houses, and his own special pet, as he owned and operated it before both he and the house joined the circuit. When the job's complete there'll be an entirely new white terra cotta front, new lobby, new chairs and new decorations. The name will be about the only thing to remain in its original state.

The P. D. C. space on the 5th floor of the Film Exchange Bldg. is for rent. Last Saturday the Cleveland P. D. C. office moved, bag and baggage to the 8th floor and was consolidated with the local Pathe exchange. No changes are announced at this time. And the only appointment announced through the consolidation is the appointment of Lester G. Dowell as head booker.

The physical educational department of the Cleveland Board of Education is sponsoring free outdoor motion picture performances in 49 of its school playgrounds. A screen is erected on the wall of the school building. A projection machine is placed outdoors on a table. Electricity is taken from the school building. All that's needed is a starry night. Floyd W. Rowe, director of physical education has arranged four different programs to be offered simultaneously in widely scattered parts of the city.

Unable to obtain a cabriolet model automobile he claims as rightfully his by ordinary means, James M. Kelly of 3916 Arsenal street, St. Louis, Mo., got temporary possession of the machine June 28 when Justice of the Peace Rice issued a replevin writ for the machine. Deputy Constable William Walsh, armed with the writ, called at the Cinderella Theatre and seized the car. However, the automobile was released several hours later when the St. Louis Amusement Company and J. F. Brinkmeier, owner and manager of the theatre, filed a $1,200 bond to protect any legal claim Kelly might have on the machine. The automobile, which is the center of the dispute, was the first prize in a business boosting campaign conducted by the Cherokee street business houses, including the Cinderella Theatre.

Minnesota

Moving Picture World Bureau,
Minneaolis, Minn., July 14.

PLANS ARE being prepared for a $100,000 movie theatre at 3020 Hennepin avenue, Minneapolis, according to an announcement this week by William Berg, local contractor and theatre builder. Mr. Berg is negotiating with a real estate company for the purchase of the site, and construction will start as soon as the city council approves the application for a license. The building will be of brick and stone construction, 46 feet wide and 128 feet long, one story high and with a two-story front. It will seat 800. At present there is only one other picture house in this district, which is one of the city's best residential sections. It is the Lagoon theater, controlled by Finkelstein & Ruben.

The Minneapolis city council also took under consideration last week an application for a picture house at Fremont and Thirty-ninth avenues north. The application was accompanied by a written protest signed by residents of the vicinity.

There have recently been changes in the management of two of the Minneapolis Gateway theatres. G. I. Terry assumed entire management of the Bijou, one of the oldest theatres in the city. Terry has purchased the interests of W. A. Rothberg, with whom he had operated the house for the past five years. Extensive alterations, including redecorating, will be made. It is also reported that Max Torador has completed a deal by which he has closed his Old Mill theatre and taken over from William Weisman a one-half interest in the Crystal, which is across the street from the Old Mill.

George Levine, Minneapolis branch manager for Warner Brothers, has as his guest this week C. C. Ezell, home office representative.

Flynn Views Merger

(Continued from page 169)

NEWSPAPERS: A large appropriation will be distributed among leading newspapers, not only of the key cities, but in hundreds of other communities, all copy to be prepared and placed with the co-operation of theatre operators.

BILLBOARDS: Highway displays for many years have been synonymous with successful theatrical exploitations and will be used for the DeMille Studio and Pathe pictures in the great population centers.

RADIO: Several years ago regarded as a new competitor of popular family entertainment, the radio has been turned into an ally of tremendous force, and the magnificent campaign of "The Yankee Clipper," through which millions were reached, millions of ears were told simultaneously of the glories of its story, is but an indication of future plans of exploitation.

The showmanship elements of our 1927-28 product is beyond dispute. The advertising and publicity campaign behind this great product will blaze a golden trail to the exhibitor.

Every promise will be kept. That is guaranteed by the past records of our producing companies and our distributing organizations for honesty and fairness. Exhibitors booking our product are assured not only the ultimate in production genius, but an advertising and publicity campaign that will yield maximum returns to the showmen in the industry.

Michigan

Moving Picture World Bureau,
Detroit, Mich., July 14.

THE Rev. Leo Hopper, pastor of the Methodist Church at Franklin, a Detroit suburb, who gained fame recently by smashing two movie machines during a church screening, has been ousted by his congregation. The Rev. Mr. Hopper says he regards motion pictures as "a work of the devil."

The Film Building base ball team scored a victory over the fast Lasky Theater organization last week, winning by a score of 10 to 4. This makes one victory apiece and the play off is to be held late in July.

Canada

Moving Picture World Bureau,
Ottawa, Canada, July 14.

THE new organization representing the exhibitors of the Province of Quebec, established a few months ago, is going right ahead. The association has now been incorporated under the laws of Quebec under the name of Province of Quebec Cinema and Theatre Association, the authorized capital being fixed nominally at $5,000. The headquarters are in the City of Montreal.

One of the feats of the moving picture business in Canada has been the assembly of views of the observance in various cities from Coast to Coast for Canada's Diamond Jubilee of Confederation, July 1, 2 and 3. Film exchange branches, cameramen, public officials, exhibitors and others co-operated in the rapid distribution of news shots of the celebration, some of which were shipped by airplane and others by train and automobile. Ray Tubman, manager of the Regent and Imperial Theatres, Ottawa, announced on July 5 that he had Jubilee views from Vancouver, Montreal, Winnipeg, St. John, Toronto, Quebec, Halifax, as well as the important key features of the celebration at Ottawa.

Col. John A. Cooper, Toronto, president of Canadian Film Distributors and Exhibitors, attended the sessions of the Canadian Authors Association annual convention at Ottawa, a three-day meeting, to present the views of Canadian exhibitors with regard to the copyright situation in the Dominion, particularly with regard to musical works. Col. Cooper pointed out that the theatres had no quarrel with the authors and composers.

Leading men of the moving picture business at Toronto gave Henry Nathanson, general manager of Regal Film, Limited, a great sendoff at the Rouge Hills Country Club as a preliminary to his marriage to Miss Lillian Laurie of Toronto.

A golf tournament was held on the Rouge Hills course, of which there is considerable doubt as to the winners, after which the large party sat down to a dinner with Henry Nathanson as the guest of honor. Appropriate speeches were delivered by N. L. Nathanson, managing director of Famous Players Canadian Corp., who is his brother; Arthur Cohen, vice-president of Regal Films, Limited; Clair Hague, general manager of Universal for Canada, and others. Mr. Hague was the master of ceremonies.

Another moving picture theatre is being built in British Columbia by E. J. Temms and Sons, who are operating a chain of houses in small towns of that Province. The latest is at White Rock, B. C., the theatre to have 400 seats. Others are at Langley, Prairie and Abbotsford.

Kansas City, Mo.

Moving Picture World Bureau,
Kansas City, Mo., July 14.

THESE changes in the management and ownership, new theatres and improvements in the Kansas City territory have been announced: The Opera House at Rich Hill, Mo., is being repainted and redecorated; the Opera House at Ellinwood, Kan., has been leased by W. H. Weber, owner of the Echo and Lakin Theatres at Great Bend, Kan., succeeding C. W. Hermes. Warren Weber will manage the Ellinwood house. The Strand Theatre, Osage City, Kan., has been sold by J. S. Bunch to S. H. Blair of Belleville, Kan., who will take possession August 1. Max Davidson will be the temporary manager. A cooling system has been installed in the Empress Theatre, St. Joseph, Mo., by Manager Sam Howard.

The construction of an airdome in Montezuma, Kas., has been completed by Prof. H. Viskers. Walter Faulkener has opened a motion picture theatre in the Sikes building at Leonardville, Kas. The Ne-Go theatre at Toronto, Kas., has been opened. The Rezac theatre, Rossville, Kas., has been purchased by C. E. Craft, who will construct a new house on the site. Frank Celoud has been succeeded by J. G. Weigand as manager of the Columbia theatre, Junction City, Kas. Frank Barnes has been named as manager of the Varsity and Bowersock theatres, Lawrence, Kas., owned by the Glen W. Dickinson Circuit.

Among the out-of-town exhibitors in the Kansas City market this week were: Sam Blair, Belleville, Kas.; J. R. Burford, Burford theatre, Arkansas City, Kas.; C. M. Pattee, Pattee theatre, Lawrence, Kas.; G. L. Hooper, Orpheum, Topeka, Kas.

Harris P. Wolfberg, M-G-M district manager, was a Kansas City visitor this week. Pathe and M-G-M branches have enlarged their floor spaces. Eph Rosen, Tiffany branch manager, again was in the territory hustling business this week. Beverly Miller, manager of National Screen Service, made a business trip to St. Louis. J. C. Zimmerman is the new Pathe cameraman in the Kansas City district, succeeding Billy Andlauer, who has signed with Paramount.

Tommy Thompson and Mrs. Mary O'Neil of the Midwest Film Distributors, Inc., were given a surprise party at that office. Thompson is leaving for New York, after serving several years as booker, while Mrs. O'Neil is returning to her home in Peoria, Ill. Roy Pearson, Pathe branch manager, and C. E. "Doc" Cook, feature salesman, were scouting in the territory this week, as was C. A. Schultz, Midwest manager.

It was vacation time along Kansas City's movie row this week. Miss Florence Dubinsky, secretary at the Warner Bros., branch; Jimmy Shorgle, booker at the M-G-M branch; Harry Hays, Paramount branch booker, and Ruth Auslet of the Pathe Branch all were loafing and dreaming of the days when daily work no longer would be necessary.

Oklahoma

Moving Picture World Bureau,
Oklahoma City, July 14.

WILLIAM SMITH ENTERPRISES are erecting a new 1,500-seat theatre at Tulsa, Okla., to be named The Tulsa, and to run with popular prices. Jack Johnson opened his new Mecca Theatre at Enid, Okla., recently. The Royal Theatre at Watts, Okla., has closed for the summer.

Warner Bros. have added two new salesmen, Ray Berry and C. D. Jackson to their Oklahoma City sales force.

The Big Parade Of New Product

(Continued from page 77)

Mary Ann Jackson, Ruth Hiatt and Raymond McKee, supported by the Sennett stock company of comedians. Sennett will also offer two new Harry Langdon Comedies, "Soldierman," and "Fiddlesticks;" also two two-reelers starring Ben Turpin, "Love's Languid Lure," and one to be announced.

Gaiety Comedies is a series of two-reel domestic comedies enacted by Taylor Holmes and Leach Baird. Roy McCardell prepared the scenarios for the first three pictures, which insures that there will be laughs aplenty.

Hal Roach will offer a number of popular brands of comedies.

Will Rogers Films

Will Rogers stars in a series of twelve one-reel featurettes entitled, "Will Rogers, Unofficial Ambassador Abroad." Rogers appears personally in each of these pictures and offers a personally conducted tour of the various countries visited, the scenes being interspersed with sparkling sub-titles written by Will, himself, in his usual funny vein.

Grantland Rice Sportlights, a series of twenty-six one-reel films revealing the very best in sport.

Regarding Pathe Serials, five outstanding ten-chapter serials will be released during the coming season, including: "Crimson Flash," with a cast including Cullen Landis, Eugenia Gilbert, and Thomas Holding: "The Hawk of the Hills," enacted by Allene Ray, Walter Miller and Frank Lackteen: "The Masked Menace," adapted by Paul Fairfax Fuller from Clarence Budington Kelland's Saturday Evening Post story "Still Face," directed by Arch Heath and enacted by Larry Kent, Jean Arthur and Thomas Holding. Other serials will include "The Man Without a Face," by A. M. and C. N. Williamson, and Edgar Wallace's "The Terrible People," and "The Fellowship of the Frog."

"Rarebits," a series of twelve-one-reel novelty films to be edited by Beth Brown, writer of note, and editor of more than 300 short reels; "The Weaker Sex" will be the first release.

104 Issues of News

Pathe News—104 issues of the pioneer news film edited by Ray Hall and filmed by cameramen in every part of the world. The veteran Pathe News staff is functioning better than ever and the new season will find the pioneer still leading the field.

Pathe Review—52 issues of the most popular screen magazine released at the rate of one reel a week. S. Barret McCormick, the new Editor of the Review, is experienced in the exhibition, presentation and other branches of the picture business and is producing a real showmanship reel, full of novelty and interest. Several exclusive picture logs of expeditions to little known parts of the globe will be included in the new releases.

Aesop's Film Fables—52 releases of the best cartoon reel on the screen supervised by Paul Terry and produced by the studio staff of Fables Pictures, Inc., of which Amedee J. Van Beuren is President.

Topics of the Day—52 releases of wit and humor culled from the press of the world, by the editorial staff of Timely Films, Inc. of which Amedee J. Van Beuren is President, and Charles McDonald is Editor in Chief.

Other short subject series will be announced later.

Laying the Production Foundation For Pathe Exchange's Short Subjects

(Continued from page 74)

these serials are: Allene Ray, Larry Kent, Walter Miller, Cullen Landis, Eugenia Gilbert, Jean Arthur, Thomas Holding, Frank Lackteen and William Norton Bailey. The production value and box-office appeal of Pathe serials is known to every exhibitor.

Two-Reel Comedies

Pathe two-reel comedies are the product of veteran producers backed with the foundation of years of successful experience in catering to the "funny-bone" of the movie-goers of the world.

Mack Sennett "went on his own" in the days of the old Biograph and gambled on his idea that funny films would click at the theatre till. His idea had a foundation—people like to laugh—and today, as the dean of comedy producers, his name is a guarantee of laugh provoking qualities to the last fade-out. This year they will give us a new series in addition to the regular Sennett Comedies featuring Madeline Hurlock, Billy Bevan, etc., and the Smith Family series with Raymond McKee, Ruth Hiatt, and the little juvenile star, Mary Ann Jackson. The new series will be known as the Mack Sennett Bathing Girls and when Mack Sennett says "Bathing Girls" he means just that.

Hal Roach learned his trade through apt apprenticeship and his comedy product brings joy both to the exhibitor and to the audience. Roach is a man of ideas of basic showmanship origin. Take, for example, his "Our Gang" comedies, presenting happy youngsters in good-natured pranks. For five years this series has held a bright corner on the theatre screens. This season Roach will release four "Our Gangs" through Pathe. Star names in short comedies is another Roach idea and the new season will find eight rollicking Hal Roach Star Comedies available at Pathe exchanges. Also, Charley Chase will appear in three two-reel farces under these auspices.

Domestic Farces

"Henry and Polly Comedies"—featuring Taylor Holmes and Leah Baird—have been developed along the lines of the great success of Mr. and Mrs. Sidney Drew. That the new series of two-reelers will equal its predecessor in the domestic comedy field is a foregone conclusion. Two stars ideally suited for their roles are being presented in proven plots, scenarized by the famous Roy L. McCardell. The subjects are carefully produced and staged in accordance with the Pathe standard of production values.

Sportlights—a name synonymous with the name of Grantland Rice, one of the greatest sports writers of all times. This reel has no competition, it is in a class by itself. Another example of a film built upon a real foundation—the fact that we are living in an age of sports, indoors and out. There is no more interesting subject to the average red-blooded American, male or female, than the subject of Athletic Events. Mr. Rice prophesizes that the years 1927 and 1928 will be two of the greatest "sports" years the world has ever known. So far 1927 has proven this contention. This means greatly increased public interest in a reel of this nature. J. L. Hawkinson, co-editor, has spent the greater portion of the past year on the continent collecting new material with which to give this reel more color and variety. No exhibitor can afford to pass up such an accepted attraction.

Aesop's Film Fables trace their foundation to the wisdom of ancient Aesop back some two thousand years. A moral, properly suger-coated, will entertain to a high degree. That's old Aesop's idea, and that's the idea that has made this film series a hit. Clever, animated cartooning, cleverly gagged, provides the sugar-coating to the basic theme that hits home—in the humorous regions.

Topics of the Day is a sure-fire hit idea—the presentation of tried and proven wit and wisdom from the world's press. This little reel is in its tenth year, fifty-two times each year and still going strong. There is no guess work about the contents of each reel. Even after culling the gems of wit from the published efforts of the world's best present day humorists, the editors try out every reel before audiences before finally admitting any paragraph to a subject for release.

Unofficial Ambassador

Will Rogers is the world's jester. Whatever Will does is news—therefore of interest. When Will went to Europe, C. S. Clancy conceived the idea of filming his jaunts in foreign climes. What a showmanship idea! —"With Will Rogers, Our Unofficial Ambassador, Abroad." This idea, garnished with Will's witticisms as titles, provides a mirth-meal for any audience.

"Rare-Bits" are a new idea in film-fare. Taking an idea of interest, each subject of the series develops a particular thought through intriguing scenes with an entertainment element that is most satisfying. Take, for example, "From Soup to Nuts," one of the new "Rare-Bits" subjects. It shows the source of all the components of a good meal. What a mouthful of interesting information, and toothsome, too, as entertainment. Beth Brown, with a record of three hundred editing jobs to her credit, is preparing the "Rare-Bits" for the Pathe program.

I have endeavored to give, in more or less detail, the foundation-ideas back of the short subjects on the 1927-1928 Pathe program. Our department is also interested in the Monty Banks feature comedies and some fifty-two Western features, as well as other full-length product. All of these productions are produced on as firm foundation-ideas and along showmanship lines as the short subjects I have cited in more detail.

I honestly believe it is axiomatic that the screen attraction, built upon the showmanship foundation-idea, develops into an attraction for real showmen who cater to today's discriminating audiences.

Pathe's Announcement

Read the announcement of Pathe Exchange's 1927-28 product in this issue of the Moving Picture World, on pages 167 to 181 inclusive.

Selling the Picture to the Public

This Department Was Established September 23, 1911 by its Present Editor

Epes Winthrop Sargent

Sidney B. Lust Holds Up His Summer Business With Repeat Films Which Are Already Favored

SUMMER is the best time for revival weeks, because it gives a cheaper rental film at a time when business is necessarily slack. But cheaper rental is by no means the most important feature of the revival week, for there is this great advantage. You do not have to overcome sales resistance. You are offering something already known and which was liked the first time it was shown. You can cash in on this angle in precisely the degree in which you work it up, and we are offering as an example a very efficient circular devised by Sidney B. Lust, who has a number of houses in Washington, D. C.

Mr. Lust's circular is 5½x8½, but the size is relatively unimportant. It is desirable, however, that the sheet should approximate either letter or note size, and it should be on good stock and not on cheap news. You are trying to make an impression, and it will pay to spend a dollar or two more for a good stock that people will appreciate, even though the appreciation be unconscious.

At the left of the space is a list of 38 pictures which represent the cream of the product of recent years. To the right is a space for a check mark. To the right of this is the following copy:

You Have Seen

"Certain photoplays that you would like to see again. Why, it might be difficult for you to explain. They seem to have found an echo in your life and heart.

"According to tentative plans, Sidney Lust's Theatres will repeat the best photoplays of the past this summer.

"Make a check mark on the list to the left, naming your favorite film of the past, the photodrama you want to see again, or give the name of the films you missed when released and would walk a mile to see now."

Following this there is the list of theatres and the addresses of the main office and below is this form:

Gentlemen:

I should like very much to see the following "Old Favorite" photoplays presented in the near future.

....

....

....

Your Name..............................

Address..................................

We assume that some of these pictures already have been booked. If you advertise that certain pictures have been selected, people will come to see them because they are the choice of others, and so must be good. Some managers book the entire show before making the announcement, but it is better to leave room for insertions.

The request coupon gives an opening for the acquirement of other titles which may prove profitable.

The wording can be changed where local conditions require it, but we do not believe that you can improve on Mr. Lust's general announcement. It is simple, clear and convincing. It would be difficult to better the wording, so it would be well to let it stand.

If you can, it would be best to let the patrons pick the entire program, but it is important to remember that while their selection gives you assurance of a certain patronage, it will be necessary to advertise to those who did not offer suggestions. You can sell them, but you have to sell. They won't just walk in.

Make a noise about the revivals. Make them seem as important as they are. Tell that this represents the cream of production. Remind your patrons of the enjoyment they originally derived from these pictures. Dress up the house front. Put on a little dog on the posters. Play up the idea in your program and on the screen. Make it an event, and you'll make more money than you can with some of the newer product.

It is making money for Mr. Lust. You can share his prosperity.

Human Interest

Getting the right idea, L. W. Carroll, of the Majestic Theatre, Burlington, Vt., recently got nearly a column story on the fact that his doorkeeper was celebrating his fifteenth anniversary, in which time he had collected more than 10,000,000 tickets.

It was a decidedly readable tale and probably did the house more good than a blurb about some particular picture. The doorman stays on. The film passes.

Concerts Clicking

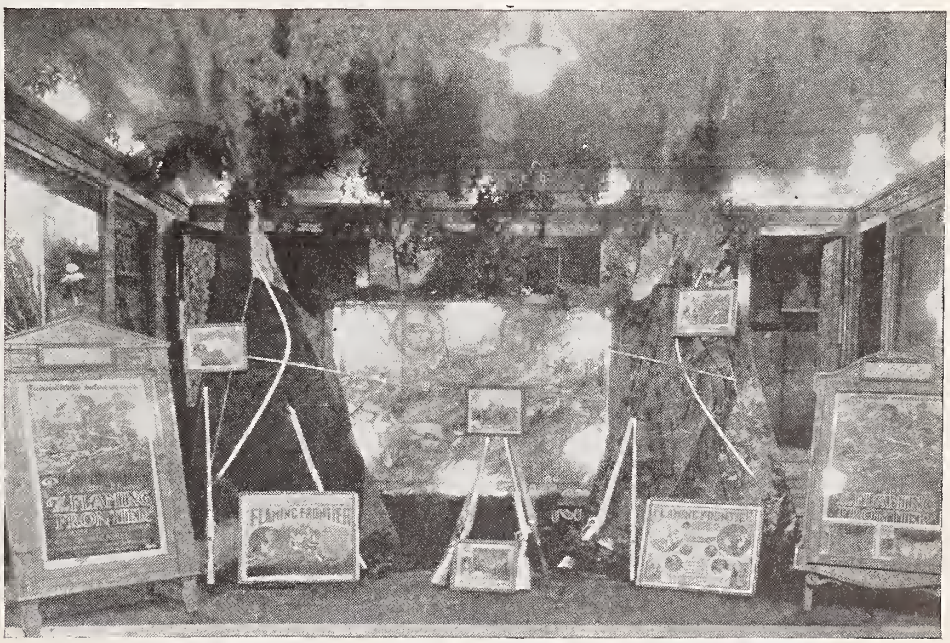
H. M. Addison reports that the Saturday morning organ recitals at the Great Lakes Theatre, Buffalo, are going over with an attendance of about 1,000 children the first Saturday morning, and double the next.

There was a hint that someone was trying to make trouble over the concert with the admission-of-minors law, but as this was an educational affair, to which no tickets were sold, the opposition died before it could take concrete form and the success of the first concert definitely killed all later opposition.

As told in a recent issue, this is a good-will stunt of Mr. Addison's in which music teachers are given tickets for their pupils for a morning of organ music, with song slides to give them a chance to be part of the show. No pictures are screened.

The idea is attracting such favorable commennt that "Addy" is planning to add orchestral features, in spite of the cost.

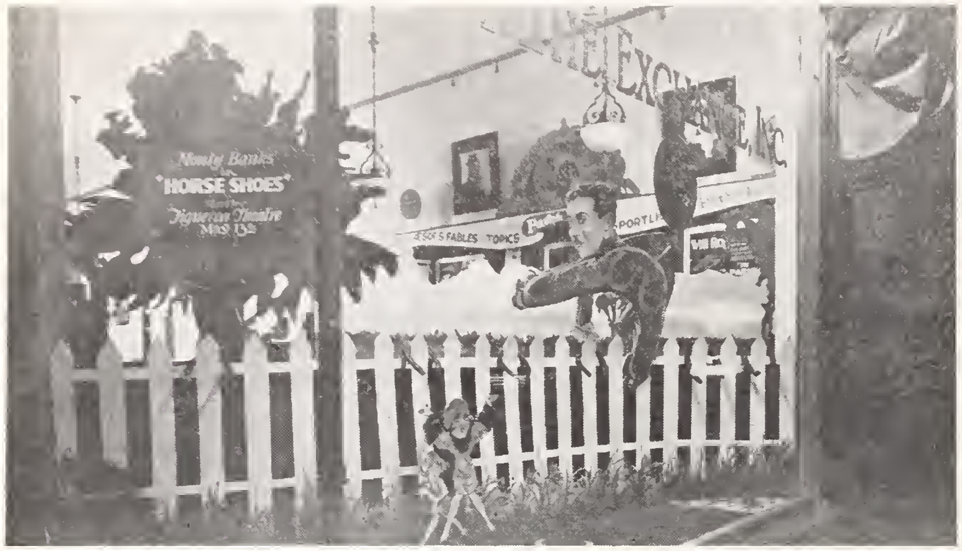
Insuring his patrons in $100 against overlaughing at The Love Thrill gave F. J. Miller good advertising at the Modjeska Theatre, Augusta, Ga. He sold the insurance agent into printing up 3,000 policies and paying half the distribution costs, which made it only $2.50 to Mr. Miller. He got rather more than his half the space.



A FINE DISPLAY ON THE FLAMING FRONTIER FROM DOWN SOUTH

Just because you've played it is no reason why the picture should be old. Jack Manning, manager of the Saenger Theatre, Alexandria, cleaned up recently with the help of this unusually good lobby display.

Gives Midnight Matinee Patrons Free Coffee



AN EXCHANGE DISPLAY ON HORSESHOES YOU CAN ADAPT

This was done by the Los Angeles branch of Pathe Exchange for the picture at the Figueroa Theatre, but it can be duplicated for a corner of the lobby. Note the hoof marks on the seat of the man's trousers.

A Timely Appeal Gets Extra Window Display

Knowing what June means to the dry goods stores got James H. McKoy an extra fine window for The Demi Bride. And that got an extra fine business.

McKoy had the picture at the Rex Theatre, Spartanburg, S. C., and he sold the largest department store the idea of a wedding scene for its main window. An organ made from cardboard rolls and compoboard, gilt, stood out on one side with a gilt and stained glass window backing. Every dummy in the place was used for the wedding group and the tableau was really effective.

At either end there was a display of things for the trousseau, and gift suggestions, and the entire display was powderwed with stills for the picture.

Every girl younger than ninety came to a dead stop in front of the window and most of them led their boy friends to the box office if not to the altar, probably feeling that the power of suggestion might help things along.

A 300 Foot Star

Earl M. Holden knocked the records at the Dixie Theatre, Ocala, Fla., with a 300-foot release the other day, the picture showing a change from plane to automobile instead of the usual reverse.

The film, which is privately owned, was loaned to gain interest for the aviator, as it is proposed to back him in a trans-Pacific flight. Mr. Holden is doing the publicity for the movement, which is sponsored by the civic organizations.

Tillie Puffed

Tillie the Toiler, riding in an open face hack and puffing on a black cigar was the perambulator used by T. Y. Walker at the Noble Theatre, Anniston, Ala.

A man was used to impersonate Tillie, which lifted the curse from the cigar. In addition to the announcement banner there was one reading: "Something you hardly ever see—A better comedy than Tillie the Toiler."

For Twilight League

Twilight baseball, made possible by daylight saving in the nothern towns, has a firm hold in Newburgh, N. Y., so Charles R. Hammerslough persuaded the umpire to announce Slide, Kelly, Slide between the innings not only for three days in advance but for the first two days of the showing. In addition a kid in a nondescript uniform, threw out bills for the picture.

Mr. Hammerslough also bought a jockey in a parade for a small circus in town the opening day, the jockey riding a blanketed horse in default of the usual elephants, this trick being shy of ponderous performing pachyderms.

Provided Free Coffee For Midnight Patrons

Getting something for nothing and being thanked for taking it is about the apex of good exploitation. T. W. Erwin got heavy advertising for a midnight matinee at the Majestic Theatre, Austin, Texas, and got a vote of thanks, as well.

Rough House Rosie was the picture, and Mr. Erwin figured that a midnight matinee would help along. A sandwich shop three blocks from the theatre figured that it would benefit from advertisement, so it provided Mr. Erwin with free coffee tickets to be issued all patrons, and advertised in the newspapers for a week in advance, not forgetting to mention Rosie in all the displays.

The publicity was helpful to the theatre, and the sandwich shop drew extra business even before the matinee was given, for its advertising became more attractive when hooked to the theatre stunt, and patrons began to drop in.

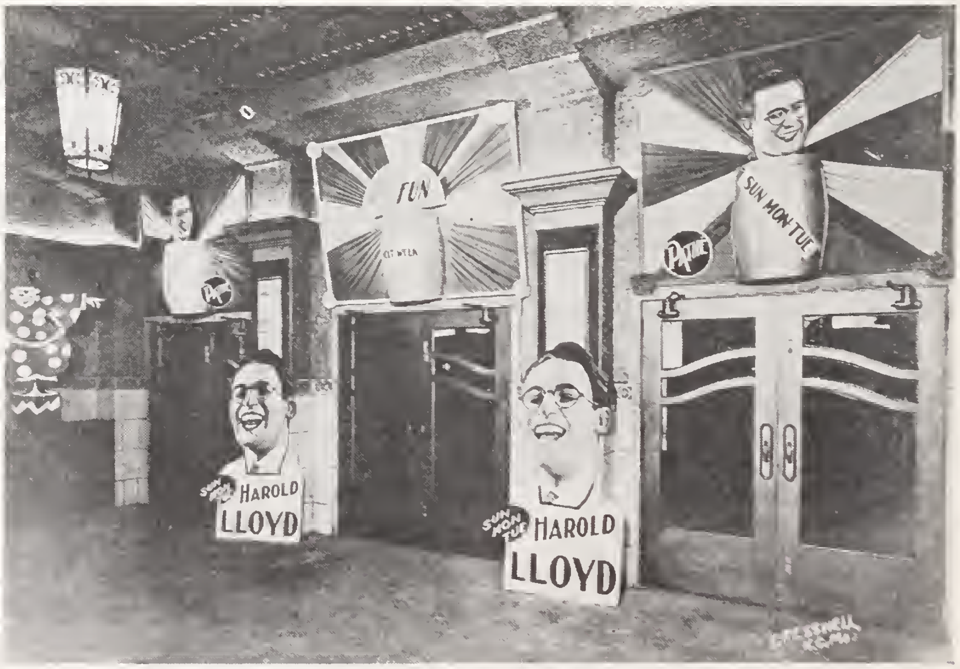
A drug store window supplied a hook-up to cosmetics, as one of Rosie's aids, and a limited number of pictures of Miss Bow were distributed at the opening performances.

Free coffee probably would be even more appreciated if distributed before the showing than afterward.

Much For $20

Warren Irvin, of Charlotte, N. C., made the best of the opposition offered by a sham battle staged by the American Legion the second day of the run. The stunt attracted thousands, and included a parachute jump. Mr. Irwin paid the aviator $10 to drop 3,000 throwaways and the printing cost another ten.

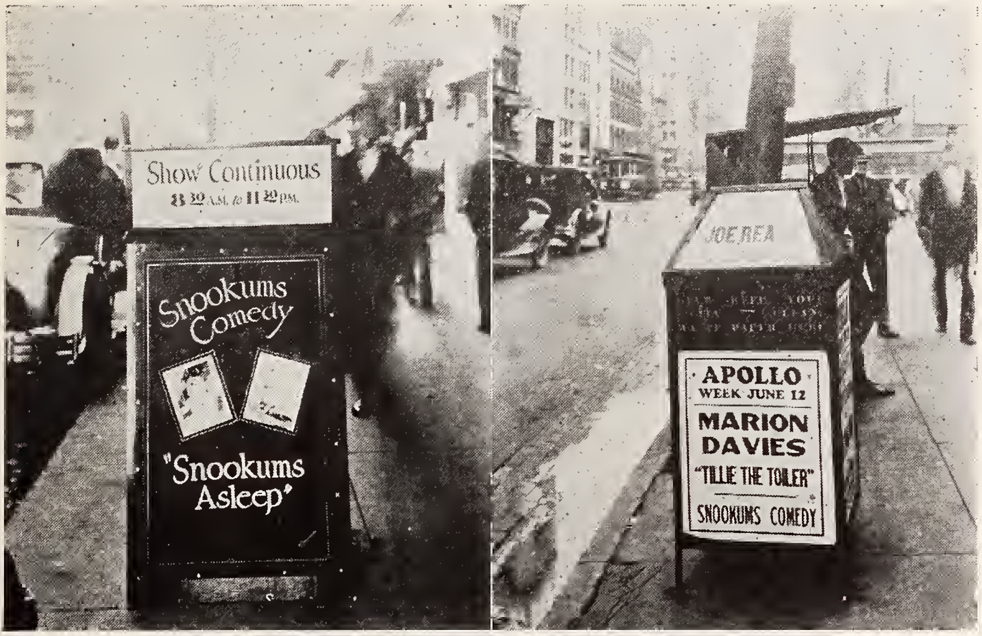
Everyone grabbed for the bills, which urged the reader to attend the Carolina after the sham battle and be cooled off by the refrigerated air.



A KANSAS CITY DISPLAY FOR A PATHE ALL COMEDY SHOW

The Madrid Theatre followed the plan book suggestions, with Lloyd as the feature in one of the re-issues, which still sell as well as ever. It made a good hot weather attraction and pulled in the coin.

Makes a Striking House Front The Trade Mark



TWO SPECIAL STUNTS FOR SNOOKUMS FROM INDIANAPOLIS

Special A boards were planted by James D. Kennedy, of the Apollo Theatre, and these were supplemented by special sheets on the trash receptasles, which split the space with Marion Davies in the longer feature.

Crepe Hanging

Among the other stunts used by Robert Blair of the Texas Theatre, San Antonio, was a crepe paper revue staged by the Dennison people for cabaret. A local paper was hooked in to offer prizes for the best crepe paper costumes entered during the week. It had the pull of a bathing beauty contest, for there was always the chance that the paper might tear.

To plug a quarter bargain matinee $65 in quarters were scattered on the floor of a window and the public was invited to count them, which was not as easy as it sounded. The hook-up was the fact that any one quarter would admit to the matinees.

A Good Kid Gag

To stimulate vacation matinee business, Emil Bernstecker, of the Lyric and Marlowe Theatres, Jackson, Tenn., has formed a Booster Club whose members agree to boost the two houses to their families and friends.

In payment the "members" are given cards with ten punch divisions, and one punch is made for every visit on Monday, Wednesday, Thursday or Saturday.

When the holes are all punched, the child turns in the card and receives a new one and a free admission. It means a lot to the kiddies and the cards are carefully preserved.

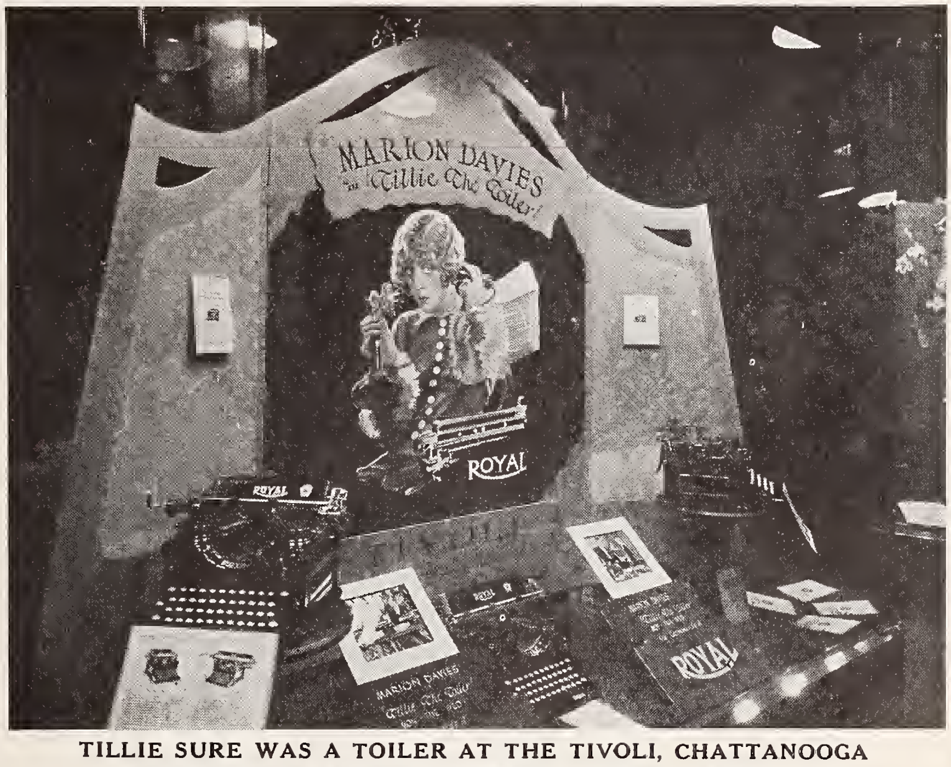
Rookie Octet

Putting over Rookies at the Imperial Theatre, Columbia, S. C., Tom Holliday got a big crowd with a corporal's guard. He used eight men as unlike each other as possible, short, fat, tall and thin, and shuffled their uniforms. Seven men were backed with one letter of the title while the eighth wore the house and date. They were so amusing that everyone decided that the cemedy must be funny, too, and went to get a look.

Cool Costume

Playing Quo Vadis for a fill-in at the Arcade Theatre, Jacksonville, Charles S. Morrison used a Roman centurion for a perambulator. Outside of his tin shirt the soldier was ideally dressed for the Florida climate.

Morrison made a hit by sending the history teachers in the high schools tickets for the show. Coming after the rush of exams, the courtesy was doubly appreciated.



TILLIE SURE WAS A TOILER AT THE TIVOLI, CHATTANOOGA

She broke the house record by $500—and in June. Much of the result came from a contest staged by E. R. Rogers, backed by a typewriter hook-up that gave this nice window. A jazz band helped a lot, too.

Makes the House Front A Perpetual Trade Mark

Because of his experience in the Middle West, George E. Planck was sent from the Publix home office to help open the new Missouri Theatre in St. Joseph, and George figures that he will be caught up on his back sleep in a couple of weeks, or perhaps three.

One of his clickers was a ten page supplement to the Gazette the day the house opened, with all of the supply firms coming in with advertising to help out.

The big point in Planck's campaign was the adoption of the house front as a trademark. It dominates the town so markedly in its architecture that he not only used the picture of the front in his own rather limited advertising, but he persuaded the complimentary advertisers to use it, too.

He figures that by driving in the appearance of the house that everyone will remember all the nice things the special number said whenever they see the conspicuous facade. To this end the regular advertising will carry along the idea.

In spite of some rather peculiar local handicaps, the house was put over with a bang.

Ten Cent Cut

Enclosing a coupon good for a ten cent rebate was the way the Lyric Theatre Tiffin, Ohio, put over The Midnight Sun. Five thousand of these coupons were wrapped with a day's baking of an advertised bread, and the bakery took space to advertise the stunt. Manager Otto Moutrie figures that many came who would not have been attracted by a straight cut. It looked like a saving to spend the rest of the admission costs, and it not only brought in more money but made for good-will.

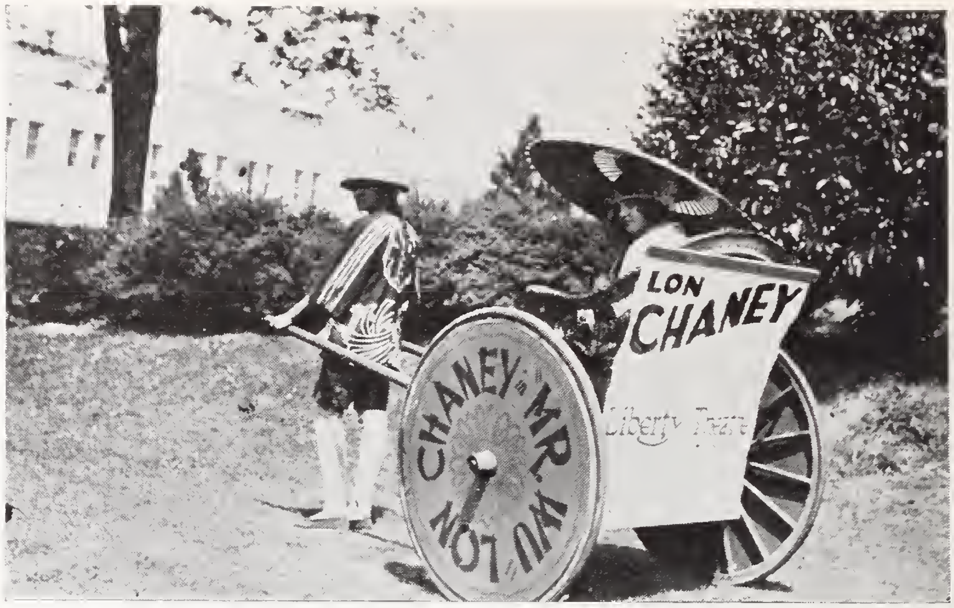
This is better than a two-for-one scheme these hot days.

Landed Film Carrying Plane In Oakland Street

Here's An Effective Display For Mr. Wu

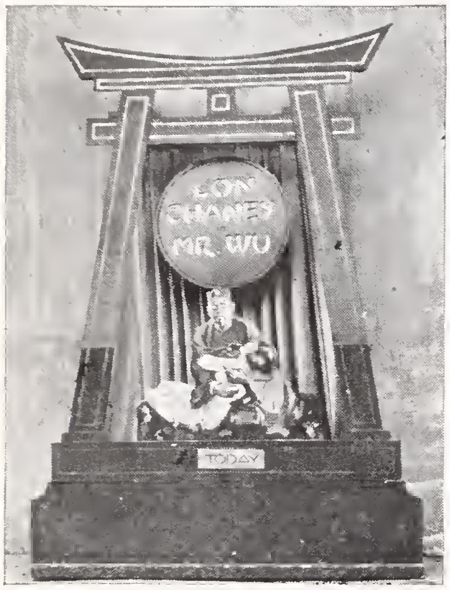
L. L. Hartley sends in two stunts he worked for Mr. Wu at the Liberty Theatre, Olympia, Wash., and both are good. One is a rickshaw in which he perambulated a girl. Two old buggy wheels, painted red; a couple of poles, with strap iron fastenings, and a wicker chair from the mezzanine set comprised the outfit. The chair is a new idea.

The other stunt is the lobby display shown here.



A RICKSHAW BUILT BY L. L. HARTLEY FOR MR. WU

Two buggy wheels, some compoboard, a little lumber and a chair from the foyer set made this effective perambulator for the Liberty Theatre, Olympia, Wash. You can use it every little while on some picture.



A FLASHY LOBBY PIECE

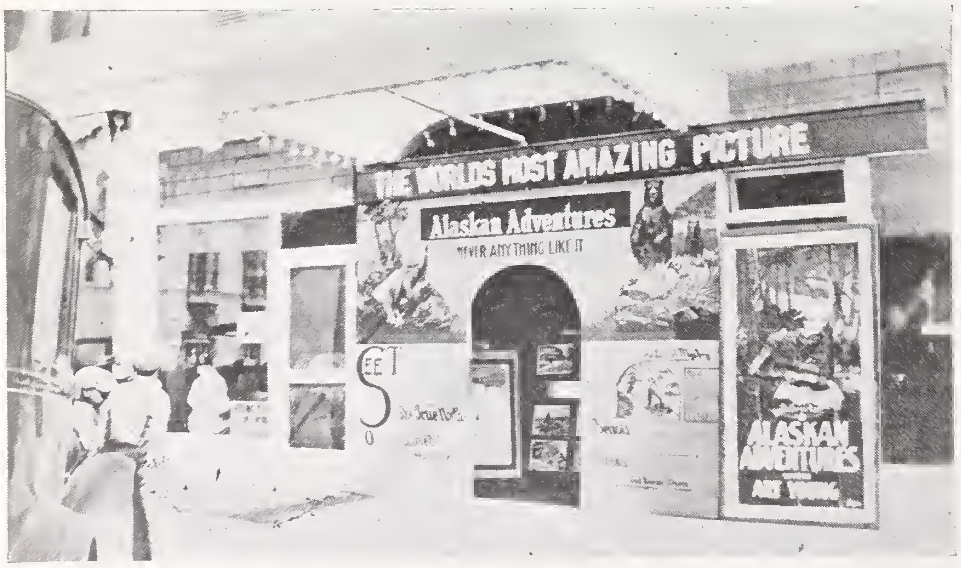
The base is compo board on a scantling foundation with pillars of board and a cross piece of 3x3, with an ornamental top, copied from an authentic Chinese picture. The gong is compoboard, gilded, with the title cut out and backed by white paper. The back was enclosed and two lights, one red and the other green, with flasher buttons, gave a change of color.

The timbering is Chinese red on top with a black base, stippled with gold, and all lined with bronze. With a lithographic cutout and a bright backing drape Mr. Hartley obtained a wonderfully colorful display that materially helped to sell the picture. Even the shape is attractive because it is odd, but the bright coloring helped very materially.

If you can't use it for Wu, hold the idea. It will come in handy on some Chinese title, and you can't very well better this outline.

Fine For the Irish

Free tickets to the Callahans one day and to the Murphys the next helped to make business on The Callahans and the Murphys at the Capitol Theatre, Steubenville, O., when the picture played there recently. Old, but always good, even with a lot of fake Callahans and Murphys horning in.



SELLING ALASKAN ADVENTURES IN SANTA PAULA, CALIF.

Steve Brown, of the Mission, got back of this and shoved, knowing that it would please if it were sold properly. The color values are uneven but you can get some of the text and the idea that Steve was enthusiastic.

Plane Made Landing In Oakland Streets

Landing an airplane in a city street seems to be about the most sensational stunt used in connection with the Lindbergh pictures. It was planned by M. G. Keller, District Manager for Golden State Theatres, in charge of eighteen houses in Oakland, Calif.

Arranging for prints to be delivered by airplane, Mr. Keller persuaded the Mayor to permit the plane to land in the city street instead of in the suburbs. There is an ordinance against flying at a lower altitude than 1,500 feet, but with the country crazy about aviation, the Mayor was easily sold the idea and ample police protection was provided.

In spite of the cramped quarters, the pilot made a splendid landing and the Mayor himself received the eighteen prints intended for the local showings. Later the plane was mounted on a truck and perambulated for the benefit of those unable to witness the stunt.

Motion pictures of the landing were made by the company supplying the reels and tacked to the Lindbergh prints as soon as possible, giving the local appeal.

Mr. Keller is going to need a lot of beating

Grateful to Clara

Just because Clara Bow drinks a bottle of coco-cola in Rough House Rosie, the agency in Birmingham, Ala., gave Sidney Dannenberg the works when she came to the Strand. They posted their twelve stands at an amusement park with stills, hand colored, showing Clara in the act, gave a window display and added the sides of their delivery wagons. All of which helped.

Postcarding the praise of the American Legion Monthly for The Better 'Ole was one way of getting the picture over at the Howard Theatre, Atlanta, Ga. Ernest Morrison sent out 2,000 cards to the Legion members.

He also got the Marines to use their A boards for the suggestions that a naval enlistment would provide The Better 'Ole.

Through the Box-Office Window

Reviewers' Views On Feature Films

Edited by C. S. Sewell

"The Callahans and the Murphys"

Marie Dressler and Polly Moran Scrap Their Way to a Riot of Laughs in All-Irish Comedy

IRISH HUMOR HAS FOR generations proven a fertile course of comedy material. There have been straight Irish comedies, Irish German offerings and other inter-racial themes in which the Irish angle furnished a goodly percentage of the humor, and since the success of "Abie's Irish Rose" on the stage, there has been a host of Irish-Hebrew pictures. We do not recall any however on either stage or screen in which the comedy did not center around the male characters.

In "The Callahans and the Murphys," Metro-Goldwyn-Mayer not only returns to the "All-Irish" comedy idea but offers the decided novelty of having the two women, Mrs. Callahan and Mrs. Murphy supply the comedy, the men in the picture being decidedly subordinate.

A novel by Kathleen Norris is credited as the basis for the story, however, as screened the plot is decidedly secondary to the gags, examples of Irish wit, and other material which has been inserted solely to get the laughs. It is the "friendly-enemy" attitude of the two mothers who live on opposite sides of a narrow alley in the slums that supplies the comedy. One minute they are having a love-fest and the next minute they are quarreling.

The humor in "The Callahans and the Murphys" is of the type that is known on the stage as low-comedy, that is, with a lot of rough and tumble and slapstick stuff, there is nothing remotely approaching sophistication or subtlety quite to the contrary, in fact in a couple of instances the material that supplies the laughs is a bit raw, but it is genuinely amusing and will keep the average audience in chuckles and roars.

The first part of the picture is taken up almost entirely with the comedy arising from the doing of the two families. Later a story which also supplies the inevitable romance, gets under way, between the Callahan girl and the Murphy boy. The boy disappears, a baby is born to the girl and through a ruse her own mother adopts it. Then the boy returns, all is explained and everything happy again with Mrs. C and Mrs. M once more scrapping as to whether the baby looks like a Callahan or a Murphy.

As Mrs. Callahan, a rough scrappy Irish mother, Marie Dressler has the principal role and gives a remarkably effective performance, she gets a laugh out of practically everything she does and manages even to break the tension of the serious moments with touches of comedy. Polly Moran as Mrs. Murphy has the same kind of a role but is more of a foil for Miss Dressler. She too gives a genuinely amusing performance. Eddie Gribbon as a thick-witted Callahan contributes to the merriment. Lawrence Gray and Sally O'Neil supply the romantic element with entire satisfaction.

The comedy in "The Callahans and the Murphys" is obvious, familiar and very little of it seems spontaneous, but it does get the laughs. It kept audiences at the Capitol in New York in an uproar of merriment.

Metro-Goldwyn-Mayer present
"The Callahans and the Murphys"
Based on novel by Kathleen Norris
A George Hill Production
CAST:

Mrs. Callahan	**Marie Dressler**
Mrs. Murphy	**Polly Moran**
Ellen Callahan	**Sally O'Neil**
Dan Murphy	**Lawrence Gray**
Monica Murphy	**Gertrude Olmstead**
Jim Callahan	**Eddie Gribbon**
Grandpa Callahan	**Frank Currier**

Length—6,126 Feet

Mrs. Callahan and Mrs. Murphy are neighbors and scrappy friends. Ellen loves Dan Murphy who gets mixed up with bootleggers and disappears. Ellen has a baby which her mother adopts without knowing the truth. Dan returns, they confess they were secretly married and their mothers continue their friendly scrapping. Amusing Irish comedy drama.

"Singed"

Interesting Characterizations and Surprise Punch Climax in Decidedly Entertaining Film

IN "SINGED" WILLIAM FOX offers a drama in which the leading characters are quite different from the usual heroes and heroines of the screen, and with a story that has some unusual twists. It holds the interest throughout, works up to a smashing melodramatic climax filled with suspense and introducing a couple of surprises, and altogether, should prove a popular attraction.

Instead of a super-heroic leading man and a sugar-coated heroine, the story of "Singed" is built up around an irresponsible sort of a chap and his paramour a woman of the dance-halls. Disgusted with him but still loving him regardless of his escapades she secretly backs an oil well in which he has an interest and both become enormously rich. They decide to "do" New York. He becomes a financial power but is a social frost because of his affair with this "notorious" and uncouth woman, but eventually gets an entree to society and plans to drop the woman and marry a society bud.

William Fox presents
"Singed"
With Blanche Sweet and Warner Baxter
Directed by John Griffith Wray
CAST:

Dolly Wall	**Blanche Sweet**
Royce Wingate	**Warner Baxter**
Wes	**Clark Comstock**
Mrs. Cardigan	**Ida Darling**
Amy Cardigan	**Mary McAllister**
Ernie	**Edgar Norton**

Length—5,790 Feet

Dolly, dance hall girl, disgusted at Royce's mode of living backs an oil well and they become rich. Royce becomes a power in Wall Street and plans to marry Amy, a society belle. Dolly determined to prevent it pretends to throw acid, Royce shoots and believes he has killed her. This brings him to his senses and they find happiness together. Exciting drama.

Hearing of this, the woman who has believed that eventually they will marry and settle down, takes matters into her own hands. In a stormy scene she threatens to throw acid in his handsome face, he shoots at the bottle and hits the woman, believing he has killed her. This of course brings him to his senses and when the wound turns out to be only a slight one, the woman wins her point and they go back to settle down in the West.

What little sympathy there is for the two leading character lies with the woman, but what this pair lack in sympathy they make up in interest and except for minor touches in the New York stuff the roles are realistic. Blanche Sweet is thoroughly convincing as the woman and gives one of the best portrayals of her career. Warner Baxter gives a fine performance as the man and Mary McAllister is attractive as the sweet young girl.

John Griffith Wray deserves credit for his direction of this story. At the very first it gets the attention and smoothly and steadily builds up the interest and drama to an exceptionally well-handled climax. So expertly are the different angles played up against each other that there is genuine suspense as to whether the woman has really been killed, injured or is faking and there is a real punch when the hero deliberately empties the contents of the supposed bottle of acid on his own face to establish justification for the woman's death and discovers that it only contains water. According to the newspapers, acid throwing is common enough in real life, but we don't recall having seen it used in a picture. Not only does it impart an unusual touch but it has been so skillfully handled here that it is dramatic without being horrible.

"Beauty Shoppers"

Small Town Girl's Adventures in New York Form Basis for an Entertaining Tiffany Production

Tiffany Productions, Inc., Present
"The Beauty Shoppers"
Directed by Louis J. Gasnier

CAST:

Mabel Hines	**Mae Busch**
Peggy Raymond	**Doris Hill**
Maddox	**Ward Crane**
Dick	**Thomas Haines**
Mrs. Schuyler	**Cissy Fitzgerald**
Sam	**James A. Marcus**
Achille	**Leo White**
Olga	**Dale Fuller**
Artist	**Lucio Flamma**

Length—5,669 Feet

Peggy, country girl, coming to New York to study art, is forced by necessity to pose in beauty shop window. Maddox, an artist, tries to force his attentions on her and Dick, a rich youth, misunderstands, but everything is cleared up and Peggy becomes Dick's wife. Pleasing comedy drama.

WHEN A SMALL TOWN GIRL, who comes to New York to make her fortune, is carried by mistake to a Fifth Avenue address in New York instead of the same address in Brooklyn, it starts in motion a series of events which results in making the Tiffany production "Beauty Shoppers" good average audience entertainment.

By this rather novel and exceedingly plausible means, Peggy meets the wealthy Dick. Her quest finally ends in disappointment but Mabel, a new-found friend gets her a job demonstrating in the window of a beauty parlor, there is a mix-up over some paintings which Maddox an art dealer seeks to use to bring Peggy in his power, but finally everything turns out happily for Peggy and Dick.

There is much that is familiar in the story but new twists and efficient direction on the part of Louis J. Gasnier keep the spectator interested. There is good human interest, quite a little drama, amusing comedy supplied by Mabel a gold-digger who captures a supposed millionaire and seeks to keep him well to safeguard his income.

Doris Hill gives a good performance as Peggy, while Mae Busch is excellent as the gold-digger. Ward Crane is an efficient gentlemen-villain and Thomas Haines a likeable young hero.

"Naughty But Nice"

Sprightly and Amusing Farce Based on Novel Makes Excellent Vehicle for Colleen Moore

AS ADAPTED TO THE SCREEN, Lewis A. Browne's novel "The Bigamists" makes an excellent vehicle for Colleen Moore. This picture which is being released by First National under the title "Naughty But Nice" is one of the best of the recent Moore offerings and should not only satisfy Colleen's fans but provide genuine amusement for the masses.

During the early reels you get the impression that this is going to be another heart interest story with mingled pathos and comedy growing out of the awkward homely girl at a finishing school with a lot of swell beauties and look forward only to the manner in which she will be made to blossom out as a beauty and win the rich lad. A clandestine engagement for lunch in a big hotel changes all of this; the tempo speeds up, things begin to happen thick and fast and you realize that here is as sprightly and amusing a farce comedy as one could desire. It all grows out of the fact that circumstances cause Colleen to pose as the wife of a strange man and to keep up the deception when fate keeps them together.

There is the inevitable bed-room sequence of a farce of this type and also a situation to which some may take exception in which the supposed husband is in his underwear but it is undeniably amusing and there is a refreshing spontaneity and lack of forcing for effect in most of the comedy scene.

Colleen is excellent and acts as if she really enjoyed the complications into which an innocent little lie forced her. Donald Reed gives a creditable performance opposite her and Kathryn McGuire is a good foil for the star.

John McCormick Presents
Colleen Moore in
"Naughty But Nice"
Based on Lewis Allen Brown's story,
"The Bigamists"
Directed by Millard Webb
A First National Picture

CAST:

Bernice	**Colleen Moore**
Paul	**Donald Reed**
Judge Arnold	**Claude Gillingwater**
Alice Atwold	**Kathryn McGuire**
Claverly	**Hallam Cooley**

Length—6,520 Feet

Bernice, plain but rich, blossoms out as a beauty, gets mixed up in a situation where she introduces a secret service agent as her hubby, is forced into a bridal suite, escapes, and finally marries her real sweetie, Carroll. Amusing comedy.

"Rubber Heels"

Ed Wynn, Stage Favorite, Makes His Debut on Screen as Star of a Burlesque-Farce Comedy

Adolph Zukor and Jesse L. Lasky present
Ed Wynn in
"Rubber Heels"
With Chester Conklin
Directed by Victor Heerman
A Paramount Picture

CAST:

Homer Thrush	**Ed Wynn**
Hawks	**Chester Conklin**
Princess	**Thelma Todd**
Tom Raymond	**Robert Andrews**
Grogan	**John Harrington**
Joe	**Bradley Barker**
Rat	**Armand Cortez**
Prince	**Mario Majeroni**

Length—5,614 Feet

Homer, boob detective, is hired to guard chest of jewels. His pals steal it and land at Niagara. In seeking to get it, Homer lands on ice cake and getting in chest goes over falls but he recovers the jewels and lands the crooks. Farce comedy.

MARKING THE INITIAL screen appearance of Ed Wynn, one of the most popular stellar comedians of the speaking stage, Paramount is offering him in "Rubber Heels" a "made-to-order" picture directed by Victor Heerman.

The plot revolves around an almost unbelievably "dumb" detective and his adventures with a gang of crooks posing as sleuths and most of the footage is used for the theft, chase and recovery of a trunk-like chest of jewels with both Wynn and the chest passing unharmed over Niagara Falls.

Even with a role that is a counterpart of his stage characters, Mr. Wynn, at least in this picture, fails to "click." He depends on the utter nonsense of his stuff to get the laughs and with an appropriate voice, absurd appearance and eccentric mannerisms he establishes an atmosphere that makes everything he does or says seem funny. Deprived of his voice, he emerges as just another boob detective.

In "Rubber Heels" the characters and story are so exaggerated and far fetched as to be practically a burlesque of farce comedy, there is not nearly enough material to justify the footage and there is no suggestion of romantic interest. The result is a picture that will probably satisfy only a very limited number of patrons. Chester Conklin, an able comedian, has little opportunity to register. There are a few good ideas and fairly amusing gags and one sequence that is a corker. Director Heerman has a bafflingly realistic scene showing Wynn in the chest pulling his stuff right at the brink of Niagara Falls. With the amusing absurdity of the whole situation, he is more like the Ed Wynn of the stage, but even this is not sufficient to make up for the picture's shortcomings.

Straight from the Shoulder Reports

Exhibition Information Direct from the Box-Office to You

Edited by A. Van Buren Powell

F. B. O.

KING OF THE TURF. Star, Kenneth Harlan. This is a good program picture. The race horse scenes are fine. There is just enough comedy to make the audience wonder what will happen next. I made good money on this show, even bucking a Chautauqua. Tone O.K. Appeal 85 per cent. Sunday yes, special no. Draw all classes, town 431. Admission 10-35. R. N. Rounds, Scenic Theatre (180 seats), Kadoka, South Dakota.

LIGHTNING LARIATS. Star, Tom Tyler. Good, one hundred per cent. pleasure. I'd say book it and tell them you have it. Fred E. Carney, Star Theatre (700 seats), Marked Tree, Arkansas.

SILVER COMES THROUGH. Star, Fred Thomson, and Silver King. Six reels. A race horse story out in the west. Their fans will like it fine and also see Silver's little colt—Silver Prince. Nice and clean for Sunday. Good print and paper. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

TARZAN AND GOLDEN LION. Star, James Pierce. The kids sure had to see this one. Mr. Pierce cast well as Tarzan. Old folks got quite a kick out of it. Pleased all who saw it. R. A. Preuss, Arvada Theatre, Colorado.

First National

THE GREATER GLORY. Stars, Anna Q. Nilsson, Conway Tearle. Too much philosophy in this picture. On account of summer it did not draw as expected. Opposition—Orphans of the Storm. Special, yes. (Opposition was a second run). M. Kalicha, Capitol Theatre, Karachi, India.

SEA TIGER. Star, Milton Sills. Another good he-man story from Sills which, although not as good as some of his others, should pleaset he majority. Tone O.K. Appeal good. Sunday yes, special no. T. L. Barnett, Finn's Theatre, Jewett City, Connecticut.

SHORE LEAVE. Star, Richard Barthelmess. Just a fair program picture. Tone fair, appeal 70 per cent. Sunday, special no. Draw from farming community 450. Admission 10-25. George Fleischman, Paramount Theatre (200 seats), La Jara, Colorado.

Fox

ANKLES PREFERRED. Star, Madge Bellamy. A little snappy but not offensive. I would call it a very good program picture. Miss Bellamy is simply great, that's all. Tone O.K. Appeal good. Sunday yes, special no. T. L. Barnett, Finn's Theatre, Jewett City, Connecticut.

BLUE EAGLE. Star, George O'Brien. Whoever wrote the continuity on this one must have lost a lot of sleep. It jumps from one thing to another with no connection whatever. I, even, could not follow it and I don't know yet what it was all about. I saw two or three flights and a few warships, and no story. Tone O.K. Sunday, special minus. Appeal ditto. Town 600. Admission 10-30. E. C. Silverthorn, Liberty Theatre, Harrisville, Michigan.

GREAT K & A TRAIN ROBBERY. Star, Tom Mix. Very good action picture. Tom sure finds a warm spot in the hearts of my audience. A clean, high-class outdoor picture that satisfied in all ways. Tone good, appeal big. Sunday yes, special no. Town 600. Admission 10-30. E. C. Silverthorn, Liberty Theatre, Harrisville, Michigan.

H. H. Hedberg, one of us, named us Our Gang to typify the fraternal, good-will, stick-together spirit that governs our sending of dependable reports on pictures we have played.

Playing fair by picture and producer, aiming to help each other and you, we will be very glad to have your tips as an earnest of your wish to help us and be one of us.

OUR GANG.

LAST TRAIL. Star, Tom Mix. Better than average Mix picture. Plenty of action. The Mix-Zane Gray combination is a hard one to beat in small towns. Appeal 80 per cent. Sunday yes, special no. Draw farming class in two towns. Admission 15-35. McDonough-McCall Amusement Co., Liberty Theatre (200), Fromberg; and Star Theatre (200 seats), Bridger, Montana.

Metro-Goldwyn

BATTLING BUTTLER. Star, Buster Keaton. Not as good as some, but pleased a great part of our audience. Print poor. Tone O.K., appeal good. No as special. A. F. Allen, Pastime Amusement Co., Chelsea, Vermont.

FRISCO SALLY LEVY. Star, Sally O'Neil. I disagree with some reviewers who say this is a poor picture. I would say it was a very good Irish-Jewish comedy and my audience certainly enjoyed it. Tone O.K. Appeal good. Sunday yes, special no. T. L. Barnett, Finn's Theatre, Jewett City, Connecticut.

MIDSHIPMAN. Star, Ramon Navarro. This is a wonderful picture and every theatre should run it if possible. I made some money on this show. The print was very dark but my audience enjoyed the picture just the same. Tone O.K. Appeal 90 per cent. Sunday yes, special no. Draw all classes, town 421. Admission 10-35. R. N. Rounds, Scenic Theatre (180 seats), Kadoka, South Dakota.

SCARLET LETTER. Star, Lillian Gish. A wonderful production but not suitable for small town audiences. Very few of our patrons liked it. Tone good, appeal small. Sunday yes, special no. Draw rural classes, small town circuit. Admission 10-25. A. F. Allen, Pastime Amusement Company, Chelsea, Vermont.

UNDERSTANDING HEART. Did not follow the book very closely but is an excellent picture. Tone good, appeal great. Sunday yes, special no. Draw rural class with small town circuit. Admission 10-25. A. F. Allen, Pastime Amusement Company, Chelsea, Vermont.

UNDERSTANDING HEART. Star, Joan Crawford. Seven reels. A Peter B. Kyne story that drew exceptionally well. Some kicked, as usual, saying it did not follow the book closely. But at that its a good picture of the Forest Rangers. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

THE UNKNOWN. Star, Lon Chaney. Here is a great picture and splendidly acted. Lon Chaney certainly is the screen's greatest character actor. This picture is a sure winner. Draw general class. Admission 20-25-40. James D. Kennedy, Apollo Theatre (1,100 seats), Indianapolis, Indiana.

THE UNKNOWN. Star, Lon Chaney. Lon Chaney peps up the box office with his surprising pictures. In this one he does remarkable work and his leading lady (Joan Crawford) fills the bill. A story of gypsy circus performers. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

Paramount

LUCKY DEVIL. Star, Richard Dix. This is a good program picture and will draw them in. They like comedy and they like the star here, so we sure pack them in when we run a Dix picture. Print A-1. I always get good pictures from Paramount. Tone O.K. Appeal 95 per cent. Sunday yes, special no. Draw all classes, town 431. Admission 10-35. R. N. Rounds, Scenic Theatre (180 seats), Kadoka, South Dakota.

MAN OF THE FOREST. Star, Jack Holt. Good picture—the kind that draws in my little town. They all like Jack in these kind of pictures and when you get Zane Grey back of him you have an ideal combination. H. L. Beudon, Grand Theatre, Port Allegany, Pennsylvania.

MANTRAP. Star, Clara Bow. Here's a far fetched one, but might have gone over with anyone but Torrence as the husband and Marmont as the Sheik. Marmont looks like he's sick and when he laughs he looks worse. Clara's a peach, but Marmont had better play other parts or quit. Dix would have been better. Don't sacrifice Clara with this sort. H. L. Beudon, Grand Theatre, Port Allegany, Pennsylvania.

QUICKSANDS. Star, Richard Dix. This type of picture was a good production about six years ago but people don't care to see it now. Picture looks like there had been some of it cut. Business very poor. James D. Kennedy, Apollo Theatre (1,100 seats), Indianapolis, Indiana.

RITZY. Star, Betty Bronson, at her best. Everything about this picture is good. Nuff sed. Fred E. Carney, Star Theatre (700 seats), Marked Tree, Arkansas.

RUBBER HEELS. Star, Ed Wynn. Boys, here is a "Tur-rub-bull" picture to sic on you. We lost plenty of jack on this one. Boys, if possible to do so, pass this one up as far as screen is concerned. James D. Kennedy, Apollo Theatre (1,100 seats), Indianapolis, Indiana.

STRANDED IN PARIS. Star, Bebe Daniels. Another good one from Bebe. We considered it as good as The Campus Flirt. Appeal 75 per cent. Sunday yes, special no. Draw farming class in two towns of 500 each. Admission 15-35. McDonough-McCall Amusement Co., Liberty Theatre (200), Fromberg and Star Theatre (200 seats), Bridger, Montana.

WEDDING BILLS. Star, Ray Griffith. Good Griffith comedy but not his best. Tone O.K. Appeal 70 per cent. Sunday yes, special no. Draw farming class, two towns of 500 each. Admission 15-35 in each of two theatres. McDonough-McCall Amusement Co., Liberty Theatre (200) Fromberg; Star Theatre (200 seats), Bridger, Montana.

Pathe

MAN FROM HARDPAN. Star, Leo Maloney. If a better western subject could be

Prints Blanks for Tips From India

Here is a new but mighty welcome member of our dependable crowd. M. Vallicha, of the Capitol Theatre, Karachi, India, has special blanks printed on which reports have come in, and with the first welcome consignment he says:

"We are very much interested in Straight From the Shoulder department of Moving Picture World and in response to your invitation to join the ranks of those who send "tips" which are so helpful to exhibitors throughout the world, we have decided to send reports on pictures exhibited at our Capitol from time to time.

"Karachi is a city of about 250,000 and we draw a general class. The cinema-going public is, nevertheless, very small.

"We have the German projector, Michu, installed, and it has given satisfaction. We play Universal and First National pictures exclusively. If possible, I will send you photographs of our house."

Send the pictures along; Our Gang would like to see it and its owners and manager.

made would like to see it. Got a bunch of comments and good business with this one. Give us more like it, Leo. Tone excellent. Ed C. Curdts, Bijou Theatre, Greenville, South Carolina.

GETTING GERTIE'S GARTER. Star, Marie Prevost. Also Charles Ray. The story is great, the garter is a peach and so is the star's box office title. It pleased on the Fourth of July and was surprised at the good attendance. Appeal good. Yes for Sunday. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

Producers Dist. Corp.

MILLION DOLLAR HANDICAP. Star, Vera Reynolds. Very good picture: the race in the last reel is great. Will make your audience think they are at a real race track. Tone good, appeal 100 per cent. Sunday yes, special no. Draw farming community 450. Admission 10-25. George Fleischman, Paramount Theatre, (200 seats) La Jara, Colorado.

THREE FACES EAST. This was a very good picture with the plot drawing the interest from start to finish. Marshall and Halmerson, Strand Theatre, Bridgewater, South Dakota.

FLAME OF THE YUKON. Star, Seena Owen. Not so good as the average western or outdoor story. Cast is too little known to put it over. Tone question, appeal 60 per cent. Sunday, special no. Draw small town patrons. Guy C. Sawyer, Town Hall, Chester, Vermont.

PROD. DIST. CORP. Producers have a very good line-up. You can't go wrong on any of them. L. Darling, Lyceum Theatre, Kenmare, North Dakota.

RUBBER TIRES. Just a fair comedy picture, but not the special that they want you to believe it is. Tone good, appeal fair. Sunday, special no. Draw miners and railroad class, town 3,000. Admission 10-35. Giles Master, Strand Theatre (700 seats), Gallup, New Mexico.

TWO PROD. DIST. CORP. Millionaires and Sea Wolf are very good pictures. L. Darling, Lyceum Theatre, Kenmare, North Dakota.

United Artists

BLACK PIRATE. Star, Douglas Fairbanks. A fair picture that pleased only the men and boys. Ladies kicked. Paid too much for this one. Tone O. K. Appeal 50 per cent. Sunday no, special yes, with limits above stated. Draw mixed class, town 3,500. Admission 10-25. J. R. Long, Opera House (500 seats), Fort Payne, Alabama.

TESS OF STORM COUNTRY. Star, Mary Pickford. This picture only fair. Too long as a feature. Draw small town class, town 400. Admission 10-25. Floyd G. Ward, Ward Theatre, Stark, Kansas.

Universal

MARRIAGE CLAUSE. Good feature program; classed so by all as far as I know. Several said no. No complaints. Good tone, appeal 100 per cent. Sunday yes, special no Draw oil field class, town 300. Admission 10-25. Irvin Bridges, Liberty Theatre, Wirt, Oklahoma.

MIDNIGHT SUN. Star, Laura LaPlante. Good picture. Some beautiful scenes. Acting good. Compares favorably with The Merry Widow and of same general nature. Tone good, appeal 90 per cent. Sunday and special yes. Draw all classes, town and suburban classes. Admission 10-20. George Lodge, Green Lantern Theatre, Claymont, Delaware.

PHANTOM BULLET. Star, Hoot Gibson. Another good one of Hoot's. It makes an exhibitor feel good when you see them leave your house with a grin of satisfaction. Tone good, appeal 100 per cent. Sunday yes, special no. Draw from farming community 450. Admission 10-25. George Fleischman, Paramount Theatre (200 seats), La Jara, Colorado.

RIDING RASCAL. This was a good western. Tone good, appeal 60 per cent. Sunday, special no. Draw oil field class, town 350. Admission 10-25. Irvin Bridges, Liberty Theatre, Wirt, Oklahoma.

THE SET-UP. Star, Art Acord. Fair little western picture that should satisfy. Tone good, appeal 90 per cent. Sunday yes, special no. Draw from farming community 450. Admission 10-25. George Fleischman, Paramount Theatre (200 seats), La Jara, Colorado.

SIX SHOOTING ROMEO. Star, Jack Hoxie. They don't make any better western than this one. This picture has all kinds of action in it. Tone good, appeal 100 per cent. Sunday, special no. Draw small town class, town 400. Admission 10-25. Floyd G. Ward, Ward Theatre (200 seats), Stark, Kansas.

SKINNER'S DRESS SUIT. Star, Reginald Denny. This is the poorest Denny picture I have shown. Nothing to it at all. Special no. Draw farming class, town 400. Admission 10-25. Floyd G. Ward, Ward Theatre (200 seats), Stark, Kansas.

TEXAS STREAK. A good one for Hoot. My folks like Hoot and there is most always a good house when he plays. Tone good, appeal 90 per cent. Sunday, special no. Draw oil field class, town 350. Admission 10-25. Irvin Bridges, Liberty Theatre, Wirt, Oklahoma.

TEXAS STREAK. Star, Hoot Gibson. While this is not as good as some of Hoot's, still it's good. This star is one of my best bets. Tone good, appeal 100 per cent. Sunday yes, special no. Draw from farming community 450. Admission 10-25. George Fleischman, Paramount Theatre (200 seats), La Jara, Colorado.

WESTERN ROVER. Star, Art Acord. A five reeler along the same lines as the usual western. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

WHOLE TOWN'S TALKING. Star, E. E. Horton. A good comedy drama that gets the laughs. Tone good, appeal 90 per cent. Sunday, special no. Draw oil field class, town 300. Admission 10-25. Irvin Bridges, Liberty Theatre, Wirt, Oklahoma.

Warner Bros.

CLIMBERS. Star, Irene Rich. Fine entertainment value. Irene Rich very good as usual, and Forrest Stanley shares honors as a dashing, romantic brigand. Clyde Cook and Dot Farley hold up the comedy end and entire cast and direction are good. Dave Adams, Auditorium Theatre, Concord, New Hampshire.

HOGAN'S ALLEY. Stars, Monte Blue, Patsy Ruth Miller. This has great audience appeal and is an extremely interesting picture. It has everything; mainly comedy, but also great thrills and good action. Tone fair. Sunday yes. Almost a special because of its audience appeal. George Lodge, Green Lodge, Green Lantern Theatre, Claymont, Delaware.

IRISH HEARTS. Star, May McAvoy. Different from anything McAvoy has done before, but a comedy drama that has audience appeal. Your house will laugh when she goes home dressed in a barrel and rejoice when she joins the tomato throwers' union—and how that girl can throw! Straight as anybody. Your house will like this one. Dave Adams, Auditorium Theatre, Concord, New Hampshire.

Miscellaneous

BURIED GOLD. Star, Al Hoxie. A fair western. Plenty of action. Hoxie good; but not much of a cast. Tone good, appeal fair. Sunday, special no. Draw working class, city 13,500. Admission 10-20. G. M. Bertling, Favorite heatre (167 seats), Piqua, Ohio.

Short Subjects

FIGHTING WITH BUFFALO BILL. (Universal-serial). A good serial up to the sixth episode. Tone good, but Sunday no. Irvin Bridges, Liberty Theatre, Wirt, Oklahoma.

GIDDY GOBBLERS. (Educational). All about a farmer trying to win a girl and he has to serve turkey for her father (Jack Duffy). A few laughs, mild. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

GOOSE FLESH. (Educational-Hamilton). Lloyd Hamilton is a spooky one, received lots of laughs. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

JANE'S INHERITANCE. (Universal-2 reel Jane comedy). Wandy Wiley is "jake" in this one. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

JAIL BIRDIES. (Educational-Bobby Vernon). Here he is in a good one. Real funny. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

ON GUARD. (Pathe-serial). Star, Cullen Landis. This serial clicked better than any other serial we have ever run. Should please in all better class theatres. J. R. Long, Opera House, Fort Payne, Alabama.

PATHE NEWS. Have tried 'em all, but Pathe cannot be beat. Better stick to the old reliable. J. R. Rush, Opera House, Fort Payne, Alabama.

PLAIN JANE. (Fighting Hearts-Alberta Vaughn). All the Fighting Hearts series are good. Tone good, appeal 100 per cent. J. J. Parker, Cozy Theatre (200 seats), Merom, Indiana.

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* * *

BUILDING THEATRE PATRONAGE was originally planned by Sargent as a book on exploitation that was to exhaustively cover this single subject. The manuscript was about half done when contact was made with John Barry who was lamenting the lack of a proper text book for use by the Publix School for Theatre Managers. Following this contact it was decided to elaborate the original manuscript and build a new volume along broader lines so as to cover the full scope of theatre management and merchandising. The work which has been in process for more than a year has been carefully and painstakingly done. For two such able and qualified men as Barry and Sargent to have collaborated in writing so helpful and vital a book as BUILDING THEATRE PATRONAGE, theatre managers will long be grateful.

The Chalmers Publishing Company who have had the pleasure of publishing this worthy volume feel they cannot commend it too highly to all those engaged in the intricate business of theatre management and merchandising. BUILDING THEATRE PATRONAGE is a credit to the industry.

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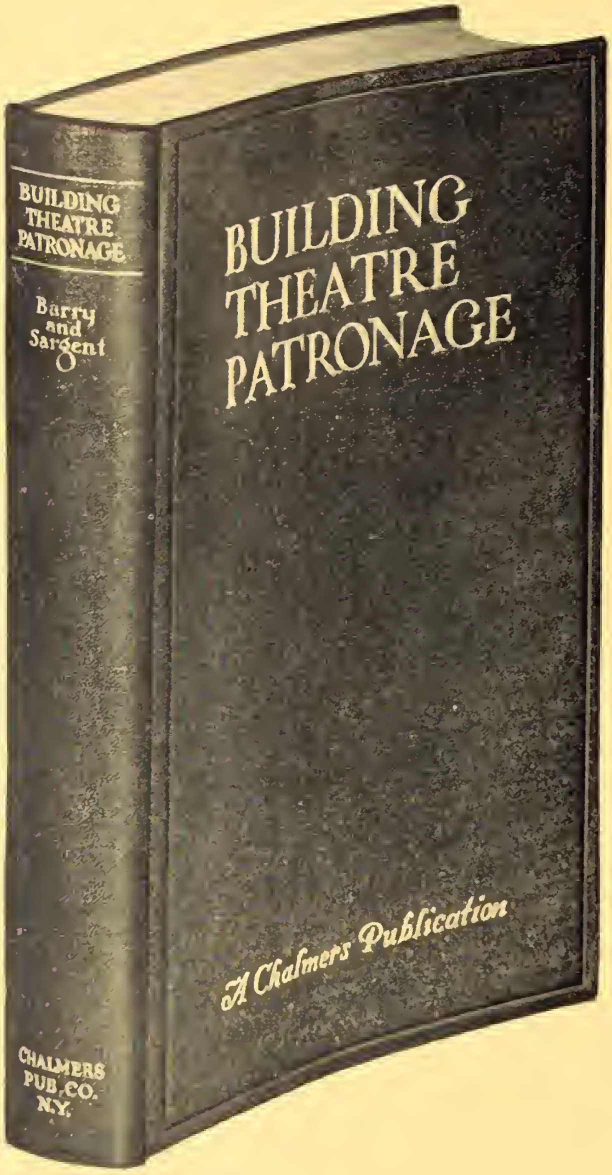

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It's A Knock-Out

BUILDING THEATRE PATRONAGE will soon be on the desk of every theatre manager in the country because one man will tell another about this wonderful book.

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BETTER BUSINESS BUILDERS—EVERY WEEK

Music Must Enhance, Not Submerge, Picture Appeal If It Is To Build Patronage

Dr. Hugo Riesenfeld has scored a large number of the screen's enduring features, his latest finished work being done for The King of Kings, about which he speaks in this feature. Dr. Riesenfeld has also made the scoring of short features and of weekly change pictures an art that has made the pictures stand out as if veritable cameos carved by the hands of a master. What he has to say is informative and genuinely pertinent to music as a business builder.

By HUGO RIESENFELD

THE greatest difficulty in arranging a motion picture score lies in the fact that while the music must do full justice to the film, it must always be subordinate. The highest ambition a score writer can have is to create an accompaniment that the audience is never conscious of hearing. The better the score, the less attention paid it.

The task of arranging an accompaniment is not unlike that of tightrope walking. The score writer must strike a perfect balance. His music must not be too obvious, nor must it be characterless and underdone. It must reproduce faithfully each mood and emotion on the screen without ever distracting attention from the film. After all, the film is the important thing. Music should enhance, but not submerge it. The moment anyone in the audience whispers, "Where have I heard that tune before?" the scorer has failed in his purpose.

It is not always easy to find music that is ideally suited to the action on the screen. Sometimes it takes days to discover just the right melody for a few feet of film. I recall in arranging the music for "Deception," nothing seemed quite appropriate until we unearthed from some forgotten archives original compositions written by Anne Boleyn and Henry VIII. They gave just the right atmosphere to certain parts of this historical film. In the arrangement of the score for "The Vanishing American," an endless amount of effort was put into locating some authentic and rare songs of the redman. Half the flavor of the score would have been lost had we been entirely dependent, as we expected to be, on imitations created by white people, most of whom have over-sentimentalized the Indian.

"Beau Geste" also necessitated a particularly individual score. For this we had the good fortune to find a bonafide member of the Foreign Legion, who recalled both words and melodies of the songs that were popular among the Legion soldiers. These made up the backbone of the score.

"The King of Kings" presented a difficult task. Here was a film picturing the greatest drama of the ages,—one which required a musical background that was reverential and spiritual, yet human and vivid, full of majesty and tenderness. The question was where to find music that was worthy of the subject material. Dozens of music libraries were ransacked. Old manuscripts that for years had been untouched were brought to light—ancient Hebrew chants, hymns of the early Christians, Gregorian music of the Roman church, battle anthems of the Crusaders, forgotten masses, unheard of grand operas that contained just the proper motif. As a supplement to these I found the most appropriate music in Mozart, Handel, Liszt, Mendelssohn and Wagner. Particularly did

Dr. Riesenfeld at work.

BETTER BUSINESS BUILDERS—EVERY WEEK

Tony Sarg's impression of Dr. Riesenfeld on the conductor's dais.

some of the music from Tannhauser and Parsifal fit in with the most crucial and awesome moments of the life of Christ. The glorious Hallelujah Chorus of the Resurrection, the Elijah, the Palm Sunday Hosannah, the Messiah Oratorio, the incomparable Dies Irae,—all these furnished material for the musical accompaniment of the "King of Kings."

It cannot be expected that as much time and care can be spent on each week-to-week picture as is spent on a major feature. What every theatre director can do, however, is to get the best musician possible as his musical director,—one who understands the technique of arranging a score and has a sense of musical appropriateness. And then everything should be left in his hands. He should be permitted to go his own way, working out his own ideas with the support of the manager, but without interference.

Theatre Equipment Assn. Planning Convention July 18-19

Theatre Equipment Association is rapidly preparing its plans for the coming convention to be held at Hotel Pennsylvania, July 18 and 19.

This promises to be a very worthwhile meeting. Program details are being arranged by the special committee, composed of Messrs. Walter Green of the National Theatre Supply Company, New York City, New York; J. C. Kroesen of the Edison Lamp Works, Harrison, New Jersey; and Irving Samuels of the Automatic Devices Company of Allentown, Pennsylvania.

Details of the program will be announced in the very near future. The principles of this association have just recently been endorsed by Mr. Will H. Hays, president of the Motion Picture Producers and Distributors of America, Inc. Mr. Hays, in endorsing this movement, says as follows:

"Any movement to encourage exhibitors to give their patrons the best service possible is, of course, one to be encouraged as the most representative motion picture theatres today are those which give their patrons every comfort and convenience. Their projection is perfect, their music inspiring, and to the entire family their favorite theatre becomes a community center rather than just a place for finding amusement."

The officers and directors of the Theatre Equipment Association include some of the best known men in the industry. They are as follows: John H. Hertner, of The Hertner Electric Company, Cleveland, Ohio, president; S. A. Louis, of the Rialto Theatre Supply Company, Minneapolis, Minn., vice-president; S. S. Behrends, of the Movie Supply Company, Chicago, Illinois, treasurer; I. L. Nixon, of the Bausch & Lomb Optical Company of Rochester, N. Y.; J. E. McAuley, of the J. E. McAuley Mfg. Company, Chicago, Ill.; Walter Green, of the International Projection Company, New York City, N. Y.; Irving Samuels, of the Automatic Devices Company, Allentown, Pennsylvania; J. C. Brown, Amusement Supply Company, Tampa, Florida; C. D. Struble, of the National Theatre Supply Company, Chicago, Ill.

Quality Factor in Growth of Consolidated Film Industries

Basing business practices upon the sound foundational truth that the exhibitor builds business with and around the motion picture and that no quality short of the best in motion picture prints can adequately compensate him for his outlay in money and for his work and good will building effort, the Consolidated Film Industries, Inc., stands now in a position envied by every laboratory which has not itself built upon a similar solid basis of good will and integrity.

Herbert J. Yates, President and Managing Director of this flourishing organization, realizes fully his obligation to the exhibitors of the country and those in the foreign field whom he indirectly but "positively" serves. While his contact is naturally most intimately with producers, Mr. Yates keeps always in the forefront of his activities the realization that by giving to exhibitors the finest possible rendering of the producers' efforts, he is giving the exhibitors the fundamental for better business building.

In thus giving to the industry the utmost in quality of printing and finishing positive prints, Consolidated Film Industries, Inc., is also serving the producer most adequately, because it is upon the quality of what is shown upon the screen that the public judges the producer. With the growth in quality of production, with the incursion into the ranks of producers of the best talent, the most agile imaginations, the finest executive production ability, it is deemed only fitting that Consolidated Film Industries, Inc., make of the processes entrusted to them an accounting worthy of all this driving power that is put into the negative: and it is undeniable that unless what is put into the negative is brought out to its fullest in the development of that negative and in the making and finishing of the consequent positive, the entire fabric of production is nullified and wasted.

So firmly is Mr. Yates sold on the duty of Consolidated Film Industries, Inc., to the producer, and, through him, to the exhibitor, that he has bent every effort to the perfection of his organization, to the procuring of the best in mechanical attributes, to the annexing of most skilled operating engineers in every department, and to the establishing of branches located for convenience and instant service to his host of clients.

HERBERT J. YATES

In Hollywood two plants are located, Chicago has its complete unit, New York is adequately serviced by not only the main plant with which are combined the main offices, but also by New York Plant No. 2, a Long Island plant and another in New Jersey. In each is perfect assembly of machine and human skill. Despite the fact that all plants are working practically to capacity limits, provision is made to take care of the steady growth which the sound policy of exhibitor benefit through producer service has made certain.

Not only has quality been perfected, but through executive and engineering achievements, cost has been brought to a point enabling its customers to meet competition in all markets.

John Eberson Busy On New Louisville House

Louisville, Ky., July 6—John Eberson, theater architect of Chicago and New York, was in Louisville yesterday for conference with Henning Chambers and Lawrence Jones regarding plans for the new $1,000,000 theater to be located on Fourth street, between Broadway and Chestnut streets, and leased over a period of twenty-five years to the Loew theater interests.

Mr. Eberson brought plans for the theater, which will be of Spanish architecture of the period of 1500, tinctured with the French influence effective at the time. The theater will seat 3,200, of which 2,000 will be on the first floor. The side walls will be modeled to represent the walls of a patio broken by windows, and the ceiling will give the illusion of a star lit sky. The effect of distance will be achieved by dimmed lights and blue tints on the walls and ceilings.

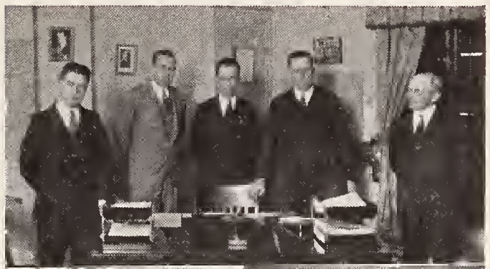
The building will be fireproof, composed of a steel skeleton and brick walls and reinforced concrete floors. Construction is to start August 1, and it is expected that it can be completed in seven months. The interior will have no windows or outlets other than the exits.

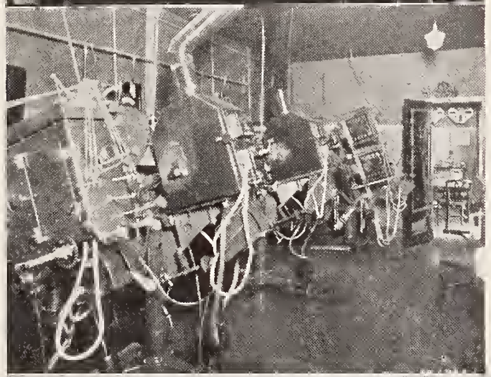
Save Patrons' Energy So They Will Have Enough for More Trips to Box Office

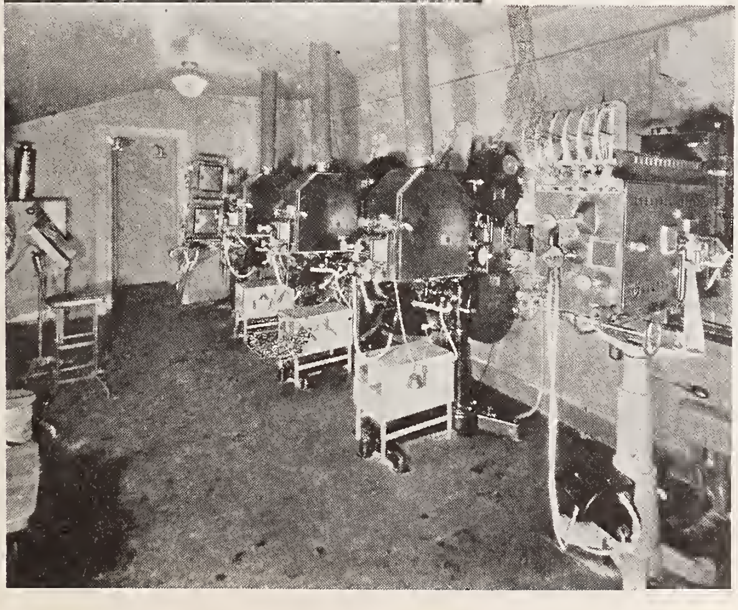
By P. A. McGUIRE

Advertising Manager, International Projector Corp.

IN the early days of the automobile one of the pioneer manufacturers drove his machine for the first time through a small town of the Middle West. Of course, an admiring and wondering group gathered and one of the spectators was a small colored boy. He viewed the new means of locomotion with considerable interest and one of his companions asked him did he think he would ever learn to run it. He looked at the man in the car and said, "Sure I could. They ain't but humans, and what humans do I can do."







Lester Isaac (left) with his assistant, M. D. O'Brien and engineers of installation, Jos. Ruddock and Lyle Wheeler; P. A. McGuire, author of this chat, is at extreme right. Below is the old Loew's Washington, D. C., Palace projection room, where Isaac got his start, and beneath that the latest in projection rooms in Loew's Baltimore Valencia.

So I think we are all just "humans" and everybody, of course, in the motion picture field classifies in the same way. From one standpoint I qualify as an expert on motion pictures because I am just a "human." I am a movie fan and I have a family who in good or bad times derive a large part of their pleasure by attending the showings of motion pictures. I know what I like and I know what they like. I know how they are affected by conditions connected with the showing of motion pictures and their reactions to the many small details that "make" or "break" the motion picture theatre owner are a great help to me in forming opinions. As advertising manager of the International Projector Corporation, I of course, have acquired some inside knowledge of the business and a modest amount of information regarding the technical part of the industry, but my chief interest is in the selling end of the business and, of course, the human side of it.

The company I represent has used a large amount of space to broadcast the slogan "Better Projection Pays." It is our belief that good or bad projection has a large influence on the enjoyment the public derives from the showing of motion pictures, and consequently on box office receipts. It is true that "the play is the thing" and always will be. We have gone a long way, however, from the crude stage settings of Shakespeare's time to the scenic effects of today and this indicates that the true showman knows that the public wants something more than the mere play. The fittings of the theatre, the lighting effects and the stage settings all contribute to the pleasure of the audience and for this will pay and pay liberally. Screen presentation is an important part of good showmanship and the public reacts favorably to good projection. Years ago, in the days of the spoken drama exclusively, a friend expressed the opinion that his pleasure in seeing a play was largely dependent upon the sort of a meal he had eaten prior to seeing the performance, and I have always believed there was much truth in this idea. Apart from the mental condition caused by having digestive organs which are not functioning properly, the vision is also affected when the stomach is in bad condition. That means, of course, a strain on the eyesight and must considerably detract from the enjoyment of whatever illusion is being presented on the stage. Somewhere I have read the statement that in the ordinary use of the eyesight we use up to 10 to 15 per cent. of our physical energy. When we read we use up even more energy and if th print is bad additional effort is required. I do not

BETTER BUSINESS BUILDERS—EVERY WEEK

know how much energy is used when viewing motion pictures, but experts have shown that the viewing of motion pictures is not actually detrimental to the eyes. Motion pictures seen under proper conditions are not any more injurious to the eyes and require no more sacrifice than we must expect to make if we want to enjoy most of the good things in life. Most physical pleasure requires some physical payment and motion pictures can hardly be exempt.

Conceding, however, that the motion picture patron must expect to use up some of his physical energy in order to derive a compensating pleasure, there is no reason to subject him to needless effort and irritating eyestrain. If the exhibitor fails to present the picture in the best possible manner, that is, give what is known as good projection, the physical condition of the audience is lowered to a point where they cease to derive from the picture all the pleasure for which so much time, effort and money have been expended. It is not my purpose here to tell in detail the things that make poor projection. In most cases the exhibitor and manager already know what these things are and this entire article is written with the thought in mind that "the world needs not so much to be told as to be reminded." The exhibitor or manager, however, has or should have, at least one expert on projection upon whom he can depend, that is, the projectionist. One of the most favorable signs in this field at the present time is a growing realization that the projectionist is a man with a highly specialized training. Many connected with the industry do not realize that the projectionist is an expert in his field. It is true that he probably drifted into the business and like "Topsy" and the entire motion picture business, just "growed," but the projectionist has developed a technique which can only be secured after long and severe apprenticeship. The following has been said before, but will bear repetition because it is now generally accepted as a carefully worked statement of the nature of projection and the importance of the projectionist.

"The motion picture projector is no longer a mere mechanical contrivance, cranked by hand, or made to operate by the simple closing of a switch. The projection of today must have an excellent knowledge of mechanics, electricity and optics and is in charge of a delicate and complicated mechanism made with scientific accuracy to handle a fragile and inflammable material.

The projectionist has a great responsibility—for a failure to measure up to the right standards mean that all the producer, director, actor and cinematographer have striven for loses much of its artistic and commercial value,—the pleasure of the audience is lessened,—the exhibitor is subject to constant and unnecessary expense,—and lives and property are endangered."

A very striking example both of recognition of projection importance and of the type of men who are making the profession of projection a dignified and worth while calling can be cited in the growth of the Loew theatres and the rise of Lester M. Isaac.

The growth of the theatre circuit has, one may safely say, gone hand in hand with the increase in the importance attached to projection. Mr. Loew has caused to be created a special department which has been functioning for a good while now, dealing particularly, exclusively and practically with projection. Special offices are set aside in Loew's American theatre, New York, and particularly able men, who have not alone studied and acquired proficient capability but who have in service demonstrated their ability, are in charge.

Lester Isaac is at the head of this divisional activity, with the title of Supervisor of Projection. M. D. O'Brien is Assistant Supervisor and Joseph Ruddock and Lyle Wheeler are Installation Engineers. Lester Isaac has gained his position as the head of this ably functioning benefit to projection through showing real ability. Years ago he was just a beginner. Now he is at the head of a department which sees to it that projection is made a real business building asset to one of the most progressive theatre chains.

As part of our campaign to draw attention to the importance of good projection we have sought to show the dependence on screen presentation of other departments of the motion picture industry. This idea has received wide—one might say, universal—acceptance and endorsement. Exhibitors who not only believe that "Better Projection Pays" but who go the full distance by proving the truth in their daily contact with their projectionists and the mechanisms of precision which these men engineer, are finding that human nature responds, their projection conserves the energy of patrons, saves them eye-strain, makes them eager to continue their attendance at the theatre.

Cooling System Put In Astor Adds to Draw of "Big Parade"

As old regular summer finally arrives on Broadway (after being held up on his annual hop-off from the Equator, or thereabouts, by reports of rain and bad weather), he finds "The Big Parade" waiting for him with the latest wrinkle in cooling system, at the Astor Theatre.

"The Big Parade" was such a sturdy infant that somehow, or another, no one thought of giving him a cooling system until now, when he is well on his way to his second birthday.

The cooling plant has been under construction for several months, without interfering in the slightest with the showing of the film, and is being put in operation this week, thus assuring those who haven't seen "The Big Parade" and those who wish to see it again for a second, fifth, or 'eenth time a pleasantly refrigerated atmosphere through the hot months. The heating plant still is working for winter.

Book On Oil Fuel For Heating Is In 3rd Edition

The rapidly-increasing demand for accurate and authentic information on the use of oil fuel for domestic heating will find in the third edition of "House Heating With Oil Fuel," a comprehensive survey and analysis of this form of heating. Exhibitors who have had their attention directed toward this form of heating, will find it very informing.

The burning of oil fuel is seen in an entirely new light and the story of the chemistry and mechanics of combustion are presented so that the non-technical reader can visualize what is happening in the combustion chamber of an oil-fired burner.

Using a unique method of presentation, nearly thirty of the outstanding domestic oil burners are described in their characteristic essentials.

A chapter on "Buying an Oil Burner" is filled with data and suggestions of value to the intending purchaser. The chapter, "Installing the Oil Burner," is probably the most comprehensive analysis of the problems involved and statement of accepted practice that has yet appeared.

You can't blame the weather.

You *know* it will be hot in July and August. It always is.
You *know* people like to be comfortable — and won't sit and perspire in a hot theatre.
So you can't blame the weather—nor the public. It's up to yourself if you want good, profitable business this summer.

Why not write for our Booklet W-12?

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Stanley's Lansdowne Has Distinct Architectural Features

A distinct departure from any other architectural scheme has been evolved in the construction of the new Lansdowne Theatre, at Lansdowne avenue near Baltimore avenue, Lansdowne, Pa., which was opened to the public June 1. W. H. Lee, well-known Philadelphia architect, who is responsible for the designs of this new Stanley Company of America structure, has characterized his work with broad sweeping treatment throughout, eliminating all small details. The new theatre, which is a rich combination of Spanish and Italian Renaissance, is distinctive by reason of the finish of the auditorium, which is strictly Spanish. Its immense vaulted ceiling, is a sight that will strike the eyes of patrons at once upon entering through the lobby and spacious entrance foyer. This is of cloister type, that being the nearest description to the original plan created. The ceiling is hand painted, and the whole effect is one of buoyancy in contrast to the depressing effect so often given by a flat ceiling.

The tiling, the electrical fixtures and other details are all in combination of types of the period. A marked feature is the agraffitte frieze all over the top of the wall, the fabric treatment over the doorways and the organ chambers. The ceiling is in blue. There is a modern orchestra pit in which will be situated the console of the new $50,000 Kimball organ which is being installed. The stage is 20 feet deep, its curtain being of gold cloth with a six-foot hand-embroidered frieze at the bottom, a beautiful and artistic piece of work. Rayon plush in delicate shades and black and gold add an artistic touch to the curtain.

The exterior of the Lansdowne is distinct by reason of its difficult Spanish finish with its antique marble base six feet high, surmounted by a roof of red tile. The house is of all brick and absolutely fireproof. Four stores are included in the scheme of the first floor with offices above. There is a wide passage way leading to the entrance foyer. The walls are of rough plaster cast decorated in midnight blue, lacquered and studded with gold stars. There is a sloping beam ceiling here, decorated by hand and on either side are two arched tile fountains in the Spanish style. One of these is for drinking water, and the other a playing wall fountain. The lighting fixtures are all hand carved, and in keeping with the Spanish style of the foyer, the finish of which is in various colors from red to marine blue. An interesting touch here is the wrought iron grille work piers at the stand-up rail.

Every modern improvement will be found in the Lansdowne, and especially those pertaining to the comfort and convenience of patrons. Special attention has been paid to the comforts of ladies and their room is finished in delicate green and gold, the furniture being of the French design of the period of Louis XVI. The men's room is also fitted for convenience. The Lansdowne will seat 1,800 and the latest type of opera chairs will increase the enjoyment of patrons who will be regaled with first run, in this section, of the best motion pictures and music following the standard set by the Stanley Company of America for all of its theatres.

PARK RIDGE, ILL.—William H. Malone, 201 Grand Boulevard, has plans by Zook & McCaughey, 20 West Adams street, Chicago, for two-story theatre, store and office building to be located at southwest corner Prospect and North West Highway. Estimated cost, $400,000.

Seven Schwartz Theatres Equip With Typhoon Cooling Systems

The Homack Construction Corporation which builds all of the theatres in the growing Schwartz chain, of which A. H. Schwartz is president, is equipping its houses with Typhoon Cooling and Ventilating Systems.

The system adopted for these theatres is a combination of the Typhoon Two-in-One and the Typhoon Recirculating systems. In the summer the Typhoon Fans blow fresh air into the theatre and in the winter the same equipment exhausts foul air out of the theatre by reversing the rotation of the fans and running them at reduced speed.

In conjunction with the heating for the winter months, a big saving in fuel costs is effected by a system of recirculating the warmed air through the heating stacks just before the day's work in the theatre begins. After the house has been brought to a comfortable temperature, fresh air is admitted through a set of dampers and mixed with part of the recirculated air. In this way, a plentiful supply of fresh air at a comfortable temperature is constantly moving through the house. And the cost of heating is materially reduced.

The new Schwartz theatres to have their summer cooling provided for by Typhoon Systems are located at Flatbush avenue and Kings Highway, Brooklyn. N. Y. Coney Island avenue and Avenue U, Brooklyn, N. Y.; Flushing, L. I.; Freeport, L. I.; Huntington, L. I.; Bellevere avenue and Main street, Port Washington, L. I., and Roosevelt and Albertus avenue, Corona, L. I. The Homack Construction Corporation is now constructing two more Schwartz theatres, one in Queens, L. I., and the other at Flatbush avenue, Brooklyn. The cooling and ventilating systems for these theatres are also being laid out by the Typhoon Fan Company.

Indiana Theatre Says "Come Again" to Patrons

The new Indiana Theatre, the most pretentious playhouse in the state, was completed at a cost of $1,500,000. It is of Spanish architecture with the entire front an ornamental facade of white stucco. On the inside to the left and right of the entrance are stairs leading to the lounge. A six-by-ten painting of the Taj Mahal is framed by an arch on the first landing. Balancing this at the other end of the corridor is a Rookwood fountain. The appointments and furnishings of the lounge include pieces of statuary, valuable paintings, heavy draperies rich in color, comfortable chairs and davenports, and interesting Spanish chests.

The auditorium will seat 3,500 and includes a Barton organ mounted on a platform which may be raised or lowered. Supporting spiral columns throughout the house are highly carved and add to the note of luxuriousness. The women's rest room and men's smoking room are open off the lounge. In every appointment for comfort and attractiveness, the theatre says, "Come Again—Come Often."

BENTONVILLE, ARK.—Harry Kelly, of Huntsville, Ark., has purchased site on West 12th street, and plans to erect theatre, 110 by 42 feet.

NEW ORLEANS, LA.—J. A. Dicharry, 1105 Constantinople street, has plans by Broussard, 4234 Miro street, for one-story moving picture theatre, 72 by 117.6 feet, to be located on Washington avenue, between Freret and Robertson streets. Estimated cost, $15,000.

New State Theatre, Baltimore, Md., Finished in Textone

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Back of the Curtain Line

Business Building Presentations and Practical Tips on Stage Work

Conducted by O. T. Taylor

"Cool" Stage Ideas

Hot Weather Suggestions by O. T. Taylor That Can Be Used to Build Business in Summer by Theatres of Any Size, Small or Large

FOR hot weather: a cool theatre and cool stage attractions! When hot weather comes, when the cooling system is operating and the theatre is advertised as "the coolest spot in town" it is well to consider the climatic impressions registered on the mind by the eye. It is a well-known fact that cool colors, blues and greens, are restful and soothing in hot weather, and that the extreme opposites, the warm colors, red and orange, are irritating and tiring. Nature clothed the earth in green, the most restful of all colors, and placed a dome of cool blue above it. All other colors, from the most delicate tint to the deepest hue, from the palest yellow to the most vivid red, in flowers, fruits, foliage, might be called nature's ornaments, touches of color to break the monotony.

As in nature so in the theatre. Cool, restful colors should predominate in illumination and lighting effects. Blue, white, green and greenish yellow to replace red, amber and orange. On the stage a "cool" presentation now and again will aid greatly in maintaining that "cool" atmosphere. The suggestion offered this week is commendable for its simplicity. The use of partially opened drapes, of cool or neutral color, permits confinement of the setting to a small part of the stage, making for economy in staging. Where a full stage effect is desired, leg drops of ice and snow formation could be used for masking. Although planned as a dance attraction, the idea can be adapted to stage band, introducing a dance number or tableau.

The setting is suggested by Eugene Dunkel's "The Snow Princess," in Dance Magazine. This charming bit of naive modernism; the rolling hills, the trees, the odd-looking mountain top, all under a blanket of snow, are of unusual conception. The reindeer are fantastic and graceful, and the ensemble presents a picture that is ideal for presentation adaptation.

The Snow Princess is discovered reclining on the sleigh pulled by the reindeer, as the drapes part. She steps down for dance number, which may be a solo, or a "snow prince" could join her in a graceful adagio. A chorus may be brought in for ensembles and finale. Singers could also be introduced. All characters should

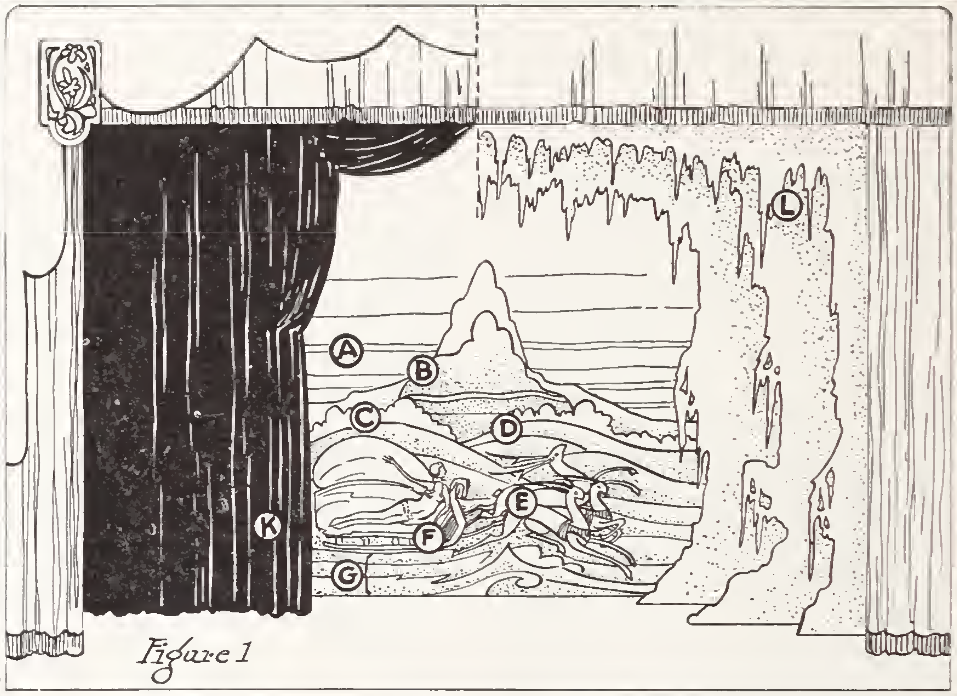

Figure 1

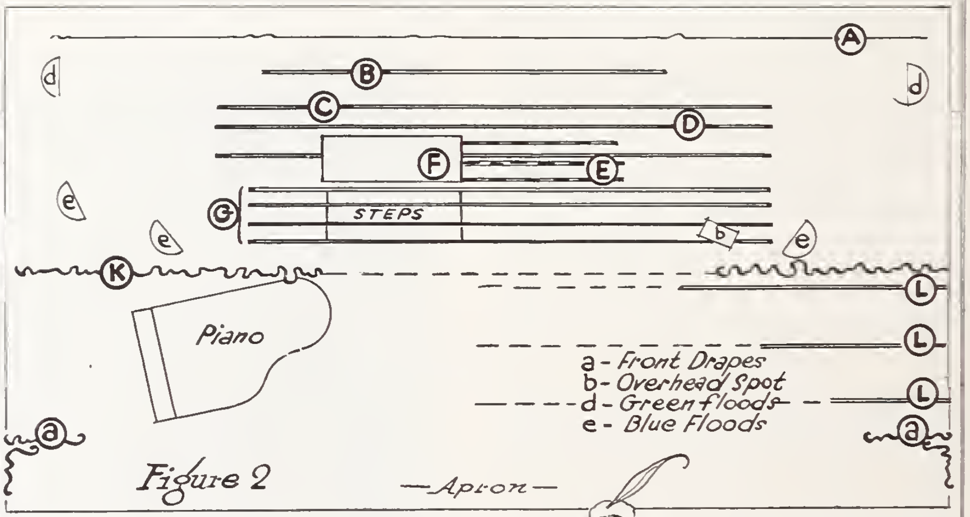

Figure 2

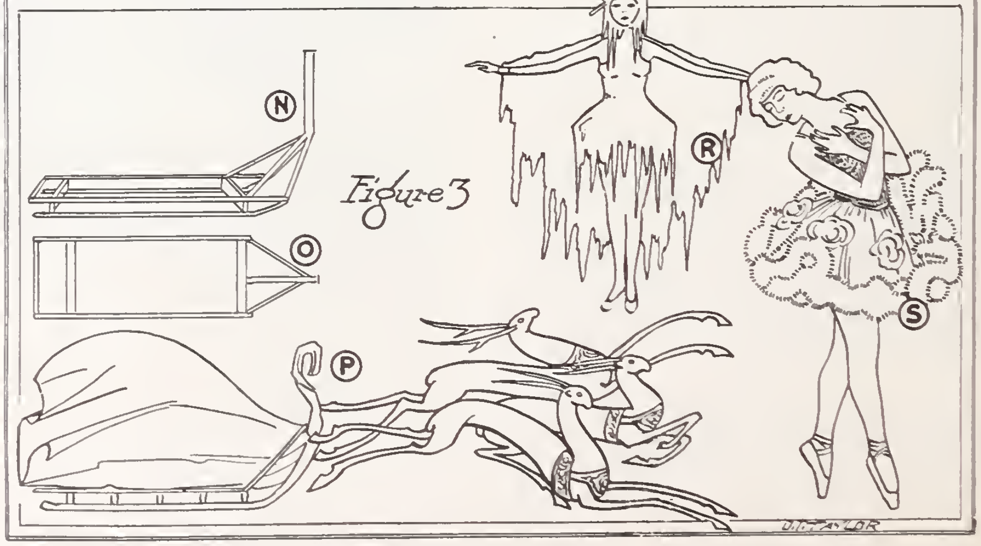

Figure 3

BETTER BUSINESS BUILDERS—EVERY WEEK

be in costumes suggesting winter. Do not overlook the striking effect of falling snow made possible by means of snow box or projected effect slides.

THE SETTING—Figures 1 *and* 2—The backing is a blue sky cyc, A, the lower part flooded in blue from floor banks and the upper part in green sidefloods. The setting proper consists of a number of ground rows, which can be of frame construction covered with paper or muslin and with the profile edge cut from wall board. The mountain top, B, gets a white spot to set it off from the blue and green of the rest of setting. C and D indicate the wooded hills and G the four foreground rows with steps between the rows for entrance of dancer.

Pink and canary overhead spots on sleigh. The reindeer, E, are cut from wall board, and the sleigh, F, is of batten and wall board construction with a drape backing of medium blue for the figure. The very simple construction of the sleigh is shown in figure 3, N and O. In P is shown the complete unit, consisting of the sleigh and reindeer. The draperies on the sleigh are held in position by means of wires supported on upright braces. The diagram of the reindeer may be scaled and used as pattern from which the full size cutout is made.

Two ways of presenting the novelty are suggested in figure 1. The left half shows how it is used with drapes, preferably of a light blue or neutral color. The right half shows the use of leg drops for a full stage presentation. Use blue border and footlights. The performers get spot or flood from projection room.

PAINTING SUGGESTIONS—Entire setting gets white with gray shading and black outlines. Highlight with silver flitters and tinfoil. Do reindeer in dapple grayish-brown, not too dark. Put a touch of bright colors, red and gold, in the harness. A touch of color may also be given the sleigh by using two-tone draperies.

THE COSTUMES also should suggest winter. R fig. 3, shows a costume of white oilcloth, or it could be of silver crepe Laramette, suggesting icicles; in S is shown a ballet costume of pale blue metal cloth trimmed in maribou, with white lights and white or silver toe slippers.

Of musical compositions suitable for the winter idea the following are suggested: "If Winter Comes," song, slow and rather sad. "The Birth of Morn," song. "Scenes Pittoresque," marche and ballet. "Skating" (Krogmann) arpeggio waltz. "The Northwind" (Sharpe).

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How We Put It On

Tex Howard and his ten-piece all-artist orchestra, brought back for a return engagement at the D. & R. Theatre, Aberdeen, Wash., offered a variety program featuring both a novelty and a comedy number.

The special setting consisted of two high, narrow panels decorated with round spots of various sizes and colors and capped by a scalloped pink and grey border.

Four tall, square vases in dark blue and pink, filled with white Scotch broom came in for effective lighting with green and red spots.

The band opened with "Classic Trot Largo," from the New World Symphony. This was followed by a novelty number, a special arrangement of "Love's Old Sweet Song." For this number the band was on a blue stage. On the chorus the tab between the panels was raised slowly to reveal a large circular painting depicting an old couple seated in front of a fireplace. The fire in the fireplace was done in transparent colors and illuminated from the back, the lights being equipped with wingers (not flashers), to give an effect of flickering flames. The effect was very pleasing and received much favorable comment.

The next number was "Doll Dance" to the chorus of which a clever little six-year-old girl from a local dancing school did some nifty stepping and took a good hand.

The closing number, "My Sweetie Is Due at Two Today," was rendered with realistic effects of the train approaching, slowing down and stopping. Comedy bits were interpolated and the trio megaphoned the chorus.

CAIRO, ILL.—Gem Theatre Company, I. W. Rodgers, president, 224 Eighth street, plans to erect theatre. Estimated cost, $80,000.

As Chicago Does It

UPTOWN Theatre

Bennie Kruger and his orchestra were featured in a very pretty setting representing a mammoth peacock tail spread as the background for the orchestra which works in with all the acts; they go on in front of Bennie's crowd and he builds up the acts very cleverly. One attractive bit of the presentation was a dance done by eight girls who were dressed as peacocks and did a novelty routine; each girl had a tiny jingle bell on each ankle and the rhythm accent and intermittent tinkle of these bells just about brought down the house. It added a very odd effect to the music. Besides that they used seven other acts with Colleen Moore in Naughty But Nice. (A bigger show—at 60 cents than is usually seen in most New York houses for 75 cents). Bennie's was the only orchestra. The organ played pictures and was very effectively used. (M. P., special to *Moving Picture World.*)

Theatres Building In All Parts of Country

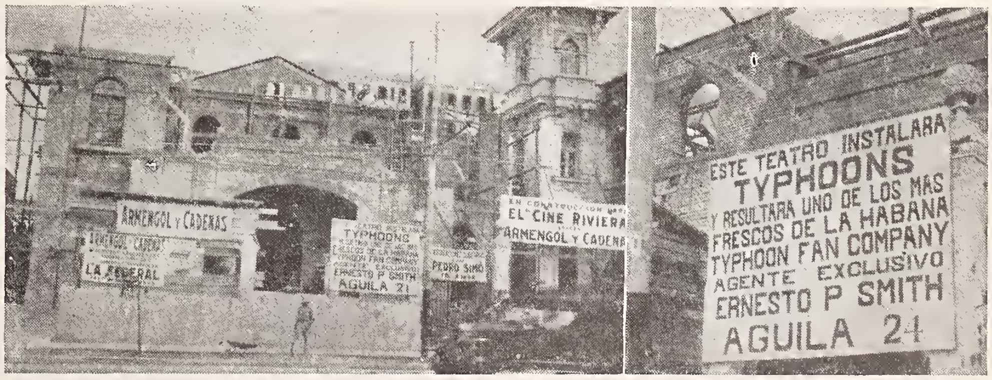
ROBERTSDALE, ALA.—John Adams, of Loxlay, has contract to erect moving picture theatre for L. Glendenin.

STUTTGART, ARK.—Roland Siegle, owner of Community Theatre at Pine Bluff, has awarded contract to J. J. Swin, 108 Senyard Building, Pine Bluff, for converting two-story brick building on Main street into theatre.

DARBY (Delaware County) PA.—Green & Altman, Heymann Building, 215 South Broad street, Philadelphia, have purchased site at Chester Pike and Parker avenue, and have plans by William H. Lee, 1505 Race street, Philadelphia, for theatre, store and office building. Theatre will seat 2,500. Estimated cost, $1,000,000.

PHILADELPHIA, PA.—William Freihofer, Twentieth street and Indiana avenue, has plans by Hodgens & Hill for moving picture and vaudeville theatre to be located at Broad street and York road. Structure will seat 3,000. Cost of building, including ground, estimated at $500,000.

OIL CITY, PA.—Lyric Theatre, Stahl Brothers, Seneca street, has plans by Crosby & Crosby, Beers Building, for remodeling theatre on Seneca street and erecting addition. Estimated cost, $30,000.



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BETTER BUSINESS BUILDERS—EVERY WEEK

Better Projection

Good Projection Is a Business Asset. Poor Projection Is a Detriment. The Better Your Projection, the Better You Can Make Your Business. Give More Thought to Projection.

Edited by F. H. Richardson

(This department was founded by its present editor in 1910)

Griffith Objects to a Bluebook School Answer

OUR old friend John Griffiths, Ansonia, Conn., objects to a Bluebook School answer, as follows: "Only four out of 37 is a very small percentage of correct answers to question No. 567, but were the four right? I do not think the one you selected as best is the correct answer.

Why do men attempt to calculate the ohmic resistance of an arc by guessing at the amperage flow? When it is the amperage flow they are trying to determine. Brother Lawrence realized this point, as we see by his answer in the previous week's issue. Frankly admitting that he was stuck on this phase of the question. I believe there are a good many in the same boat.

I side step that point by ignoring the ohmic resistance of the arc, in that form, and considering the voltage drop across the arc, subtracting that from the line voltage so that we may know just what pressure the rheostat is called upon to withstand. I believe that method gives the correct answer.

I would tackle question No. 567 as follows: (Question was: 'Would it be possible to use one 50 volt, 25 ampere, one 25 volt, 25 ampere and one 35 volt, 25 ampere rheostat on 120 volts? If you think it would, what would be the resultant amperage, presuming the current to be D. C.?' Resistance of first rheostat equals (50V divided by 25A) 2 ohms. Second equals by the same process, 1 ohm; third equals 1.2 ohms, which gives us a total of 4.2 ohms for the three.

"Impressed voltage 120, minus arc voltage drop of 50, equals 70 volts the resistance, connected in series, would have to take care of, and 70 divided by 4.2 equals 16.66 amperes, which is what the three rheostats connected in series with the arc would deliver to the arc.

"This shows the arc ohmic resistance to be (50 divided by 16.66) three (3) ohms, and not 1.2 as assumed by Brother Lawrence, which proves that guessing at the current flow to ascertain arc ohmic resistance may result in considerable error.

"This point should, I believe, be cleared up. There are surprisingly few men know how to work out simple resistance problems such as this. I don't like to see incorrect answers accepted and published in the B. B. school, since it of course tends to injure its prestige."

Well, John, I guess I had my mind fixed too firmly upon the main thing that particular question was asked for—to see whether or no the men would catch the point that these were evidently non-projection rheostats, hence would deliver the amperage they were rated for when connected directly across the line, without any arc in series.

Your method is as nearly correct as any I know of for ordinary arc amperages used for projection. It is very closely approximately correct even for other amperages, because by the use of the table on pages 400 and 400½, first volume of the new Bluebook, the arc drop may be calculated with very close accuracy, provided the amperage is known.

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PROJECTIONIST and mechanic, non-union, thirteen years' experience, best references, desires position as projectionist and supervisor of projection in chain of theatres. Complete machine shop enables me to repair all equipment by factory methods. V. Groetzinger, 779 Looney Street, Memphis, Tenn.

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But right there, John, is the trouble. In this case the amperage is NOT known, and voltage drop for projection arcs working at their normal carbon tip separation ranges from 51 for a 25 ampere DC arc to 74 for a 140 ampere arc, which is a range of 23 volts between those amperages, and since the amperage range is 140 minus 25 equals 115, it follows that the voltage drop per ampere is 23 divided 115 equals .2 of a volt.

Accepting 51 as the voltage drop of a 25 ampere arc, the voltage of a 16 ampere arc would be (25 minus 16 equals 9 times .2 equals 1.8, and 51 minus 1.8 equals 49.2 volts.

Arc voltage drop cannot be accurately calculated unless one knows the amperage flow, but, John, yours undoubtedly is the more accurate method, and I am your debtor for having directed attention to this matter.

Query on Competency

G. R. Hasbrook, Savannah, Ga., asks: "I recently had an argument with another chap as to just what constitutes competency in a motion picture projectionist. Will you be good enough to tell us what you consider as being necessary to competency?"

That is a large question, but I shall try to answer it briefly. Merely being able to put a "good picture on the screen" is not necessarily proof that a man is competent. Far from it, because the good picture may be put on the screen with very great waste in many directions.

The competent projectionist is one who thoroughly understands the projector mechanism and its adjustment and proper lubrication. He understands light action through lenses at least fairly well. He understands the relation of speed of intermittent to master blade width, and at what point in front of the projection lens the shutter must be placed for best results. He understands screen surface characteristics and how to use the tables compiled for theatre use in that connection. He understands how to use the lens charts. He has a good general knowledge of electrical action, of dynamos, of motors and of transformers and the other electrical equipment ordinarily used in projection. He understands what kind or grade of oil to use on various equipments, or parts thereof, and how much to use. He understands the harm excessive aperture vision does to film and how to adjust it correctly.

And also he understands many other things more or less completely, BUT no matter what he may know it all goes for little or naught unless he have pride in his work and sufficient "pep" (energy) to make his knowledge effective.

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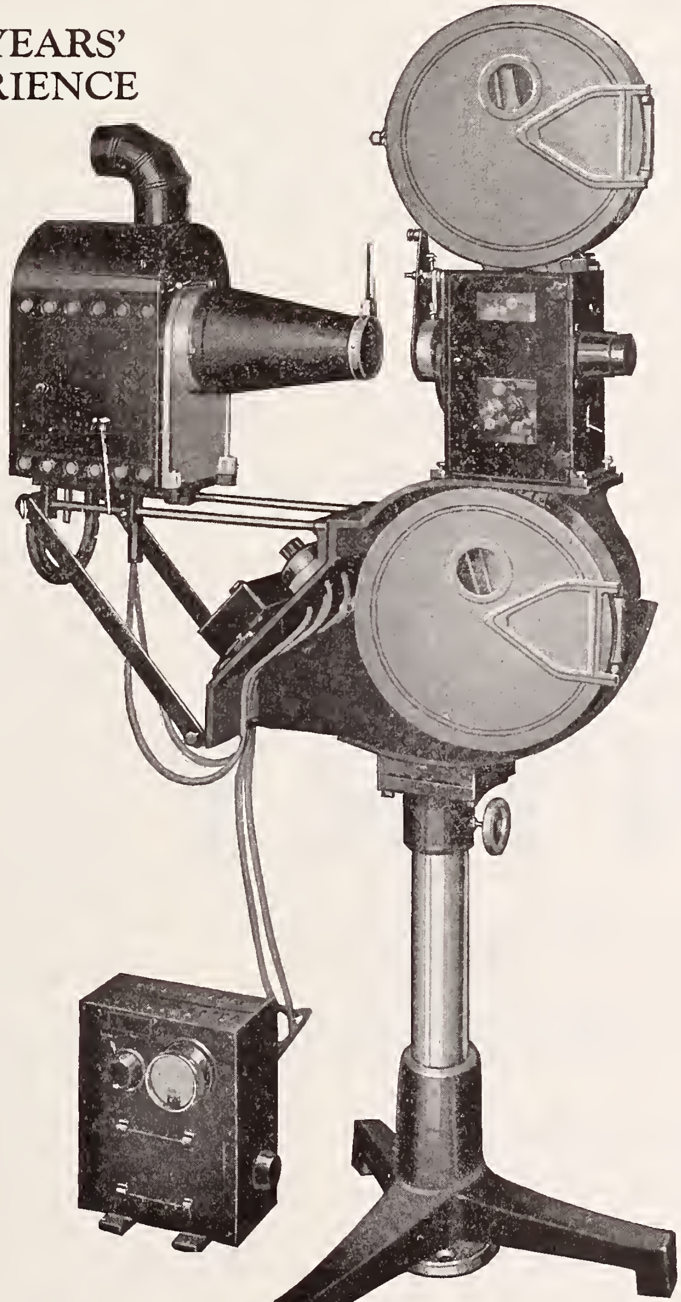

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Bluebook School Answers 575 and 576

Note:—This "School" is designed to arouse interest in the study of those many problems which constantly arise in motion picture projection, AND to cause men to really study the Bluebook and assimilate the vast amount of knowledge contained within its covers.

Question No. 575—Is it theoretically possible to ground the lower carbon arm, disconnect the neutral to which it is connected, and strike an arc?

W. C. Budge, Brooklyn, N. Y. (Who is another man of the type Local 306 should, for the good of the profession and her own benefit, advance). I say this because of the fact that Brother Budge has, ever since taking up motion picture projection, worked hard and persistently to advance his knowledge, perfect his work and make himself a real credit to both the union and the profession. Please clearly understand that I am not attempting to dictate to Local 306, but merely pointing out what I firmly believe, after a union experience lasting from 1883 until now, to be the best and the only right policy for any union to pursue, viz.: recognize those men who study and work hard to make themselves really efficient by advancement: Harry T. Dobson, Palace Theatre, Toronto, Ont.; Charles E. Curle, Chattanooga, Tenn.; C. H. Hanover and C. H. Hanover No. 2, Burlington, Ia.; Frank Dudiak, Fairmont, W. Va.; G. L. Doe, John Doe, "Bill" Doe and Doughy Doe, all of Chicago; Al Lehman, Glenside, Pa.; Gilbert Atkindon, Cleveland, Ohio; George Lawrence, Jr., Sackville, N. B.; H. L. Baker, Johnstown, Pa.; T. R. Roand, St. Louis, Mo.; Albert Hancock, Dallas, Tex.; Allan Gengenbeck, New Orleans, La.; T. R. Bankerton, Wentzville, Mo.; Windall C. Burke, Topeka, Kas.; F. D. Orenbacher, Truesdale, Mo.; Albert Cook, Denver, Colo.; D. G. Henderson, Quincy, Ill., and A. Noname, Hartford, Conn., all made good on this one.

Brothers Curle, Dobson, Hanover Nos. 1 and 2, Dudiak, all the Chicago Doe family and Brother Lawrence all gave exactly the same answer, though, of course, worded somewhat differently. John Doe words it very well. He says:

> It is theoretically possible to do a lot of things with electricity which, when it comes down to practice won't work. This is one of them.
>
> We might ground the carbon jaw, or the carbon arm after removing or shorting the insulation, and strike an arc all right, provided the rheostat be connected into the outside wire, and further provided the ground have not such high resistance that the E. M. F. would not force the current through it.
>
> The bug in this bottle of ointment is, however, that in any possible event the resistance of such a circuit would be very much higher than it would be were a proper copper conductor used; also it, the resistance, would in all human probability be unstable, and at least in some measure out of control.

Correct, Brother Doe! Wipe your nose and pass up to the head of the class.

Question No. 576—Name the various things available for testing for grounds.

All the above named, except Brother Roand, made good on this one: also Frank T. Spencer, Little Rock, Ark., and T. D. Alexander, Decatur, Ill.

All answers are essentially the same. An incandescent lamp. A magneto. A bell buzzer and battery, or insulated copper wire with bare ends, depending upon the spark at make and break to indicate current flow. The latter, nearly every one notes, is not to be recommended, exception in case of emergency and then to be used very carefully, else fuses may be blown.

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ASSOCIATED EXHIBITORS

	Kind of Picture	Review	Feet
		1926	
Galloping Cowboy (B. Cody)	Western	May 22	4,639
Earth Woman (Mary Alden)	Drama	May 29	5,830
Rawhide (Buffalo Bill, Jr.)	Mystery-western	June 5	4,460
Dangerous Dub (Buddy Roosevelt)	Western	July 31	4,472
Twisted Triggers (Wally Wales)	Action western	Aug. 7	4,470
Carnival Girl (Marion Mack)	Melodrama	Aug. 14	4,962
Bonanza Buckaroo (Buffalo Bill, Jr.)	Western comedy-melo.	Aug. 21	4,460
Hidden Way (Mary Carr)	Crook melodrama	Aug. 28	5,919
Code of the Northwest (Sandow)	Dog-melodrama	Sept. 11	3,965
Flying Mail (Al Wilson)	Crook melodrama	Sep. 25	4,500
Call of the Wilderness (Sandow)	Dog melodrama	Dec. 18	4,218
Bandit Buster (Buddy Roosevelt)	Western	Dec. 25	4,468
		1927	
Bad Man's Bluff (Buffalo Bill, Jr.)	Western	Jan. 1	4,441

BRAY PRODUCTIONS

Comma Butterfly	Nature Special	Dec. 11	1 rl
Even Up	Fistical culture	Dec. 25	2 rls
A Sport Calendar	Novelty Magazine	Dec. 25	1 rl
		1927	
So's Your Monk	Sunkist comedy	Jan. 1	2 rls
Dog Gonnit	Hot Dog cartoon	Jan. 8	1 rl
Hyena's Laugh	Unnatural History	Feb. 12	1 rl.
Present Arms	MacDougall Alley ser.	Feb. 12	2 rls.
Oh, Boy	McDougall Alley	Feb. 19	2 rls.
Bray Magazine 6	Yukon scenes	Feb. 19	1 rl.
Along Came Fido	Hot Dog cartoon	Feb. 26	1 rl
A Furry Tale	Nature special	Mar. 5	1 rl
Petering Out	Hot Dog cartoon	Mar. 12	1 rl
A Sorority Mixup	Sunkist comedy	Mar. 19	2 rls
Speed Hound	Fizzical Culture	Apr. 9	2 rls
Pete's Pow-Wow	Hot Dog cartoon	Apr. 9	1 rl
Bray Magazine	Topical news	Apr. 16	1 rl
Lunch Hound	Hot Dog cartoon	Apr. 23	1 rl

CHADWICK PICTURES CORP.

Paint and Powder (E. Hammerstein)	Stage life drama	Oct. 17	7,000
Some Pun'kins (Chas. Ray)	Rural comedy-drama	Dec. 26	6,500
		1926	
Perfect Clown (Larry Semon)	Feature comedy	Jan. 2	5,700
Prince of Broadway (G. Walsh)	Prize ring drama	Jan. 9	5,800
Count of Luxembourg (G. Walsh)	Romantic drama	Feb. 27	6,400
Transcontinental Limited (all star)	Railroad melodrama	Mar. 6	6,400
Devil's Island (Frederick)	Mother-love drama	Aug. 28	6,900
The Bells (L. Barrymore)	Drama	Nov. 13	6,300

COLUMBIA PICTURES CORP.

Lone Wolf Returns (Lytell-Dove)	Crook melodrama	July 31	5,750
Belle of Broadway (Compson-Rawlinson)	Romantic Drama		5,675
Sweet Rosie O'Grady (S. Mason)	Comedy drama	Oct. 2	6,108
Screen Snapshots	Three issues	Aug. 28	1,000
False Alarm (Lewis-Carr-Revier)	Melodrama		5,235
When the Wife's Away (Arthur)	Farce comedy		
Obey the Law (Lytell)	Crook drama		
Truthful Sex (Busch-H. Gordon)	Comedy drama		5,831
Better Way (Ince-Revier-Strong)	Melodrama		5,540
Remember (D. Phillips-E. Metcalfe)	War drama		5,495
Stolen Pleasures (Revier)	Comedy drama		5,054
Wandering Girls (Revier-Agnew)	Comedy drama		5,426
Pleasure Before Business (Davidson)	Hebrew farce	May 14	5,569

Dollars That Help 7,335 Exhibitors

LAST year 6,492—this year 7,335 exhibitors—read and used this dependable and handy picture reference guide. In order to guard the accuracy of this service to exhibitors we still continue to pay a dollar for the trouble any of these good friends will take in writing to tell us about any major error that may, through failure of producer to notify us of footage changes, or other cause, creep in.

We appreciate the interest our exhibitor friends take in telling us about the errors and we do not offer the dollar as a prize but as a slight compensation for the trouble taken in writing us. It's worth it to have that sort of friends. They help us to retain dependability leadership.

Waldorf

	Kind of Picture	Review	Feet
Price of Success (Lake-Glass)	Drama		5,567
Sealed Lips (Revier)	Drama		5,613
When Husbands Flirt (Revier)	Comedy drama		5,505
Fate of a Flirt (Revier)	Comedy drama		5,793

Perfection

Fighting Youth (W. Fairbanks)	Melodrama		4,781
Speed Mad (W. Fairbanks)	Racing melodrama		4,441
New Champion (W. Fairbanks)	Boxing melodrama		4,498
Great Sensation (W. Fairbanks)	Melodrama		4,470
Handsome Brute (W. Fairbanks)	Police drama		4,779

CRANFIELD & CLARKE, INC.

Molly May Series (Violet Mersereau)			2,000
International Twelve			
Novelty Twelve			1,000
Famous Paintings	De Luxe dramas		2,000
Real Charleston	Lesson novelty	April 24	2,000
The Angelus	Drama de luxe	May 15	2,000
Wooden Shoes	"International"	May 8	...

EDUCATIONAL FILM CORP.

		1926	
Figures of Fancy	Hodge-Podge	Nov. 13	1 rl.
Bad Breaks	Cameo comedy	Nov. 20	1 rl
Felix Hunts the Hunter	Sullivan cartoon	Nov. 20	1 rl
Thens and Nows	"Curiosities"	Nov. 20	1 rl
Raging Tide	Life cartoon	Nov. 27	1 rl
Midnight Follies	Mermaid comedy	Nov. 27	2 rls
Mighty Smithy	Life cartoon	Nov. 27	1 rl
Open Spaces (Big Boy)	Juvenile comedy	Nov. 27	2 rls
Felix Busts a Bubble	Sullivan cartoon	Nov. 29	1 rl.
Flaming Romance (Al St. John)	Burlesque melodrama	Nov. 29	2 rls.
Movieland	Lupino Lane comedy	Nov. 29	2 rls.
The Mona Lisa	Romantic Production	Nov. 29	2 rls.
Teacher, Teacher! (Hamilton)	Comedy	Nov. 29	2 rls.
Bruce Scenic	Hula-Hula, etc.	Dec. 4	1 rl.
Hoot Mon (Bobby Vernon)	Comedy	Dec. 4	2 rls.
Cool Off (Duffy-Cornwall)	Comedy	Dec. 4	2 rls.
A Briny Boob (Billy Dooley)	Comedy	Dec. 4	2 rls.
Land O' Fancy (Felix-cat)	Sullivan cartoon	Dec. 11	1 rl
Close Shaves (Arthur)	Tuxedo comedy	Dec. 11	2 rls
Reverse English (Felix-cat)	Sullivan cartoon	Dec. 11	1 rl
A Key-hole Cruise	Hodge-Podge	Dec. 18	1 rl
Have Courage (Dooley)	Comedy	Dec. 18	2 rls
Barnum Was Right	Life Cartoon	Dec. 18	1 rl
Much Mystery (Davis)	Mermaid comedy	Dec. 25	2 rls
One Sunday Morning (Hamilton)	Comedy	Dec. 25	2 rls
Parisian Importations in Color	Koda-Chrome process	Dec. 25	1 rl
		1927	
Felix Trumps the Ace	Sullivan cartoon	Jan. 1	1 rl
Balloon Tired	Life cartoon	Jan. 1	1 rl
Three Bruce Scenics	Instructive	Jan. 1	1 rl
Wild and Woozy (Jimmy Adams)	Christie comedy	Jan. 8	2 rls
Felix Collars the Button	Sullivan cartoon	Jan. 8	1 rl
Sweet Baby (Lupino Lane)	Comedy	Jan. 8	2 rls
Mister Chump (Phil Dunham)	Cameo comedy	Jan. 8	1 rl
Why Women Pay	Life cartoon	Jan. 15	1 rl
A Movie Medley	Hodge-Podge	Jan. 15	1 rl
Sure Fire	Bobby Vernon comedy	Jan. 15	2 rls
Nic-Nax	Curiosities	Jan. 22	1 rl.
High Sea Blues (St. John)	Mermaid comedy	Jan. 22	2 rls.
Hot Cookies (George Davis)	Cameo comedy	Jan. 22	1 rl.
Paris Originations in Color	Kodachrome fashion	Jan. 22	1 rl.
Funny Face (Big Boy)	Juvenile comedy	Jan. 22	2 rls.
Howdy Duke	Lupino Lane com.	Jan. 22	2 rls.
Zoo Logic	Sullivan Cartoon	Jan. 29	2 rls
Summer Day	Bruce Scenic	Jan. 29	1 rl
Break Away (Neal Burns)	Christie comedy	Jan. 29	2 rls
Dear Season (Bud Duncan)	Cameo comedy	Jan. 29	1 rl.
Busy Lizzie (Geo. Davis)	Mermaid comedy	Feb. 5	2 rls
Highlights	Curiosities	Feb. 5	1 rl
Peaceful Oscar (Lloyd Hamilton)	Comedy	Feb. 5	2 rls
High Spirits	Cameo comedy	Feb. 12	1 rl.
Mike Wins a Medal	Life cartoon	Feb. 12	1 rl.
Duck Out (Bobby Vernon)	Comedy	Feb. 12	2 rls.
Listen, Lem (Al St. John)	Mermaid comedy	Feb. 19	2 rls.
Peaceful City	Life cartoon	Feb. 19	1 rl.
Wedding Yells (Johnny Arthur)	Comedy	Feb. 19	2 rls.
Soft Soap	Life Cartoon	Feb. 26	1 rl
Sailor Beware (Billy Dooley)	Comedy	Feb. 26	1 rl
Fiddlesticks	Curiosities	Feb. 26	1 rl
Quiet Please (Phil Dunham)	Cameo comedy	Feb. 26	1 rl
A Cluster of Kings	Hodge-Podge	Feb. 26	1 rl
Drama de Luxe (Lupino Lane)	Comedy	Mar. 5	2 rls
Heavy Date	Life cartoon	Mar. 5	1 rl
Hitting the Trail	Life cartoon	Mar. 4	1 rl
Gandpa's Boy (Big Boy)	Juvenile comedy	Mar. 12	2 rls
Icy Eyes (Felix-cat)	Sullivan cartoon	Mar. 12	1 rl
Pedigreed (Felix-cat)	Sullivan cartoon	Mar. 12	1 rl
Ask Dad (Sargent)	Cameo comedy	Mar. 12	1 rl
Bruce Scenics	Two subjects	Mar. 12	1 rl
Wise Old Owl	Hodge-Podge	Mar. 19	1 rl
Local Talent	Life cartoon	Mar. 19	1 rl
Chicken Feathers (Cornwall)	Christie comedy	Mar. 19	2 rls
Stars and Stripes	Felix the Cat	Mar. 19	1 rl
A Perfect Day	Cameo comedy	Mar. 19	1 rl
Hot Lightning (Beauchamp)	Mermaid comedy	Apr. 2	2 rls
Felix Sees them in Season	Felix the Cat	Apr. 2	1 rl

Star, Story Type, Review and Footage Here

	Kind of Picture	Review	Feet
Somebody's rault	Hamilton comedy	Apr. 2	2 rls
Bruce Scenics	Two subjects	Apr. 2	1 rl
Roped In (St. John)	Comedy	Apr. 9	2 rls
Here Comes Precious (Adams)	Comedy	Apr. 9	2 rls
Cash and Carry (Burns)	Christie comedy	Apr. 9	2 rls
Odd Jobs	Curiosities	Apr. 9	1 rl
Dumb Belles (Dooley)	Sailor comedy	Apr. 16	2 rls
Buried Treasure	Bruce Scenic	Apr. 16	1 rl
Brain Storms	Mermaid comedy	Apr. 16	2 rls
First Prize (Dunham)	Cameo comedy	Apr. 16	1 rl
Ruling the Rooster	Life cartoon	Apr. 16	1 rl
Germ Mania	Felix the Cat	Apr. 16	1 rl
Prince of Whales	Life cartoon	Apr. 16	1 rl
Climbing Into Cloudland	Howe Hodge-Podge	Apr. 16	1 rl
Barn Yarns	Felix the Cat	Apr. 16	1 rl
Jail Birdies (Bobby Vernon)	Comedy	Apr. 16	2 rls
Breezing Along	Lloyd Hamilton com.	May 14	2 rls.
Hold That Bear (Phil Dunham)	Cameo comedy	May 14	1 rl.
A Bird of Flight	Hodge-Podge	May 14	1 rl.
Racing Fever	Life cartoon	May 14	1 rl.
Jungle Heat (Al St. John)	Gag-slapstick	May 21	2 rls
Eye Jinks	Felix the Cat cartoon	May 21	1 rl
Atta Baby (Big Boy)	Comedy	May 21	2 rls
Growing Money	Curiosities	May 28	1 rl
Auntie's Ante (W. Lupino)	Cameo comedy	May 28	1 rl
North of Nowhere	Life cartoon	May 28	1 rl
Queer Ducks (J. Duffy)	Farce-comedy	May 28	2 rls
A Jim Dandy (Phil Dunham)	Cameo comedy	May 28	1 rl

EXCELLENT PICTURES CORP.

A Man of Quality (G. Walsh)	Punch melodrama	Nov. 6	5,640
His Rise to Fame (Geo. Walsh)	Pugilist melodrama	Feb. 19	5,790

FILM BOOKING OFFICES OF AMERICA

Features

		1926	
Hands Across the Border (Thomson)	Action western	June 12	5,367
Valley of Bravery (Custer)	War-western	June 19	5,021
Glenister of the Mounted (Flynn)	Mtd. Police melo.	June 26	5,480
Jade Cup (Brent)	Crook melodrama	July 3	3,656
Dead Line (Bob Custer)	Western	July 10	5,000
Masquerade Bandit (Tom Tyler)	Western	July 10	4,018
Bigger Than Barnum's (star cast)	Melodrama	July 17	5,391
Two-Gun Man (Fred Thomson)	Western	July 24	5,139
Her Honor, the Governor (Frederick)	Melodrama	July 31	6,712
Better Man (R. Talmadge)	Stunt comedy	Aug. 7	4,703
Cowboy Cop (Tom Tyler)	Action western	Aug. 7	4,385
Flame of the Argentine (Brent)	Melodrama	Aug. 14	5,004
College Boob (Lefty Flynn)	Comedy drama	Aug. 21	5,340
One Minute To Play	Red Grange special	Aug. 28	7,430
Laddie (John Bowers)	Romantic drama	Sept. 4	6,931
Kosher Kitty Kelly (Viola Dana)	Hebrew-Irish comedy	Oct. 2	6,105
Breed of the Sea (Ralph Ince)	Sea-Island drama	Oct. 30	5,408
Red Hot Hoofs (Tom Tyler)	Pugilistic western	Nov. 13	4,681
A Regular Scout (Fred Thomson)	Action western	Nov. 29	6,119
Lone Hand Saunders (Thomson)	Action western	Dec. 4	5,453
The Gorilla Hunt	Burbridge special	Dec. 11	4,362
Rose of the Tenements (Shirley Mason)	Human int. drama	Dec. 18	6,678
Timid Terror (George O'Hara)	Comedy drama	Dec. 25	4,872
		1927	
Her Father Said No (Guard-Brian)	Witwer comedy	Jan. 1	6,808
Home Struck (Viola Dana)	Drama of stage	Jan. 5	5,615
Cactus Trails (Bob Custer)	Western	Jan. 15	4,889
Lightning Lariats (Tyler)	Western	Jan. 22	4,536
Uneasy Payments (Vaughn)	Farce comedy	Feb. 12	4,770
Magic Garden	G. S. Porter novel	Feb. 26	6,807
Don Mike (Thompson)	Romantic drama	Mar. 5	5,723
Sonora Kid (Tyler)	Action western	Mar. 5	4,565
Mother (Belle Bennett)	Mother-love drama	Mar. 19	6,885
Tarzan and the Golden Lion	Jungle fantasy	Apr. 2	5,807
Moulders of Men (Frankie Darro)	Melodrama	Apr. 9	6,412
Outlaw Dog (Ranger)	Railroad melo.	Apr. 23	4,721
Naughty Nannette (Viola Dana)	Comedy drama	May 9	4,949
Silver Comes Thru (Thomson)	Thrill western	May 28	5,476
Great Mail Robbery	Marine-mail melo.	July 2	6,504
Moon of Israel (star cast)	Spectacular-Biblical	July 9	6.680

Short Subjects

Sock Me to Sleep (Vaughn)	Fighting Hearts series	Apr. 10	2,000
Smouldering Tires	Fighting Hearts	June 5	2,000
Lightning Slider	Fighting Hearts	June 26	2,000
Three of a Kind	Standard comedy	June 26	2,000
Big Charade	Fighting Hearts	June 26	2,000
Black and Blue Eyes	Comedy		
Up and Wooing	Fighting Hearts	July 17	2,000
When Sally's Irish Rose	Fighting Hearts	July 24	2,000
Magician	Bray Dinky-Doodle	July 31	1,000
Mule's Disposition	Bray Unnatural Hist.	July 31	1,000
Wedding Daze (Alexander)	Comedy	Aug. 7	2,000
Vamping Babies (L. Sargent)	Comedy	Aug. 7	2,080
All's Swell That Ends Swell	Fighting Hearts	July 24	2,000
Back Fire (Fat trio)	Comedy	Aug. 21	2,000
Lady of Lyons, N. Y.	Bill Grimm's Progress	Aug. 28	2,000
		1927	
Many A Slip (Bowers)	Comedy and cartoon	Jan. 22	2 rls.
Wisecrackers (Cooke-Guard)	Witwer series	Jan. 29	2 rls
He Couldn't Help It	Charley Bowers com.	Mar. 5	2 rls

FIRST NATIONAL

	Kind of Picture	Review	Feet
		1926	
Irene (Colleen Moore)	Romantic comedy	Mar. 13	8.400
Girl from Montmartre (LaMarr-Stone)	Drama	Mar. 20	6.200
Dancer of Paris (Tearle-Mackaill)	Romantic Drama	Mar. 27	6.220
Kiki (Norma Talmadge)	Comedy Drama	April 17	8.279
Old Loves and New (Stone-Bedford)	Drama	May 1	7.422
Mlle. Modiste (C. Griffith)	Victor Herbert opera	May 8	6.230
Greater Glory (Tearle-Nilsson)	Epic drama	May 15	9.710
Wilderness Woman (Pringle)	Comedy	May 22	7.533
Ransom's Folly (Barthelmess)	Romantic drama	May 29	7.322
Brown Derby (Johnny Hines)	Comedy	June 5	6,500
Tramp, Tramp, Tramp (Langdon)	Farce-comedy	June 12	5,830
Wise Guy (Kirkwood-Astor-Compson)	Human Interest dr.	June 26	7,775
Ella Cinders (Colleen Moore)	Comedy	June 26	6,540
Puppets (Sills)	Drama	July 3	7,468
Senor Daredevil (Ken Maynard)	Western	July 10	6,402
Men of Steel (Sills)	Melodrama	July 24	9,143
Duchess of Buffalo (C. Talmadge)	Comedy drama	Aug. 21	6,940
Great Deception (Lyons-Pringle)	War melodrama	Aug. 28	5,885
Into Her Kingdom (C. Griffith)	Romantic drama	Sept. 4	6,447
Amateur Gentleman (Barthelmess)	Romantic drama	Sept. 11	7,790
Subway Sadie (Dorothy Mackaill)	Comedy drama	Sept. 25	6,727
Paradise (Milton Sills)	South Seas melo.	Sept. 25	7,090
It Must Be Love (Colleen Moore)	Typical comedy	Oct. 16	6,846
Forever After (Astor-Hughes)	Romantic drama	Oct. 23	6,330
Prince of Tempters (Moran-Lyon)	Romantic drama	Oct. 30	7,780
Unknown Cavalier (Ken Maynard)	Action western	Nov. 6	6,305
Midnight Lovers (Nilsson-Stone)	Light comedy	Nov. 13	6,100
Syncopating Sue (C. Griffith)	Drama	Nov. 20	6,770
Stepping Along (Johnny Hines)	Comedy	Nov. 27	7 rls
Ladies at Play (Hughes-Kenyon)	Farce	Nov. 29	6,119
Silent Lover (Milton Sills)	Desert drama	Dec. 4	6.500
Blonde Saint (Stone-Kenyon)	Comedy-drama	Dec. 11	6,800
White Black Sheep (Barthelmess)	Melodrama	Dec. 18	6,798
Overland Stage (Ken Maynard)	Pioneer western	Dec. 25	6,392
Just Another Blonde (Mackaill)	Romantic com-dr.	Dec. 25	5,603
		1927	
Twinkletoes (Colleen Moore)	Drama	Jan. 1	7.833
Lady in Ermine (Corinne Griffith)	Drama	Jan. 8	6,400
Masked Woman (Nilsson-Blinn)	Sophisticated drama	Jan. 22	5,442
Perfect Sap (Lyon-Starke)	Am. Detective com.	Jan. 22	5,620
Lunatic at Large (Leon Errol)	Farce	Feb. 5	5,321
McFadden's Flats (Murray-Conklin)	Irish-Scotch com.	Feb. 12	7,845
Easy Pickings (A. Q. Nilsson)	Mystery melodrama	Feb. 26	5,400
An Affair of the Follies (All-Star)	Human interest drama	Mar. 5	6,422
High Hat (Ben Lyon)	Comedy-drama	Mar. 19	6,161
All Aboard (Johnny Hines)	Fast comedy	Apr. 2	6,300
Long Pants (Langdon)	Gag comedy	Apr. 9	5,550
Orchids and Ermine (C. Moore)	Romantic comedy-drama	Apr. 9	6,734
Three Hours (C. Griffith)	Mystery and drama	Apr. 16	5,760
See You in Jail (Mulhall-Day)	Farce comedy	Apr. 23	5,800
Camille (Norma Talmadge)	Dumas picturization	May 2	8,700
Venus of Venice (C. Talmadge)	Comedy	May 7	6,300
Sea Tiger (Milton Sills)	Sea melodrama	May 14	5,606
Notorious Lady (Lewis Stone)	African drama	May 14	6,040
Convoy (Sherman-Mackaill)	Navy-war drama	May 21	7,724
Broadway Nights (Lois Wilson)	Jazz comedy-dr.	May 21	6,765
Tender Hour (Dove-Lyon)	Drama	May 28	6,631
Lost at the Front (Sidney-Murray)	War burlesque-com.	June 25	5,559
Sunset Derby (Astor-Collier, Jr.)	Race track melo.	July 2	5,000
Framed (Milton Sills)	Thrill-melodrama	July 9	5,282

FOX FILM CORP.

Features

		1926	
Fighting Buckaroo (Buck Jones)	Comedy melodrama	May 1	5,095
Rustling for Cupid (O'Brien)	Romantic western	May 8	4.835
Shamrock Handicap (J. F. McDonald)	Romantic racing drama	May 22	5,685
Early to Wed (M. Moore-K. Perry)	Domestic drama	May 29	5,912
A Man Four-Square (Buck Jones)	Western	June 5	4,744
Black Paradise (Bellamy)	Thrill melodrama	June 12	4.962
A Trip to Chinatown (Foxe)	Farce-comedy	June 26	5,594
Gentle Cyclone (Buck Jones)	Action-comedy	July 3	4,820
More Pay—Less Work (Mary Brian)	Comedy-drama	July 10	6,022
Fig Leaves (O'Brien-Borden)	Comedy drama	July 17	6,49
Family Upstairs (Valli-MacDonald)	Comedy drama	July 31	5,97
Midnight Kiss	Comedy drama	Aug. 7	5,02
No Man's Gold (Tom Mix)	Western	Aug. 14	5.745
Three Bad Men (Star cast)	Spectacular thrill melo.	Aug. 28	8,000
Marriage License? (Alma Rubens)	Mother-love drama	Sept. 4	7,168
Flying Horseman (Buck Jones)	Action western	Sept. 11	4,971
Blue Eagle (George O'Brien)	Drama	Sep. 25	6,200
Womanpower (Graves-Perry)	Comedy drama	Oct. 2	6,240
The Lily (Belle Bennett)	Emotional drama	Oct. 9	6,268
Great K. & A. Train Robbery (Mix)	Fast melodrama	Oct. 16	4,800
Country Beyond (Olive Borden)	Curwood drama	Oct. 23	5,363
Whispering Wires (Anita Stewart)	Mystery melodrama	Oct. 30	5,906
International Eucharistic Congress	Religious	Nov. 20	
Return of Peter Grimm (star cast)	Drama from play	Nov. 20	6,950
The City (Robert Frazer)	Clyde Fitch drama	Nov. 27	5.500
What Price Glory? (all star)	War comedy-drama	Nov. 29	11,400
Wings of the Storm (Thunder-dog)	Melodrama	Dec. 4	5.374
Canyon of Light (Tom Mix)	Typical Mix	Dec. 11	5.389
Going Crooked (Bessie Love)	Crook melodrama	Dec. 18	5,425
Bertha, Sewing Machine Girl	Stage melodrama	Dec. 25	5,242
		1927	
Summer Bachelors (Bellamy)	Comedy drama	Jan. 1	6,782
Desert Valley (Buck Jones)	Western comedy-dr.	Jan. 8	4,731
One Increasing Purpose (Lowe)	Drama	Jan. 15	7,677
Music Master (Alec. B. Francis)	Belasco play	Jan. 22	7,734
Stage Madness (Virginia Valli)	Stage-home drama	Jan. 29	5,620
The Auctioneer (Geo. Sidney)	Stage success	Feb. 5	5,500
Last Trail (Tom Mix)	Zane Grey Western	Feb. 5	5,190
Upstream (Earle Foxe)	Theatrical drama	Feb. 12	5,510
War Horse (Buck Jones)	War (horse) story	Feb. 19	4.953
Marriage (Virginia Valli)	Drama	Feb. 26	5,440
Monkey Talks (Lerner)	Drama	Mar. 5	5,500
Ankles Preferred (Bellamy)	Light com-dr	Mar. 12	5,498
Love Makes 'Em Wild (Johnnie Harron)	Breezy comedy	Mar. 19	5,506
Broncho Twister (Tom Mix)	Whirlwind western	Apr. 2	5,425
Whispering Sage (Buck Jones)	Action western	Apr. 9	4,783
Madame Wants No Children (M. Corda)	Comedy drama	Apr. 16	5,415
Outlaws of Red River (Tom Mix)	Action western	Apr. 23	5,327
Heart of Salome (Alma Rubens)	Romance, mystery	May 9	5,617
Hills of Peril (Buck Jones)	Punch western	May 14	4,983
Is Zat So? (O'Brien-Lowe)	Comedy drama	May 21	6,940
7th Heaven (Janet Gaynor)	Love-war drama	May 28	...
Cradle Snatchers (Louise Fazenda)	Farce comedy	June 4	6,381
Rich But Honest (Marjorie Beebe)	Light comedy-dr.	June 4	5,480
Slaves of Beauty Herbert-Tell)	Light comedy-dr.	June 11	5,412
Good as Gold (Buck Jones)	Stunt-thrill western	June 11	4,545
The Circus Ace (Tom Mix)	Circus and western	June 18	4,810
The Secret Studio (Borden)	Comedy drama	June 25	5,870

Short Subjects Separated From Features

	Kind of Picture	Review	Feet
Short Subjects		1926	
Family Picnic	Comedy	July 10..	2,000
Lickpenny Lover	O. Henry series	July 24..	2,000
Dancing Around the World	Varieties	July 31..	743
Hello Lafayette (Shields)	Imperial comedy	Aug. 7..	2,000
Putting on Dog	Varieties	Aug. 7..	749
Lumber Jacks	Varieties	Ang. 14..	750
Steeplechaser (Conley)	Farce comedy	Sept. 11..	2,000
Non-Stop Bride (Gene Cameron)	Comedy	Sep. 25..	2,000
King Bozo	Van Bibber comedy	Oct. 2..	2,000
Rocky Mountain Gold	Varieties	Oct. 9..	800
Cliff Dwellers of America	Varieties	Oct. 9..	845
Dizzy Dancers (Gene Cameron)	Imperial comedy	Oct. 16..	2,000
Lyin' Tamer (Ernie Shields)	Imperial comedy	Oct.23..	2 rls
Marry Month of May	O. Henry comedy	Oct. 30..	2 rls
King of the Kitchen (Conley)	Comedy	Nov. 6..	2 rls
Honeymoon Hospital	Imperial comedy	Nov. 13..	2 rls.
Napoleon, Jr.	Animal comedy	Nov. 13..	2 rls.
Maryland, My Maryland	Variety	Nov. 20..	750
Not to Be Trusted (Allan Forrest)	Helen and Warren	Nov. 20..	2 rls
Great Lakes	Variety	Nov. 27..	900
Babes in the Jungle	O. Henry series	Nov. 29..	2 rls.
Light Wines and Bearded Ladies	Imperial comedy	Nov. 29..	2 rls.
Madam Dynamite	Imperial comedy	Dec. 11..	2 rls
Battling Kangaroo	Animal comedy	Dec. 18..	2 rls
Motor Boat Demon	Van Bibber series	Dec. 25..	2 rls
		1927	
Bathing Suitor (G. Harris)	Imperial comedy	Jan. 1..	2 rls
My Lady's Stockings	Variety	Jan. 8..	1 rl
Tennis Wizard (Earle Foxe)	Van Bibber series	Jan. 15..	2 rls
Overnight from Paris	Variety	Jan. 15..	1 rl
Big Business	Imperial comedy	Jan. 22..	2 rls.
Constantinople	Scenic	Jan. 22..	1 rl.
Society Architect	Van Bibber	Jan. 22..	2 rls.
An Old Flame	Helen & Warren	Feb. 5..	2 rls
Sky Sentinel	Variety	Feb. 5..	784
Roses and Ruses	O. Henry story	Feb. 12..	2 rls
Slippery Silks	Imperial comedy	Feb. 12..	2 rls.
Birthday Greetings	Comedy	Feb. 19..	2 rls.
Everybody's Servant	Varieties	Feb. 26..	900
Portugal Today	Variety	Mar. 5..	786
Car Shy	Van Bibber	Mar. 5..	2 rls
Rock-Ribbed Maine	Variety	Mar. 12..	855
Back to Mother	Helen and Warren	Mar. 19..	2 rls
The Last Word	Helen and Warren	Apr. 2..	2 rls
Below the Equator	Variety	Apr. 9..	1 rl
Girls	O. Henry story	Apr. 16..	2 rls
Nature's Wonderland	Variety	Apr. 16..	1 rl
A Dog's Pal (Jerry Madden)	Animal comedy	Apr. 23..	2 rls
Old Heidelberg	Variety	May 2..	1 rl
Not the Type	Van Bibber	May 2..	2 rls
Just a Husband	Helen & Warren	May 9..	2 rls
Kangaroo Detective	Comedy	May 21..	2 rls
Reflections	Varieties	May 28..	1 rl
Wine, Women and Sauer Kraut	Imperial comedy	June 4..	2 rls
Monarchs of the Soil	Varieties	June 4..	1 rl
Vendors of the World	Variety	June 11..	1 rl
Midsummer Night's Steam	Imperial comedy	June 11..	2 rls
Road to the Yukon	Variety	June 18..	1 rl
Rumors for Rent	Helen and Warren	June 18..	2 rls

GOTHAM PRODUCTIONS

Sign of the Claw (Peter, the Great)	Dog picture		6,000
Golden Web (Rich-Gordon)	Melodrama	Sept. 11..	6,000
Block Signal (Ralph Lewis)	Railroad melodrama	Oct. 9..	5,900
Winning Wallop (W. Fairbanks)	Action comedy-dr.	Oct. 30..	5,000
Money to Burn (Devore-MacGregor)	Romantic action dr.	Nov. 29..	5.900
Heroes of the Night (Landis-Nixon)	Fire-police-thriller	Feb. 5..	6,500
		1927	
Quarantined Rivals			
Mountains of Manhattan			
Final Extra (De La Motte)	Melodrama	Feb. 19..	6,000

METRO-GOLDWYN-MAYER

	Kind of Picture	Review	Feet
Great Divide (all star)	Drama	Feb. 21..	7,811
Rag Man (Coogan)	Comedy-dr.	Mar. 14..	5,908
Beauty Prize (Dana)	Comedy-dr.	Oct. 11..	5,750
Power of Lies (Chaney-Shearer)	Drama of pathos	Oct. 10..	6,849
Exchange of Wives (Boardman)	Married life com.	Oct. 17..	6,300
Midshipman (Ramon Novarro)	Naval com.-drama	Oct. 31..	7,498
Go West (Buster Keaton)	Burlesque western	Nov. 7..	6,256
Lights of Old Broadway (Davies)	Old N. Y. drama	Nov. 14..	6,437
Old Clothes (Coogan)	Typical feature	Nov. 21..	5,915
Bright Lights (Chas. Ray)	Type com-drama	Nov. 28..	6,260
Only Thing (Boardman-Nagel)	Glyn love drama	Dec. 5..	5,824
Masked Bride (Mae Murray)	Paris underworld	Dec. 12..	5,690
Sally, Irene and Mary (Star cast)	Musical comedy hit	Dec. 19..	5,564
Time, the Comedian (Busch-Cody)	Unique drama	Dec. 26..	4,757
		1926	
His Secretary (Shearer)	Light comedy	Jan. 2..	6,433
Ben-Hur (Ramon Novarro)	Lew Wallace story	Jan 16..	12,000
Dance Madness (Nagel-Windsor)	Comedy drama	Feb. 6..	6,395
The Blackbird (Lon Chaney)	Crook Drama	Feb. 13..	6,688
Mare Nostrum (Rex Ingram prod.)	Ibanez Novel	Feb 27	
La Boheme (Gilbert-Gish)	Famous opera	Mar. 13..	8,530
The Barrier (Norman Kerry)	Alaskan melodrama	Apr. 3..	6,480
Devil's Circus (Norma Shearer)	Drama	Apr. 10..	6,750
Beverly of Graustark (Marion Davies)	Romantic Comedy	May 1..	6,710
Brown of Harvard (Pickford-Brian)	College comedy-dr.	May 5.	7,941
Money Talks (Moore-Windsor)	Farce comedy	May 22..	5,139
Paris (Chas. Ray)	Parisian drama	June 12	5,580
Lovey Mary (Bessie Love)	Drama	July 3	[illegible]
Road to Mandalay (Chaney)	Melodrama	July 10..	6.551
Waltz Dream	Romantic comedy	Aug. 7..	7,322
Scarlet Letter (Lillian Gish)	Drama from novel	Aug. 21..	9,000
Battling Butler (Keaton)	Farce comedy	Sept. 4..	6,970
Waning Sex (Norma Shearer)	Light comedy romance	Oct. 2..	6.025
The Temptress (Garbo-Moreno-D'Arcy)	Ibanez' novel	Oct. 23..	8,221
Magician (Wegener-Terry)	Rex Ingram prod.	Nov. 6..	6,960
Bardleys the Magnificent (Gilbert)	Dashing romance	Nov. 13..	8,536
Exit Smiling (Lillie-J. Pickford)	Comedy	Nov. 20..	6,461
Upstage (Norma Shearer)	Vaudeville com.-dr.	Nov. 27..	6,048
Flaming Forest (Moreno-Adoree)	Northwest Curwood dr.	Nov. 29..	6,567
Tin Hats (Nagel-Windsor)	War comedy	Dec. 4..	6,598
Faust (Emil Jannings)	Opera transcription	Dec. 11..	8,110
Fire Brigade (McAvoy-Ray)	Spectacular fire drama	Dec. 25..	8,616
		1927	
Tell It To The Marines (Chaney)	Melodrama	Jan. 1..	8,800
Valencia (Mae Murray)	Romantic drama	Jan. 8..	5,680
Flesh and the Devil (Gilbert-Garbo)	Suderman drama	Jan. 15..	8,756
A Little Journey (Star Cast)	Comedy drama	Jan. 15..	6,088
Red Mill (Marion Davies)	Adapted musical com.	Feb. 19..	6,337
Taxi Dancer (Crawford-O. Moore)	Broadway drama	Mar. 12..	6,203
The Show (Gilbert-Adoree)	Melodrama	Mar. 19..	6,309
Slide, Kelly, Slide (Haines-O'Neil)	Baseball comedy-dr	Apr. 2..	7,865
Demi-Bride (Norma Shearer)	Comedy-drama	Apr. 2..	6,886
Frisco Sally Levy (Sally O'Neil)	Hebrew-Irish com.	Apr. 23..	6,909
Lovers (Novarro-Terry)	"Gossip" drama	May 2..	5,291
Rookies (Dane-Arthur)	Military comedy	May 9..	6,640
Understanding Heart (Joan Crawford)	Kyne story	May 14..	6,657
Annie Laurie (Lillian Gish)	Scottish drama	May 21..	8,750
Mr. Wu (Lon Chaney)	Chinese drama	June 4..	7,603
Tillie the Toiler (Marion Davies)	Light comedy	June 11..	6,160
The Unknown (Chaney)	Armless wonder char-dr.	June 18..	5,517
Captain Salvation (Hanson-Starke)	Gospel ship drama	July 2..	7,395

PARAMOUNT

		1926	
Moana	South Sea study	Feb. 27..	6,133
Sea Horses (Holt-Vidor)	Drama of tropics	Mar. 6..	6,565
Dancing Mothers (Joyce-Tearle-Bow)	Comedy-drama	Mar. 13..	7,169
Let's Get Married (Dix-Wilson)	Farce-comedy	Mar. 20..	6,800
Nell Gwyn (Dorothy Gish)	Farce comedy	Feb. 6..	6,800
Miss Brewster's Millions (Daniels)	Comedy-drama	Mar. 27..	6,467
New Klondike (Thos. Meighan)	Comedy drama	Apr. 3..	7,445
Untamed Lady (Gloria Swanson)	Society drama	Apr. 3..	6,132
Crown of Lies (Pola Negri)	Romantic drama	Apr. 10..	5,020
Desert Gold (Hamilton-Mason)	Zane Grey western	Apr. 10..	6,850
For Heaven's Sake (Harold Lloyd)	Typical comedy	April 17..	5,356
Blind Goddess (Holt-Torrence)	Mystery Drama	April 17..	7,363
That's My Baby (Douglas MacLean)	Farce comedy	Apr. 24..	6,805
A Social Celebrity (Menjou)	Comedy drama	May 1..	6,025
The Runaway (Clara Bow)	Melodrama	May 8..	6,218
Fascinating Youth (Juniors)	Drama	May 22..	6,88
Aloma of the South Seas (Gilda Gray)	Drama	May 29..	8,514
Wet Paint (Raymond Griffith)	Farce-comedy	June 5..	5,109
Rainmaker (Collier, Jr.)	Drama	June 12..	6,055
Say It Again (Dix)	Travesty-farce	June 19..	7,445
Volcano (Daniels)	Thrill melodrama	June 12..	5,467
Good and Naughty (Pola Negri)	Society comedy	June 26..	5,503
Palm Beach Girl (Bebe Daniels)	Farce-comedy	Jnly 3..	6,918
Variety (Emil Jannings)	Drama, short version	July 10..	7,804
Born to the West (Jack Holt)	Western	July 10..	6,043
It's the Old Army Game (W. C. Fields)	Farce comedy	July 17..	6,889
Mantrap (Torrence-Bow)	Drama	July 24..	6,077
You Never Know Women (Vidor)	Drama	Aug. 7..	6,064
Padlocked (Lois Moran)	Melodrama	Aug. 28..	6,700
Beau Geste (Ronald Colman)	Drama	Sept. 4..	10,600
The Show-Off (Ford Sterling)	Character comedy	Sept. 11..	6,196
Diplomacy (Sweet-Hamilton)	Modernized Sardou play	Sep. 25..	6,950
Campus Flirt (Bebe Daniels)	College comedy	Oct. 2..	6,702
Tin Gods (Thomas Meighan)	Drama	Oct. 2..	8,568
You'd Be Surprised (R. Griffith)	Satirical comedy	Oct. 9..	5,904
Kid Boots (Eddie Cantor)	Comedy	Oct. 23..	5,650
Sorrows of Satan (D. W. Griffith prod)	Drama	Oct. 23...	11 rls.
Don't Give Up the Ship	One Reel special	Oct. 23..	....
Ace of Cads (Menjou)	Drama	Oct. 30..	7,786
Quarterback (Richard Dix)	Football comedy-dr.	Nov. 6..	7,114
London (Dorothy Gish)	Drama	Nov. 13..	6 rls.
We're in the Navy Now (Beery-Hatton)	Sequel, "Behind Front"	Nov. 20..	5,519
So's Your Old Man (W. C. Fields)	Comedy	Nov. 20..	6.347
Eagle of the Sea (Vidor-Cortez)	Sea drama	Nov. 27..	7,250
Everybody's Acting (star cast)	Stage comedy-dr.	Nov. 27..	6,139
God Gave Me Twenty Cents (all star)	Romance-drama	Nov. 29..	6,532
The Great Gatsby (Warner Baxter)	Drama	Dec. 4..	7,296
Old Ironsides (special cast)	Super-special	Dec. 11..	10,689
Canadian (Meighan)	Northwest drama	Dec. 11..	7,773
Stranded in Paris (Daniels)	Farce comedy	Dec. 18..	6,106
Love 'Em and Leave 'Em (Brent)	Comedy drama	Dec. 18..	6,075
Popular Sin (Vidor-Brook)	Love drama	Dec. 25..	6,244
		1927	
Hotel Imperial (Pola Negri)	Drama	Jan. 8..	7,09
Blonde or Brunette? (Menjou-Nissen)	Parisian comedy	Jan. 15..	5,87
The Potters (W. C. Fields)	Human int. com.-dr.	Jan. 22..	6,680
Kid Brother (Harold Lloyd)	Typical comedy	Jan. 29..	7,654
Paradise for Two (Dix-Bronson)	Comedy	Jan. 29..	6,187
New York (Cortez-Wilson-Taylor)	Melodrama	Feb. 5..	6,877
"It" (Clara Bow)	Elinor Glyn story	Feb. 12..	6,542
Love's Greatest Mistake (Brent)	Comedy drama	Feb. 26..	6,000
Blind Alleys (Meighan)	N. Y. melodrama	Mar. 5..	5,597
Let It Rain (Douglas MacLean)	Naval comedy	Mar. 12..	6,052
Metropolis	UFA Superspectacle	Mar. 12..	....
Rough Riders (Feature Cast)	Roosevelt epic.	Mar. 19..	12,071
Stark Love	Mountaineer drama	Mar. 19..	6,203
A Kiss in a Taxi (Bebe Daniels)	Farce comedy	Apr. 2..	6,429
Fashions for Women (E. Ralston)	Comedy drama	Apr. 9..	6,298
Evening Clothes (Menjou)	Light comedy	Apr. 9..	6,287
Casey at the Bat (W. Beery)	Comedy	Apr. 16..	6,040
Afraid to Love (F. Vidor)	Light comedy	Apr. 23..	6,199
Knockout Reilly (Richard Dix)	Prizering com.-dr.	Apr. 23..	7,080
Chang	Wild animal classic	May 2..	6.536
Children of Divorce (Bow-Ralston)	Drama	May 2..	6,871
Cabaret (Gilda Gray)	Detective com.-dr.	May 9..	7,175
Special Delivery (Eddie Cantor)	Gag comedy	May 9..	5,524
Senorita (Bebe Daniels)	Dashing Farce	May 14..	6.634
Telephone Girl (Madge Bellamy)	Melodrama	May 21..	5,455
Tired Wheels	Krazy Kat	May 28..	1 rl
Rough House Rosie (Clara Bow)	Society-pugilism com.	June 4..	5,952
Whirlwind of Youth (Lois Moran)	Drama	June 11..	5,866
Running Wild (W. C. Fields)	Comedy drama	June 18..	6.368
Ritzy (Betty Bronson)	Comedy drama	June 25..	5.306
Way of All Flesh (Jannings)	U. S.-made. Tragedy	July 2..	8,486
Time to Love (Raymond Griffith)	Farce-comedy	July 9..	4.926

Users Help Make This Chart More Useful

PATHE

	Kind of Picture	Review	Feet
On the Front Page (L. Rich)	Hal Roach comedy	Nov. 29	2 rls.
Buck Fever	Terry cartoon	Nov. 29	1 rl.
Radio Controlled	Terry cartoon	Nov. 29	1 rl.
Tripping the Rhine	Sketch Book	Nov. 29	1 rl.
War Feathers	Our Gang comedy	Nov. 29	2 rls.
The Nickel Hopper (Normand)	Sennett comedy	Dec. 4	3 rls.
Divorce Dodged (Bevan)	Sennett comedy	Dec. 4	2 rls.
Through Thick and Thin	Terry cartoon	Dec. 4	1 rl.
Hesitating Horses (Alice Day)	Sennett comedy	Dec. 4	2 rls.
Hitting the Rails	Terry cartoon	Dec. 4	1 rl.
Bars and Stripes	Terry cartoon	Dec. 11	1 rl
There Ain't No Santa Claus	Hal Roach comedy	Dec. 11	2 rls
A Blonde's Revenge (Turpin)	Typical comedy	Dec. 18	2 rls
School Days	Terry cartoon	Dec. 18	1 rl
Top Notchers	Sportlight	Dec. 18	1 rl
Forty-five Minutes from Hollywood	Hal Roach comedy	Dec. 25	2 rls
		1927	
Anything Once (Mabel Normand)	Hal Roach comedy	Jan. 1	2 rls
Telling Whoppers	Our Gang	Jan. 1	2 rls
Musical Parrot	Terry cartoon	Jan. 1	1 rl
Kitty from Killarney (Day)	Sennett comedy	Jan. 8	2 rls
With the Wind	Sportlight	Jan. 8	1 rl
Fourflushers (Bevan)	Sennett comedy	Jan. 8	2 rls
Many Scrappy Returns (Chase)	Hal Roach comedy	Jan. 15	2 rls
When Friendship Ceases	Terry cartoon	Jan. 15	1 rl
Smith's Pets	Jimmy Smith series	Jan. 15	2 rls
Bring Home the Turkey	Our Gang comedy	Jan. 22	2 rls.
Chasing Rainbows	Terry cartoon	Jan. 22	1 rl.
Should Sleep Walkers Marry?	Sennett comedy	Jan. 22	2 rls.
Two Time Mama (Tryon)	Hal Roach comedy	Jan. 22	2 rls.
Pass the Dumplings (Alice Day)	Sennett comedy	Jan. 22	2 rls.
On Guard (Cullen Landis)	Army serial	Jan. 29	....
Sink or Swim	Terry cartoon	Feb. 5	1 rl
A Hollywood Hero (Turpin)	Sennett comedy	Feb. 5	2 rls
Should Men Walk Home (C. Hale)	Hal Roach comedy	Feb. 5	2 rls
Sporting Knack	Sportlight	Feb. 12	1 rl.
Smith's Customer	Smith Family com.	Feb. 12	2 rls.
Peaches and Plumbers (Bevan)	Sennett com.	Feb. 19	2 rls.
Plumber's Daughter (Alice Day)	Sennett comedy	Feb. 19	2 rls.
Pathe Review 6	Magazine	Feb. 19	1 rl.
Plow Boy's Revenge	Terry cartoon	Feb. 26	1 rl
Crowd Bait	Sportlight	Feb. 26	1 rl
Seeing the World	Our Gang comedy	Feb. 26	2 rls
One Hour Married (Normand)	Hal Roach comedy	Mar. 5	2 rls
In the Rough	Terry cartoon	Mar. 5	1 r
Tit for Tat	Terry cartoon	Mar. 5	1 r
Crawl Strike Kid	Terry cartoon	Mar. 12	1 rl
With Will Rogers in Dublin	Rogers Abroad	Mar. 12	2 rls
Mail Pilot	Terry cartoon	Mar. 12	1 rl
Are Brunettes Safe? (Chase)	Comedy	Mar. 12	2 rls
Why Girls Say No (Marj. Daw)	Hal Roach comedy	Mar. 19	2 rls
Weatherproof	Sportlight	Mar. 19	1 rl
Pathe Review	Review	Mar. 19	1 rl
Cracked Ice	Terry cartoon	Mar. 19	1 rl
Taking the Air	Terry cartoon	Mar. 19	1 rl
Duck Soup (Laurel-Hardy)	Hal Roach comedy	Apr. 2	2 rls
Frost Line	Sportlight	Apr. 2	1 rl
A Small Town Princess	Sennett comedy	Apr. 2	2 rls
A Dozen Socks (Alice Day)	Sennett comedy	Apr. 9	2 rls
Rival Sex	Sportlight	Apr. 9	1 rl
Smith's New Home (Mc-Kee-Hiatt)	Smith Family series	Apr. 9	2 rls
Pathe Review 12	Magazine	Apr. 16	1 rl
Magician	Terry cartoon	Apr. 16	1 rl
Ten Years Old	Our Gang	Apr. 16	2rls
Keep Off the Grass	Terry cartoon	Apr. 16	1 rl
Jolly Jilter (Ben Turpin)	Comedy	Apr. 16	2 rls
Melting Millions (Ray-Miller)	Chapter Play	Apr. 16	....
Hiking Through Holland (Will Rogers)	Rogers Abroad	Apr. 23	2 rls
Pathe Review 13	Magazine	Apr. 23	1 rl
Medicine Man	Terry cartoon	Apr. 23	1 rl
Slipping Wives (Dean-Rawlinson)	Hal Roach comedy	Apr. 23	2 rls
Smith's Surprise (Hiatt)	Smith Family	Apr. 23	2 rls
Forgotten Sweeties (Chase)	Comedy	Apr. 23	2 rls
Pathe Review 14	Magazine	Apr. 23	1 rl
Smith's Kindergarten (Baby Jackson)	Smith Family	May 2	2 rls
Pathe Review 16	Magazine	May 2	1 rl
Love My Dog	Our Gang	May 2	2 rls
Broke in China (Turpin)	Sennett comedy	May 2	2 rls
Honor Man	Terry cartoon	May 2	1 rl
Hon. Mr. Buggs (Matt Moore)	Hal Roach comedy	May 2	2 rls
Pathe Review 15, 17, 18, 19	Magazine	May 9	1 rl
Pie Eyed Piper	Terry cartoon	May 9	1 rl
Jewish Prudence (Davidson)	Hal Roach comedy	May 9	2 rls
Bubbling Over	Terry cartoon	May 9	1 rl
Agile Age	Sportlight	May 9	1 rl
A Fair Exchange	Terry cartoon	May 9	1 rl
When Snow Flies	Sportlight	May 14	1 rl.
Pathe Review 20	Magazine	May 14	1 rl.
Bigger and Better Blondes (Chase)	Comedy	May 14	2 rls.
Tabloid Editions	Sportlight	May 21	1 rl
Horses, Horses, Horses	Terry cartoon	May 21	1 rl
Crazy to Act (Mildred June)	Sennett comedy	May 21	2 rls
Tired Business Men	Our Gang comedy	May 21	2 rls
Pathe Review 21	Magazine	May 21	1 rl
Eve's Love Letters	Hal Roach comedy	May 28	2 rls
Smith's Fishing Trip	Smith Family	May 28	2 rls
Pathe Review 22-23	Magazine	June 4	1 rl
Digging for Gold	Terry cartoon	June 4	1 rl
Hunting for Germans	Will Rogers' trip	June 4	2 rls
Pride of Pikeville (Turpin)	Sennett comedy	June 4	2 rls
Flying Feet	Sportlight	June 4	1 rl
Chills and Fever	Sportlight	June 4	1 rl
Curled in the Excitement	Sennett comedy	June 11	2 rls
Hard Cider	Terry cartoon	June 11	1 rl
Crimson Flash (Cullen Landis)	Serial	June 18	....
Died in the Wool	Terry cartoon	June 18	1 rl
Fluttering Hearts (Chase)	Comedy	June 18	2 rls
Love 'Em and Weep (Mae Busch)	Hal Roach comedy	June 18	2 rls
Pathe Review 24	Magazine	June 18	1 rl
Big Reward	Terry cartoon	July 2	1 rl
Riding High	Terry cartoon	July 2	1 rl
Pathe Review 27	Magazine	July 2	1 rl
Don't Tell Everything (Davidson)	Hal Roach comedy	July 2	2 rls
One-Man Dog	Terry cartoon	July 2	1 rl

Features	Kind of Picture	Review	Feet
		1927	
Man from Hardpan (Maloney)	Western drama	Feb. 26	5,814
Princess on Broadway (Garon-Walker)	Comedy drama	Mar. 5	5,705
Tearin' Into Trouble (Wally Wales)	Western	Mar. 5	4,453
Arizona Whirlwind (Bill Cody)	Mine-western	Mar. 19	4,134
Fighting Comeback (B. Roosevelt)	Action western	Apr. 2	4,145
Spuds (Larry Semon)	War, farce comedy	Apr. 9	4,920
Horse Shoes (Monty Banks)	Feature comedy	Apr. 16	5,668
Ridin' Rowdy (Buffalo Bill, Jr.)	Western	Apr. 23	4,794
No Man's Law (Rex)	Black Stallion dr.	May 2	6,903
Don Desperado (Maloney)	Punch western	May 9	5,804
His First Flame (Harry Langdon)	Feature comedy	May 9	4,700
Eyes of the Totem (Hawley-Santschi)	Melodrama	May 14	6.228
Pirates of the Sky (Hutchison)	Stunt melodrama	May 21	5.465
Heart of the Yukon (Bowers)	Alaskan melodrama	May 21	6,563
Alaskan Adventures	Alaskan Trip	May 28	3,678
Meddlin' Stranger (Wally Wales)	Western melodrama	June 4	4,575
Avenging Fangs (Shadow-dog)	Crook melodrama	June 4	4 335
Trunk Mystery (Hutchison)	Police melodrama	June 11	4,328
Code of Cow Country (B. Roosevelt)	Action western	June 11	4,512
Pals in Peril (Buffalo Bill, Jr.)	Western	June 25	4,740
Little Firebrand (E. Thornton)	Comedy	July 2	4,615

PREFERRED PICTURES

		1926	
Romance of a Million Dollars	Melodrama	Aug. 7	5,300
Dancing Days (Star Cast)	Domestic	Sept. 25	5,900
Shameful Behavior? (Edith Roberts)	Romantic com.-dr.	Oct. 30	5,218
His New York Wife (Alice Day)	Comedy drama	Nov. 27	5,294
		1927	
Exclusive Rights (L. Rich)	Politics-melodrama	Jan. 22	6,087

PRODUCERS DISTRIBUTING CORP.

		1925	
Coming of Amos (Rod LaRoque)	Comedy-drama	Sept. 19	5,077
Off the Highway (W. V. Mong)	Drama	Oct. 3	7,641
Simon the Jester (O'Brien-Rich)	Comedy-drama	Nov. 28	6,168
Road to Yesterday (J. Schildkraut)	Tense drama	Dec. 12	9,984
		1926	
Wedding Song (Leatrice Joy)	Comedy-heart int.-dr.	Jan. 2	7,373
Steel, Preferred (star cast)	Steel industry dr.	Jan. 9	6,717
Braveheart (LaRocque)	Indian drama	Jan. 23	7,230
Rocking Moon (Tashman-Bowers)	Alaskan drama	Jan. 30	6,013
Danger Girl (Priscilla Dean)	Comedy-drama	Feb. 6	5,660
Million Dollar Handicap (all star)	Horse race melo.	Feb. 13	6,095
Three Faces East (Jetta Goudal)	Suspense-spy-melo.	Feb. 20	7,419
Fifth Avenue (De La Motte)	Human int. drama	Feb. 20	5,503
Wild Oats Lane (Viola Dana)	Melodrama	Apr. 10	6,900
Red Dice (Rod LaRocque)	Underworld melodrama	May 1	7,257
Whispering Smith (H. B. Warner)	Melodrama western	May 8	6,155
Volga Boatman (W. Boyd-E. Fair)	Melodrama	Apr. 24	10,660
Paris at Midnight (Jetta Goudal)	Melodrama	May 15	6,995
Prince of Pilsen (Geo. Sidney)	Comedy drama	May 8	6,600
Bachelor Brides (La Rocque)	Mystery drama	May 22	6.612
Eve's Leaves (Leatrice Joy)	Romantic Comedy	May 29	6,750
Silence (H. B. Warner)	Self-sacrifice dr.	June 5	7,518
Unknown Soldier (Chas. Mack, etc.)	War drama	June 12	7,979
Dice Woman (Priscilla Dean)	Farce-melodrama	June 19	5,614
Flame of the Yukon (Seena Owen)	Melodrama of Yukon	June 26	5,800
Up in Mabel's Room (Marie Prevost)	Farce-comedy	June 26	6,345
Shipwrecked (S. Owen-J. Schildkraut)	Melodrama	July 3	5,865
Meet the Prince (Jos. Schildkraut)	Comedy-Drama	July 3	5,908
Sea Wolf (Ralph Ince)	Jack London story	July 10	6,763
Sunny Side Up (Vera Reynolds)	Comedy drama	July 17	5,994
Speeding Venus Priscilla Dean)	Melodrama	July 24	5,560
Clinging Vine (Leatrice Joy)	Comedy	July 31	6,400
Young April (Bessie Love)	Romantic com-dr.	Sept. 11	6,858
For Alimony Only (Leatrice Joy)	Divorce com-drama	Oct. 9	6,400
Gigolo (Rod La Rocque)	Drama	Oct. 16	7,295
Nervous Wreck (Ford-Haver)	Farce-comedy	Oct. 23	6,738
Pals in Paradise (star cast)	Kyne mining story	Nov. 29	6,636
For Wives Only (M. Prevost)	Sophisticated farce	Dec. 4	5,790
Corporal Kate (Reynolds-Faye)	Girl War-workers	Dec. 18	7,460
		1927	
Jim, The Conqueror (Boyd-Faire)	Suspense western	Jan. 1	5,324
Nobody's Widow (Joy-Ray-Haver)	Farce comedy	Jan. 15	6,421
Man Bait (Marie Prevost)	Comedy drama	Jan. 29	5,865
Getting Gertie's Garter (Prevost)	Farce comedy	Feb. 19	6,859
White Gold (Jetta Goudal)	Emotional drama	Apr. 9	6,198
Rubber Tires (Ford-Love)	Auto comedy	Apr. 9	6,303
King of Kings	Biblical drama	Apr. 23	13,500
Night Bride (Marie Prevost)	Farce comedy	May 9	5.736
Yankee Clipper (William Boyd)	Sailing ship melo.	May 14	7,820
Heart Thief (Schildkraut-dePutti)	European drama	May 21	6.035
Fighting Love (Jetta Goudal)	Desert drama	June 4	7,107
Vanity (Leatrice Joy)	Melodrama	June 18	5,922

RAYART

		1925	
Midnight Limited (star cast)	Railroad melodrama	Dec. 27	5,25
		1926	
Call of the Klondike (Glass-Dwan)	Melodrama	Aug. 21	5,800
Moran of the Mounted (Howes)	Northwest M. P. melo.	Sept. 4	5.3

RED SEAL

		1926	
Reelview (Scenes in Turkey)	Magazine	Apr. 10	85
Hair Cartoon	Marcus cartoon	Aug. 10.	[illegible]
Old Black Joe	Song Car-tune	July 17	500
Hair Cartoon	Marcus cartoon	July 17	1,000
Toot! Toot! (Ko-Ko)	Fleischer cartoon	July 17	1,000
Hair Cartoons	Marcus cartoon	July 31	1,000
Reelview (Issue E)	Pictorial	July 31	1,000
Searchlight (Issue H)	Pictorial	Aug. 7	1,000
Song Car-tune	Song series	Aug. 7	1,000
Marvels of Motion	Issue L	Sept. 4	800
Morning Judge	Carrie of the Chorus	Sept. 4	2,000
Ko-Ko in the Fadeaway	Fleischer cartoon	Sept. 11	1,000
Film Reporter	Series	Sept. 11	1,000
Churchyards of Old America	Humor	Sep. 25	1,000
Film Reporter (Issue B)	Sport subjects	Oct. 9	1,000
Berth Mark	Carrie of Chorus	Oct 9	2,000

We Try Always to Make it Better for Users

STERLING PICTURES CORP.

	Kind of Picture	Review.	Feet
		1926	
Big Pal (Wm. Russell)	Prize fight drama	Oct. 24	5,800
Men of the Night (Rawlinson)	Melodrama	July 24	5,723
Wreckage (May Allison)	Drama	July 24	5.723
Closed Gates (Harron-Novak)	Emotional dama	May 28	5,563

TIFFANY PRODUCTIONS, INC.

One Hour of Love	Emotional drama		
The Enchanted Island	Romantic drama	June 25	4,857
Flaming Timber	Woodland drama		
Squads Right	War farce comedy		
The Song of Steel	Society-business drama		
Snowhound	Comedy drama of the North		
Wild Geese (Special)	Human drama		
Princess of Hoboken	Comedy drama		
Lightning	Zane Grey drama		
Tale of a Vanishing People	Society drama		
The Broken Gate	Emotional drama	Jan. 15	5,300
Fools of Fashion (Mae Busch)	Social life drama	Oct. 9	6,484
College Days (Marceline Day)	College comedy-dr.	Nov. 6	7,300
Josselyn's Wife (Pauline Frederick)	Emotional drama	Nov. 27	5,800
Sin Cargo (Shirley Mason)	Melodrama	Dec. 11	6,100
		1927	
Redheads Preferred (Hitchcock-Daw)	Farce comedy		
The First Night (Lytell-Devore)	Farce comedy	Feb. 19	5,500
Husband Hunters (Mae Musch)	Sophisticated com.-dr.	Feb. 26	5,600
Cheaters (O'Malley-Ferguson)	Crook meldrama	Mar. 12	6.022
Backstage (Bedford-W. Collier, Jr.)	Comedy drama	July 9	5,784

UNITED ARTISTS

		1926	
Black Pirate (Douglas Fairbanks)	Technicolor feature	Mar. 20	8,388
The Bat (all-star)	Mystery drama	Mar. 27	8,219
Son of the Sheik (Valentino)	"Sheik" sequel	Aug. 7	6,685
Sparrows (Mary Pickford)	Comedy drama	Oct. 9	6,000
		1927	
Winning of Barbara Worth (Banky)	H. B. Wright western	Dec. 4	8 rls.
Night of Love (Banky-Colman)	Romantic Drama	Jan. 29	7,440
The General (Buster Keaton)	Civil War comedy	Feb. 12	7,500
Love of Sunya (Gloria Swanson)	Episodic drama	Mar. 19	7,311
Beloved Rogue (J. Barrymore)	Romantic drama	Apr. 2	9,264
Resurrection (Rod LaRocque)	Tolstoy drama	Apr. 16	9,120

UNIVERSAL

Features			
		1926	
Phantom Bullet (Hoot Gibson)	Western	May 28	5,820
Rustler's Ranch (Acord)	Western	June 5	5,230
Love Thief (Norman Kerry)	Romantic drama	June 12	6,822
Chasing Trouble (Morrison)	Action western	June 19	4,304
Bucking the Truth (Morrison)	Action western	June 26	4,305
Marriage Clause (Lois Weber)	Drama	July 3	7,680
Under Western Skies (Norman Kerry)	Western	July 10	6,352
The Terror (Art Acord)	Western	July 10	4,862
Man in the Saddle (Gibson)	Western	July 17	5,492
Poker Faces (Horton-LaPlante)	Farce comedy	July 24	7,808
Whole Town's Talking (E. E. Horton)	Farce comedy	Aug. 14	6,662
Wild Horse Stampede (Hoxie)	Western	July 31	4,776
Runaway Express (Daugherty-Mehaffy	R. R. thriller	Aug. 28	5,865
Her Big Night (Laura LaPlante)	Farce comedy	Sept. 4	7,603
Old Soak (Jean Hersholt)	Comedy drama	Sept. 11	7,445
Texas Streak (Hoot Gibson)	Thrill western	Sep. 25	6,250
Ice Flood (Harlan-Dana)	Lumber camp melo.	Oct. 2	5,747
Yellow Back (Fred Humes)	Western	Oct. 9	4.766
Take It from Me (Reginald Denny)	Comedy drama	Oct. 16	6,649
Michael Strogoff	Russian Melodrama	Oct. 30	9,315
Spangles (O'Malley-Nixon)	Circus comedy-dr.	Nov. 6	5.6
Buckaroo Kid (Hoot Gibson)	Farce-drama-western	Nov. 20	6,107
Red Hot Leather (Hoxie)	Western	Nov. 27	4,535
Man from the West (Acord)	Blue Streak Western	Dec. 4	4,474
Cheerful Fraud (Denny)	Farce comedy	Dec. 11	6,945
Prowlers of the Night (Humes)	Blue Streak western	Dec. 18	4,390
Silent Rider (Hoot Gibson)	Western	Dec. 25	5,598
		1927	
Butterflies In the Rain (LaPlante)	Romantic drama	Jan. 1	7,319
Rough and Ready (Hoxie)	Western	Jan. 8	4,409
Loco Luck (Art Acord)	Action western	Jan. 22	4,827
Sensation Seekers (Billie Dove)	Romance-drama	Jan. 29	7,015
Perch of the Devil (Busch-O'Malley)	Melodrama	Feb. 5	6,807
One Man Game (Fred Humes)	Blue Streak westn.	Feb. 12	4,689
Taxi! Taxi! (E. E. Horton)	Farce comedy	Feb. 19	7,172
Denver Dude (Hoot Gibson)	Action western	Feb. 26	5,292
Wrong Mr. Wright (Jean Hersholt)	Farce	Mar. 5	6.450
Held by the Law (Lewis)	Crime-detective	Apr. 2	6,929
Hey! Hey! Cowboy (Gibson)	Action western	Apr. 9	5,378
Men of Daring (Hoxie)	Thrill western	Apr. 9	6,155
Fourth Commandment (Bennett-Carr)	Sentimental drama	Apr. 23	6,892
Down the Stretch (Agnew-Nixon)	Racing melodrama	May 2	6,910
Beware of Widows (Laura LaPlante)	Light farce-comedy	May 9	5,777
Cat and the Canary (LaPlante-Hale)	Mystery-thriller	May 14	7,712
Grinning Guns (Jack Hoxie)	Action western	May 14	4,689
Love Thrill (Laura-LaPlante)	Farce comedy	May 21	6,038
Fighting Three (Jack Hoxie)	Western melodrama	May 21	4,198
The Claw (Windsor-Kerry)	South African drama	May 28	5,252
Painting the Town (Tryon)	Farce comedy	June 25	5,900
Alias the Deacon (Jean Hersholt)	Crook com.-drama	June 25	6,869
Short Subjects		1926	
Sweetheart Daze (Edwards)	Bluebird comedy	Nov. 29	1 rl
Last Lap	Collegians No. 4	Nov. 29	2 rls
A Close Call	Gump series	Nov. 29	2 rls
Honeymoon Quickstep (Lake)	Comedy	Dec. 11	1 rl
Around the Bases	Collegians series	Dec. 11	2 rls
Little Pest (Neely Edwards)	Bluebird comedy	Dec. 18	1 rl
Rooms for Rent	Andy Gump comedy	Dec. 18	2 rls
Too Much Progress in Piperock	Tuttle western com	Dec. 18	2 rls
Buster's Sleigh Ride	Buster Brown series	Dec. 18	2 rls
Fighting Spirit	Collegians series	Dec. 25	2 rls
Buster's Picnic	Buster Brown series	Dec. 25	2 rls
Lost Soul (Puffy)	Bluebird comedy	Jan. 1	1 rl
Jane's Flirtation (Wiley)	What happened to Jane	Jan. 1	2 rls
Menace of the Mounted (Cobb)	Mustang N'western	Jan. 1	2 rls
Snookums' Playmate	Newlyweds comedy	Jan. 8	2 rls
Hop Along (Arthur Lake)	Bluebird comedy	Jan. 8	1 rl
By George (Sid Saylor)	Let George Do It (ser.)	Jan. 8	2 rls
Fast and Furious (Reginald Denny)	Typical farce	July 9	5,282
Three Miles Up (Al Wilson)	Aviation-thrills	July 9	4,041

	Kind of Picture	Review.	Fee
		1927	
Dude Desperado (Gilman)	Mustang com.-western	Jan. 22	2 rls.
Tied Up	Piperock western	Jan. 22	2 rls.
What's Your Hurry?	Excuse Makers	Jan. 22	2 rls.
Love on a Weak Stomach (N. Edwards)	Comedy	Jan. 22	1 rl.
Newlyweds Build	Newlyweds and Baby	Jan. 22	2 rls.
Cinder Path	Collegians	Jan. 22	2 rls.
High and Dizzy (Puffy)	Bluebird comedy	Jan. 22	1 rl.
Youth and Beauty	Gump comedy	Jan. 29	2 rls.
Thanks for the Boat Ride	What Happened to Jane	Jan. 29	2 rls.
George Runs Wild	George series	Feb. 5	2 rls.
Oh, What a Kick (Summerville)	Burlesque war com.	Feb. 5	1 rl
Tenderfoot Courage	Mustang western	Feb. 5	2 rls
In for Life (Neely Edwards)	Bluebird comedy	Feb. 12	1 rl.
Meet the Husband (Arthur Lake)	Comedy	Feb. 12	1 rl.
Snookums Disappears	Newlyweds	Feb. 19	2 rls.
A Strange Inheritance	Mustang comedy	Feb. 19	2 rls.
Buster's Dark Mystery	Buster Brown	Feb. 19	2 rls.
Ranger's Romance (Fred Gilman)	Short western	Feb. 26	2 rls
Some More Leave Home (Summerville)	Excuse Makers	Feb. 26	2 rls
Why Mules Leave Home (Summerville)	Comedy	Feb. 26	1 rl
A Party Man (Duffy)	Blue Ribbon comedy	Mar. 5	1 rl
Flashing Oars	Collegians	Mar. 5	2 rls.
Jailhouse Blue (Arthur Lake)	Comedy	Mar. 12	1 rl
Backward George (Saylir)	Let George Do It	Mar. 12	2 rls
Hot Air (Puffy)	Bluebird comedy	Mar. 19	1 rl
Return of the Riddle Rider	Sequel serial	Mar. 19	...
Breaking Records	Collegians	Apr. 2	2 rls
Pride of Piperock	Western comedy	Apr. 2	2 rls
She's My Cousin	Excuse Makers	Apr. 2	2 rls
Jane's Hubby	What Happened to Jane	Apr. 9	2 rls.
Courage of Collins	Short western	Apr. 9	2 rls.
Haunted Homestead	Mustang western	Apr. 16	2 rls
Buster, Don't Forget	Buster Brown	Apr. 16	2 rls
Newlyweds' Shopping Tour	Newlyweds	Apr. 16	2 rls
They Call It Love (Edwards)	Comedy	Apr. 16	1rl
Flaming Snow	Western comedy	Apr. 16	2 rls.
Keeping His Word	Excuse Makers	Apr. 23	2 rls
Smother O'Mine (Chas. Puffy)	Comedy	Apr. 23	1 rl
Kelcy Gets His Man (Cobb)	Mounted police dr.	Apr. 23	2 rls-
Midnight Bum (Arthur Lake)	Farce comedy	May 2	1 rl
Lone Star (Fred Gilman)	Mustang western	May 2	2 rls
Kid George	Let George Do It	May 2	2 rls
Jane Misses Out	What Happened to Jane	May 9	2 rls
Stop Snookums	Newlyweds	May 9	2 rls.
Buster's Frame-up	Buster Brown	May 14	2 rls.
Silent Partner (E. Cobb)	Western	May 14	2 rls.
Ore Raiders (Fred Gilman)	Western	May 14	2 rls.
Pipe Rock Blues (Holmes-Corbett)	Western	May 14	2 rls.
Red Suspenders (Summerville)	Comedy	May 14	1 rl.
George's Many Loves	Let George Do It	May 21	2 rls
That's No Excuse	Excuse Makers	May 21	2 rls
Do Or Diet (Puffy)	Comedy	May 21	1 rl
Rest Cure	Piperock western	May 28	2 rls
Doctors Prefer Brunettes (Edwards)	Bluebird comedy	May 28	1 rl
Home Trail	Western	May 28	2 rls-
Gune Justice (Gilman)	Short western	June 4	2 rls
My Mistake	Excuse Makers	June 4	2 rls
Cowboy Chaperone (Ed. Cobb)	Western	June 4	2 rls
Jane's Sleuth	What Happened to Jane	June 4	2 rls
Collegians (second series)	Junior Jewel com.	June 11	2 rls
Cows Is Cows	Short western	June 11	2 rls
Buster's Infatuation	Buster Brown	June 11	2 rls
Snookum's Asleep	Newlyweds	June 11	2 rls
Under the Bed (Puffy)	Bluebird comedy	June 11	1 rl
Sleepy Time Pal (Edwards)	Bluebird comedy	June 18	2 rls
What An Excuse	Excuse Makers	June 18	2 rls
Barrymore Tommy (Gilman)	Short western	June 18	2 rls-
Ah, Gay Vienna (Puffy)	Comedy	July 2	1 rl
On Furlough (Sid Saylor)	Let George Do It	July 2	2 rls
Plumed Rider (Gilman)	Western	July 2	2 rls
Roaring Gulch (E. Cobb)	Western	July 2	2 rls

WARNER BROS.

		1926	
Oh, What a Nurse (Syd Chaplin)	Farce-comedy	Mar. 6	6,987
Cave Man (M. Moore-Prevost)	Farce-comedy	Mar. 13	6,741
Bride of the Storm (D. Costello)	Melodrama	April 10	6,80[illegible]
Night Cry (Rin-Tin-Tin)	Dog melodrama	April 24	6,30[illegible]
Other Women's Husbands (Blue)	Comedy drama	May 8	6,721
Hell Bent Fer Heaven (Miller)	Mystery drama	May 15	6,578
Little Irish Girl (D. Costello)	Crook drama	May 22	6,667
Why Girls Go Back Home (Miller)	Comedy drama	May 29	5,262
Silken Shackles (Irene Rich)	Drama	June 5	6.061
Social Highwayman (Devore-Love)	Farce-comedy	June 26	6,107
Footloose Widows (Fazenda-Logan)	Farce-comedy	July 3	7,163
Don Juan (John Barrymore)	Romantic drama	Aug. 21	10,018
Across the Pacific (Monte Blue)	Melodrama	Oct. 16	6,945
My Official Wife (Rich-Tearle)	Drama	Nov. 6	7.846
Private Izzy Murphy (Jessel)	Comedy	Oct. 30	7,889
The Better 'Ole (Syd Chaplin)	Supercomedy	Oct. 23	8,649
Millionaires (Sidney-Fazenda-Gordon)	Heart-int. Hebrew com.	Nov. 20	6.903
While London Sleeps (Rin-Tin-Tin)	Dog melodrama	Dec. 11	5,810
		1927	
Third Degree (Dolores Costello)	Stage melodrama	Jan. 8	7,647
Don't Tell the Wife (I. Rich)	Light comedy	Feb. 5	6,972
Finger Prints (Fazenda)	Crook-detective	Jan. 22	7,031
Wolf's Clothing (Blue-Miller)	Action-thrill melo.	Jan. 29	7,068
When A Man Loves (J. Barrymore)	Classic romance	Feb. 12	10,049
Hills of Kentucky (Rin-Tin-Tin)	Dog melodrama	Feb. 26	6,271
Gay Old Bird (Fazenda)	Farce-comedy	Mar. 12	6,284
What Every Girl Should Know (Miller)	Romantic comedy-drama	Mar. 19	6,281
White Flannels (Louise Dresser)	Football-thrills	Apr. 2	6.820
The Brute (Monte Blue)	Western drama	May 2	5,901
Bitter Apples (Monte Blue-Myrna Loy)	Melodrama	May 9	5,453
Missing Link (Syd Chaplin)	Farce comedy	May 14	6,485
Matinee Ladies (May McAvoy)	Modern life comedy	Apr. 23	6,352
Tracked by the Police (Rin-Tin-Tin)	Dog melodrama	May 21	5,813
The Climbers (Irene Rich)	Drama	May 28	6,631
A Million Bid (Dolores Costello)	Melodrama	June 4	6,310
Irish Hearts (May McAvoy)	Comedy drama	June 11	5,397
Simple Sis (Fazenda-C. Cook)	Heart Interest melo.	June 11	6,218
Dearier (Irene Rich)	Heart-int. drama	June 18	5,897
Old San Francisco (D. Costello)	Romance-melodrama	June 25	7,961
First Auto (Barney Oldfield)	Old-time autos dr.	July 9	6.767
What Happened to Father (W. Oland)	Character farce-com.	July 9	5,567

Get the Combination

Productions of quality usually reflect the use of Eastman Negative Film.

Specify prints on Eastman Positive and you get the combination that carries photographic quality through to the screen.

EASTMAN KODAK COMPANY
ROCHESTER, N.Y.

POWER'S PROJECTORS

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Where Projection is the First Consideration

CARLTON THEATRE, HAYMARKET, LONDON, S.W.

Equipped with

POWER'S PROJECTORS

POWER'S DIVISION

International Projector Corporation

90 GOLD STREET **NEW YORK, N. Y.**

"The Art that Preserves Your Art!"

Oriental Masters

The skill of the individual worker made the fame of oriental art.

In the Consolidated laboratories, skilled craftsmen gathered from all over the world develop the art of your productions with the most amazing beauty.

Certified prints

The CONSOLIDATED FILM INDUSTRIES, Inc.

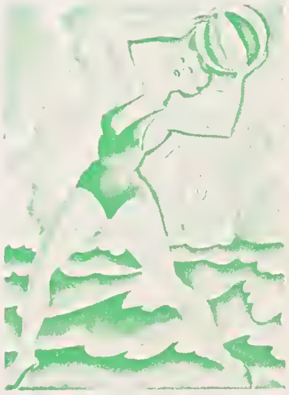
IN THIS ISSUE

Theatre Equipment Association Hold Annual Session
Exhibitors Put Rental Question Up to Will H. Hays
Mexican Embassy Explains Its Picture Stand

MOVING PICTURE
WORLD

OL. 87, No. 4 JULY 23rd, 1927 PRICE 25 CENTS

these changing times

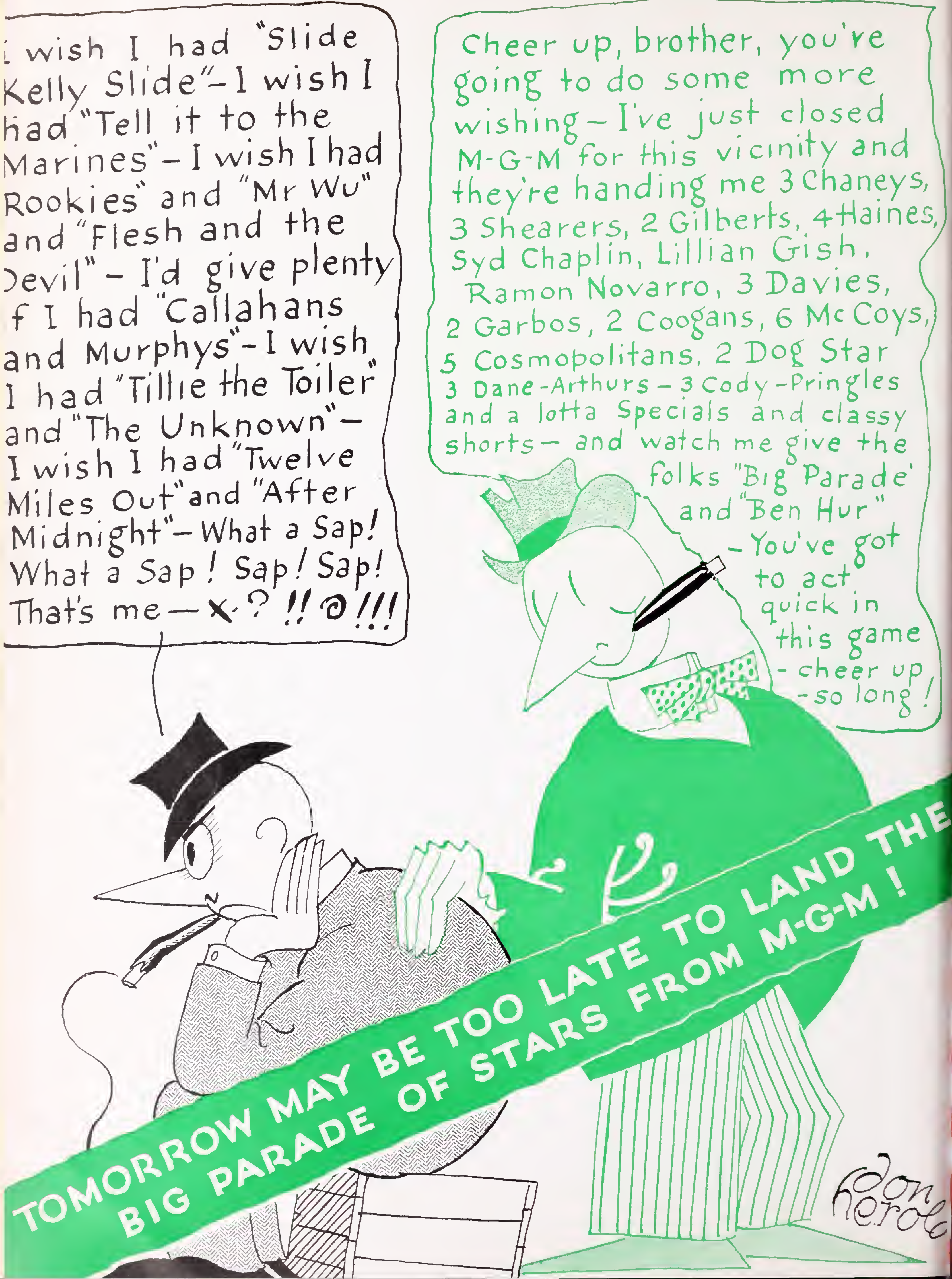


¶ Yesterday "bathing girls" arrayed like Astor's pet horse. Today, skin tight one-piece beauties. ¶ Yesterday wheezing one lung autos. Today Chrysler and La Salle. ¶ Yesterday movies. Today

PARAMOUNT
100%
PROGRAM

for showmen of today

ublished by CHALMERS PUBLISHING COMPANY 516 FIFTH AVE. NEW YORK CITY
Entered as second class matter June 17, 1906, at the Post Office at New York, N. Y., under the act of March 3, 1879. Printed weekly. $3 a year


wish I had "Slide Kelly Slide"–I wish I had "Tell it to the Marines"–I wish I had Rookies" and "Mr Wu" and "Flesh and the evil" – I'd give plenty f I had "Callahans and Murphys"–I wish I had "Tillie the Toiler" and "The Unknown"– I wish I had "Twelve Miles Out" and "After Midnight"–What a Sap! What a Sap! Sap! Sap! That's me—x·? !! @ !!!
Cheer up, brother, you're going to do some more wishing – I've just closed M-G-M for this vicinity and they're handing me 3 Chaneys, 3 Shearers, 2 Gilberts, 4 Haines, Syd Chaplin, Lillian Gish, Ramon Novarro, 3 Davies, 2 Garbos, 2 Coogans, 6 McCoys, 5 Cosmopolitans, 2 Dog Star 3 Dane-Arthurs – 3 Cody-Pringles and a lotta Specials and classy shorts – and watch me give the folks "Big Parade" and "Ben Hur" – You've got to act quick in this game – cheer up – so long!
TOMORROW MAY BE TOO LATE TO LAND THE BIG PARADE OF STARS FROM M-G-M !
Don Herol

They made history in '98!

They'll make history again in '27, '28

at every box office
in the land!

THE ROUGH RIDERS

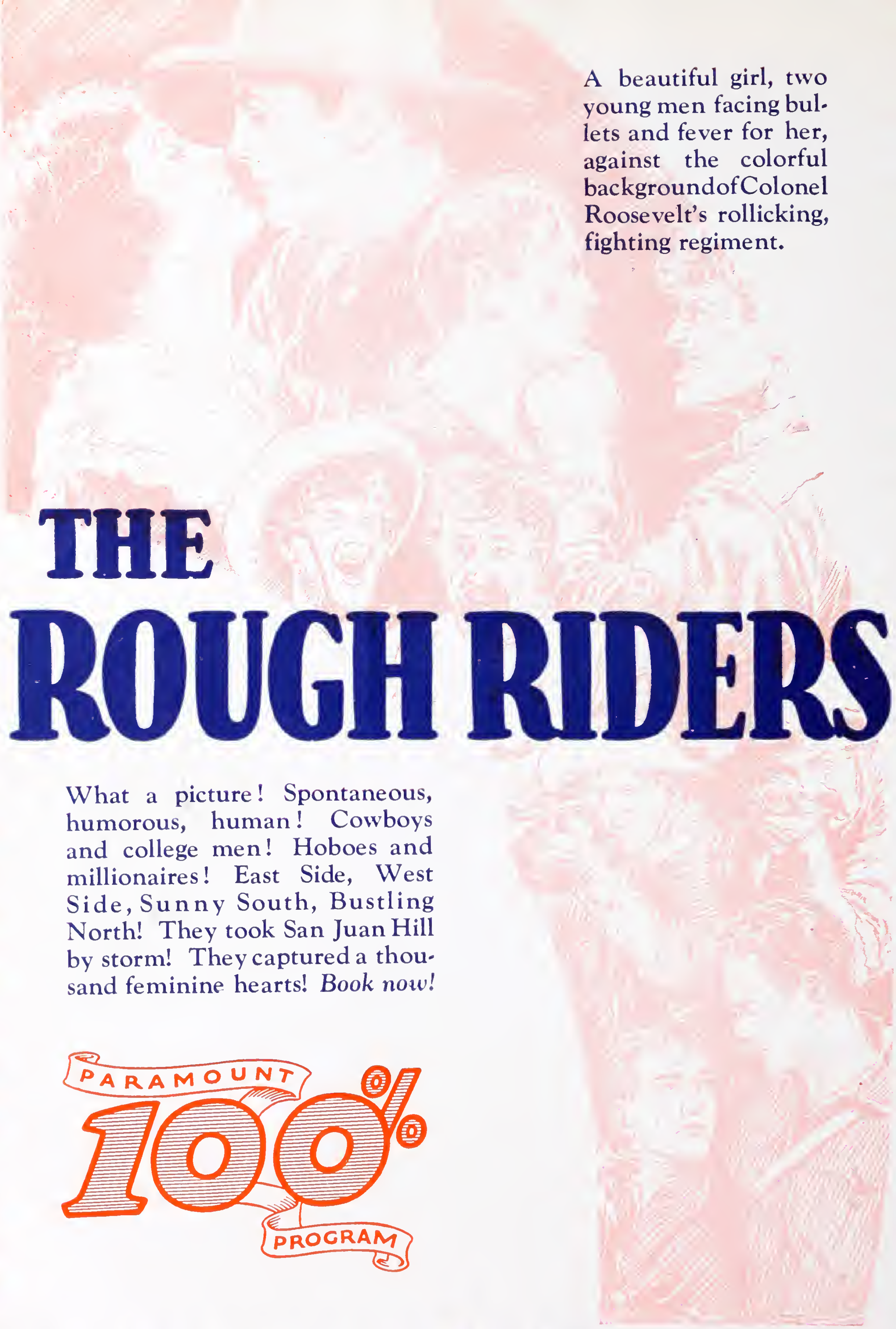
A Victor Fleming Production from the story by Hermann Hagedorn. B. P. Schulberg, Associate Producer.

With Noah Beery, George Bancroft, Mary Astor, Charles Farrell, Charles Emmett Mack, and Frank Hopper.

We sacrificed rich national road show bookings already set. We wanted you to have this gold mine NOW virtually untapped. "The Rough Riders"—standard-bearer with "Beau Geste" of the greatest program in Paramount history—

PARAMOUNT 100% PROGRAM

Paramount Pictures



A beautiful girl, two young men facing bullets and fever for her, against the colorful background of Colonel Roosevelt's rollicking, fighting regiment.

THE ROUGH RIDERS

What a picture! Spontaneous, humorous, human! Cowboys and college men! Hoboes and millionaires! East Side, West Side, Sunny South, Bustling North! They took San Juan Hill by storm! They captured a thousand feminine hearts! *Book now!*

PARAMOUNT 100% PROGRAM

Paramount Pictures

nbiased Editorial pinions–Backed by e Approval of Keen howmen – Endorse OLUMBIA PICTURES Being on a Par ith the Best Box-ffice Product in the dustry.

THE Film DAILY
The NEWSPAPER *of* FILMDOM
AND WEEKLY FILM DIGEST

Sunday, June 26, 1927

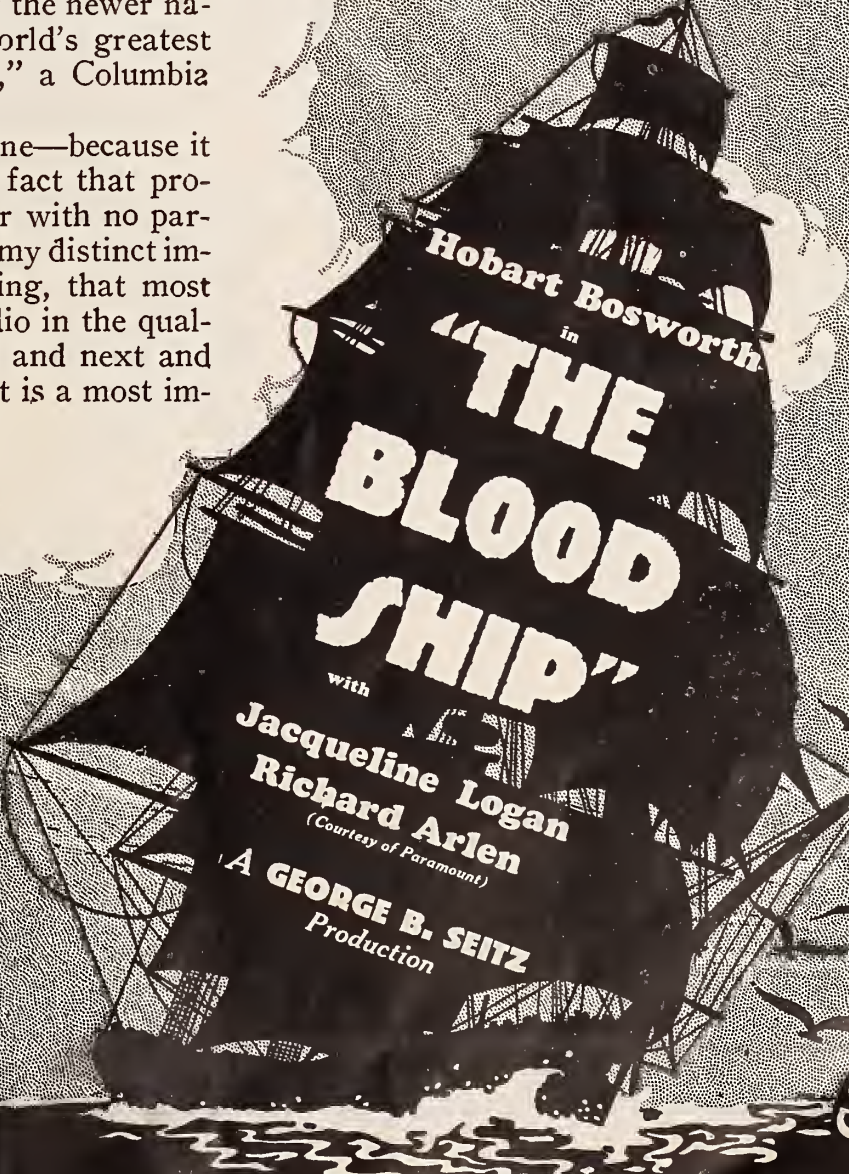
Exhibitors in choosing their product for the coming year might well bear in mind the name, Columbia Pictures. This efficient organization, without blare of trumpets, had already stood the test of time and can now be named alongside of every important producing and distributing concern in the country. During the past year this company has succeeded in establishing a closer contact with exhibitors than ever before. Personally-owned exchanges and especially selected franchise holders distribute a product of established merit which warrants national recognition. The announcement of Columbia's Perfect Thirty is another opportunity for the exhibitor who thinks before he signs.

Motion Picture News

NEW YORK CITY, JULY 8, 1927

IT is with a good deal of gratification that we note the booking of a picture from one of the newer national distributors in the Roxy, the world's greatest showhouse. This is "The Blood Ship," a Columbia picture.

It is gratifying—it must be to everyone—because it is a further striking indication of the fact that production is still a pretty wide open affair with no particular honors to any one studio. It was my distinct impression, while in Hollywood this spring, that most any studio might exceed any other studio in the quality of its program offering—this year, and next and next year. And, while a broad one, that is a most important observation.



World Premiere
Roxy Theatre, New York

Be a Publisher for a Minute

Supposing you had your choice:—

Would you like to have to send your paper out free in order to be able to *claim exhibitor circulation?*

OR

★ Would you rather have your paper so popular with exhibitors that your circulation was made up of *paid subscriptions?*

?

Would you like to have to *claim* reader interest?

OR

★ Would you rather have a disinterested authority like the Audit Bureau of Circulations show your paper to have *the highest percentage of exhibitor subscription renewals in the field?*

?

Would you like to have to make broad, general, unverified circulation *claims?*

OR

★ Would you prefer to have the Audit Bureau of Circulations *prove* you to be leading the field in *verified* exhibitor circulation?

?

Would you like to have your paper an ex-member of the Audit Bureau of Circulations?

OR

★ Would you rather be coming out in a couple of weeks with a new six months' A. B. C. Publisher's Statement showing another *substantial exhibitor circulation gain and a higher exhibitor subscription renewal record than ever before?*

★ **MOVING PICTURE**
WORLD

The next time you make up a trade paper schedule just remember this.

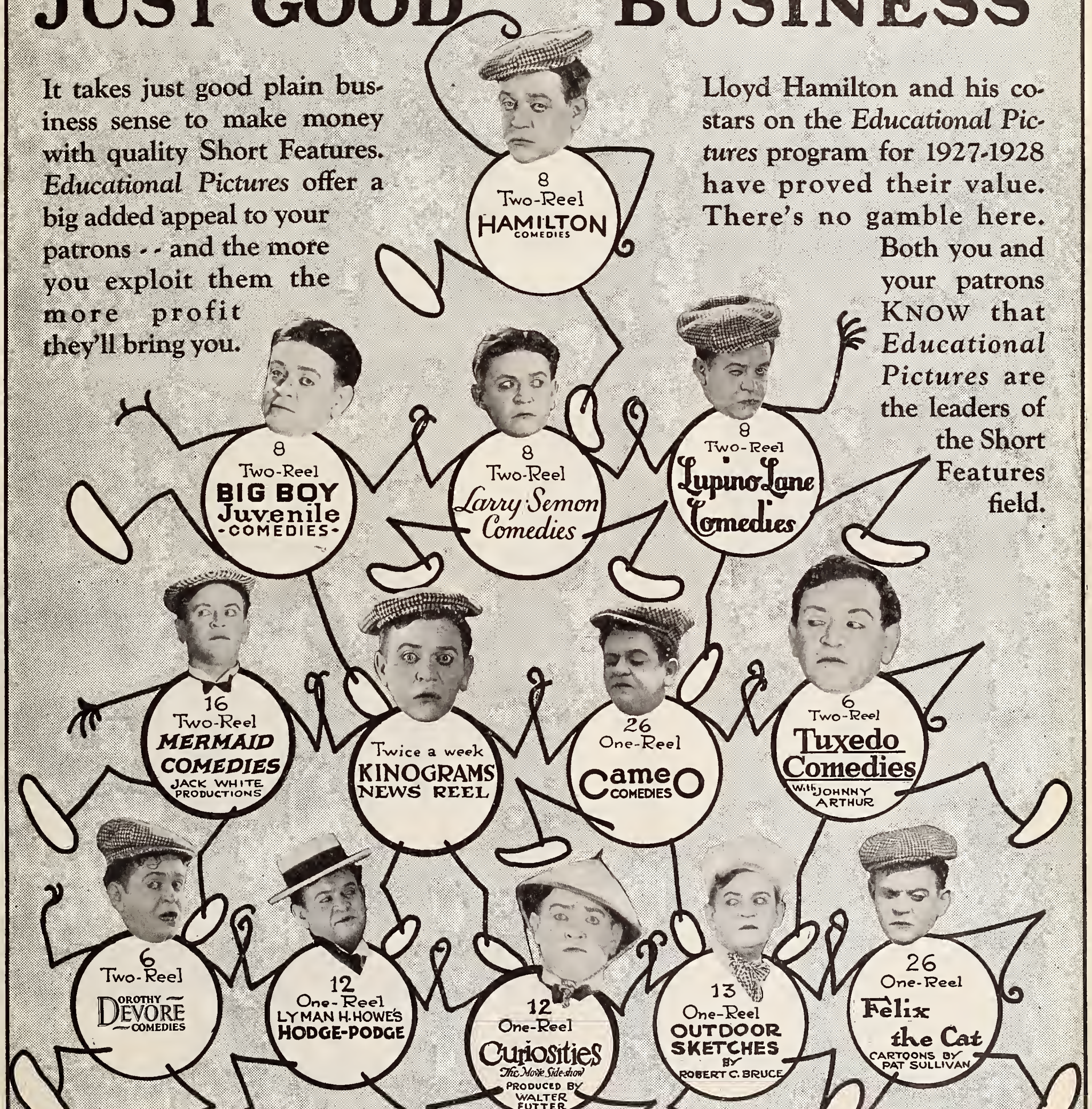
A Chalmers Publication

Not Acrobatics!

JUST GOOD BUSINESS

It takes just good plain business sense to make money with quality Short Features. *Educational Pictures* offer a big added appeal to your patrons -- and the more you exploit them the more profit they'll bring you.

Lloyd Hamilton and his co-stars on the *Educational Pictures* program for 1927-1928 have proved their value. There's no gamble here. Both you and your patrons KNOW that *Educational Pictures* are the leaders of the Short Features field.


8 Two-Reel HAMILTON COMEDIES
8 Two-Reel BIG BOY Juvenile -COMEDIES-
8 Two-Reel Larry Semon Comedies
8 Two-Reel Lupino Lane Comedies
16 Two-Reel MERMAID COMEDIES JACK WHITE PRODUCTIONS
Twice a week KINOGRAMS NEWS REEL
26 One-Reel CAMEO COMEDIES
6 Two-Reel Tuxedo Comedies With JOHNNY ARTHUR
6 Two-Reel DOROTHY DEVORE COMEDIES
12 One-Reel LYMAN H. HOWE'S HODGE-PODGE
12 One-Reel Curiosities The Movie Side-show PRODUCED BY WALTER FUTTER
13 One-Reel OUTDOOR SKETCHES BY ROBERT C. BRUCE
26 One-Reel Felix the Cat CARTOONS BY PAT SULLIVAN

Educational Pictures

"THE SPICE OF THE PROGRAM"

EDUCATIONAL
FILM EXCHANGES, Inc.

E W Hammons
President

Member, Motion Picture Producers and Distributors of America, Inc., WILL H. HAYS, *President*

By actual count-

253 Laughs!

"I personally clocked 253 Laughs at preview of JOHNNY HINES in 'White Pants Willie'! It is a great picture in every sense of the word . . . Undoubtedly Johnny's greatest!"

—JED BUELL
Manager Westlake Theatre
Los Angeles

C.C.BURR *presents*

JOHNNY HINES

in

White Pants Willie

Adapted from Liberty Magazine Story
by **ELMER DAVIS**

Directed by . . . **CHARLES HINES**

First National Pictures

FIRST NATIONAL *Again!*

The Screen's Premiere Comedienne

MARIE PREVOST

in 5 zippy melodramatic comedy hits on the Pathe-DeMille program 1927-28

Her first

MARIE PREVOST

in

The Rush Hour

with
HARRISON FORD
and SEENA OWEN
an E. MASON HOPPER
PRODUCTION
Adapted by
Zelda Sears from "The Azure Shore"
by Frederick and Fanny Hatton

HERE is corking entertainment—a film based on the adventures of a peppy Jersey commuter who set sail for foreign lands to find romantic adventure. Things start to happen at once, and with the entrance of a couple of confidence workers and a demi-mondaine into the plot thrills multiply too rapidly to be counted. A big love story, too!

Marie Prevost in 4 other big ones to come

The GIRL *in the* PULLMAN

A beautiful girl—a sleeping car and a mix-up—a fast-moving hilarious farce. By Willson Collison.

ON TO RENO

Husband and lover—two toys in the daring game of a designing woman, by Joe Jackson.

FREE AND EASY

An actionful comedy drama from the story "The Shock Absorber" by Frederick and Fannie Hatton.

A BLONDE *for a* NIGHT

Hubby had a weakness for blondes, but his wife found the cure. By Willson Collison.

DEMILLE STUDIO PICTURES
PATHE NEWS · PATHECOMEDIES · PATHESERIALS · PATHEPICTURES

Last Minute News From Everywhere

MOVING PICTURE
WORLD

"BLOCK BOOKING"
The independent exhibitors seem to be engineering a block booking system of their own that really blocks.

GETTING ACTION
The T. O. C. C. promises to beat the Federal Trade Commission in getting real action out of the industry.

Vol. 87 New York, July 23, 1927 No. 4

Plans Under Way Merging B. & K. and L. & T. Interests

Recent Theatre Deals in Chicago Sector

(Special to Moving Picture World)

Chicago, July 22.—Plans are underway for the amalgamation of the Lubliner and Trinz offices with the Balaban and Katz headquarters in the Chicago Theatre building and the press department of the L & T circuit is now being rearranged. J. J. Hess, publicity head of the Lubliner and Trinz circuit, has resigned and will open up a publicity office of his own in the near future.

The latest deal put over by this circuit is the leasing of the Belmont theatre, one of their new deluxe houses, recently opened to the Orpheum circuit, who expect to take the house over about August 1. They will put in the regular Orpheum policy of pictures and vaudeville.

The new Congress theatre of Lubliner and Trinz circuit will cut out vaudeville and be operated on a straight picture policy, starting this week and when the new Paradise theatre taken over recently from the Cooney circuit on Crawford avenue is ready for business on the far west side, it is reported that the Senate theatre, the pioneer deluxe theatre on the west side will go into combination policy.

The Orchestra Hall which is under lease this year to the Lubliner and Trinz circuit was not opened for business this summer.

Other changes are under way and when completed, the Lubliner and Trinz circuit no doubt will be handled in its entirety from the Balaban and Katz headquarters on State street.

Balaban in Charge Here

John Balaban is in New York from Chicago taking over the duties of Sam Katz at the Publix office. Katz is in Europe.

Equity Curbed by Academy of Arts and Sciences; Gillmore Returning to New York

Late Chicago News

Exhibitors are holding back on future pictures booking and reports from film exchanges here show less than 60 per cent of the bookings taken during same period last year. J. J. Hess has been named publicity manager of Marks Circuit. Weller, Forde and Albright organize Cheltenham Theatre Corporation to acquire moving picture theatres here.

Vita Suit Dismissed

Chicago—Marks Brothers application for an injunction restraining the Senate Theatre from running Vitaphone was dismissed in Judge Wilkerson's court early last week. The court ruled that the agreements held by the Senate were valid.

Byrd Movietone

A movietone presentation of Commander Byrd's home coming was added to the magazine at the Roxy Theatre this week.

The aviator was shown on his return from abroad and a record reproduced of one of his speeches to the New York public.

Sunday Show Petitions

Petitions are being circulated in Massena, N. Y., to poll sentiment on Sunday shows. Results so far indicate about three to one in favor of an open Sunday.

London Cable

**Special Correspondence,
Moving Picture World Bureau,
LONDON, July 22.**

Denny expected in England July 26. Special midnight exhibition "Casanova" film July 22. Russia starts production popular films instead of propaganda. Films bill, clause 26, passed, making British production essential immediately upon operation and requiring that seventy-five per cent of all salaries, etc., are payable to British employees. Clauses 27 and 28 also passed. Private theatres proposed for trade shows. R. SYDNEY.

Conrad Nagel Heckled from Floor on Question of Contract—Players to Meet Producers Directly

By Tom Waller

(Special wire from Moving Picture World's West Coast Bureau)

HOLLYWOOD, July 21.

THROUGH the Academy of Motion Picture Arts and Sciences producers have curbed Equity.

The Equity rejuvenation during the past three weeks proved last night to be little more than a bubble, to which the pin was then applied.

Today Frank Gillmore, high Equity executive, is on his way back to New York, abruptly ending a visit whichc a few days ago he told the writer was "indefinite." Gillmore's leave-taking was outwardly friendly, his final words addressed to last night's mass meeting being: "Whenever you really want to organize Equity, I will be at your service."

Fully 1,000 players crowded into the Writers' Club last night to attend the second mass meeting of Equity within the week. At the initial meeting a resolution calling for 100 per cent Equity in Hollywood, with the Equity standard contract and the Equity basic agreement and the definite stand for an Equity shop was endorsed by 100 per cent applause.

Last night the mob in the hall and exits experienced a shock when they found Gillmore silently sitting by during the greater part of the evening and listening to the reading of a resolution by Milton Sills which shelved the move for an Equity shop and suggested negotiations for a standard contract which chiefly affect the free lance player.

It was not until heckling from the floor caused Conrad Nagel, chairman of Equity's executive committee and chairman of the executive committee of the actors' branch of the academy, to say that he did not know which of the two organizations the contract in the Sills' resolution would come from, that Gillmore jumped to his feet, declaring:

"Mr. Chairman, I must reply to that. I do hope that you contract comes through your association."

The Sills' resolution, tabling present activities for an Equity shop, was then amended so as to describe its contract formula as the Equity standard contract.

The move to abandon Equity shop was opposed by at least ten persons in the verbal voting. Even

(Continued on page 232)

Christie Bros. Sell To Pathe De Mille Group

(By wire to Moving Picture World)

HOLLYWOOD, July 21.

Al and Charles Christie, comedy producers, have disposed of their 49 per cent interest in the Metropolitan Pictures to the new Pathe-De Mille-Keith-Albee organization, according to an announcement here today. The real estate holdings of the two brothers, which includes ownership of the Metropolitan Studios, are not affected by the deal. The negotiations and culminated transaction were handled by J. J. Murdock, and Arthur Butler Graham, representing the Christies.

The Metropolitan Studio will continue to be used by Pathe and Producers Distributing Corporation as a base of activities. A number of De Mille pictures are scheduled to be made on the Santamonica Boulevard "lot." Metropolitan pictures were recently discontinued and former Metropolitan stars and featured players absorbed by the De Mille organization.

MOVING PICTURE
WORLD

FOUNDED BY J. P. CHALMERS, 1907

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Other publications: Cine Mundial. Published in Spanish and circulating in all Spanish speaking countries of the world. Spanish and English books.

5

VOL. 87 NO. 4

New Sovkino Pictures Make Big Hit in Paris

From Paris come reports of the success of one of the latest pictures released by Sovkino of Moscow entitled "Ivan the Terrible" or "The Wings of a Serf."

This picture has run for five weeks at the Theatre Champs Elysees and in the fall will have its showing in all first run houses of Paris. "Ivan the Terrible" according to the reports of the Paris press is one of the best films produced by Sovkino dealing with a variety of types in the epoch of that "famous and terrible" Russian Czar Ivan IV, called the Terrible. The new and most interesting subject is that of the first aviation of Russia.

The foremost part, that of the Czar Ivan, is played by Mr. Leonidoff of the Moscow Art Theatre.

In Paris the picture is considered a great work of art and has proved to be a financial success.

Film Guild Gets Piel

Harry Knopf cables from Berlin that all films starring Harry Piel, the German Fairbanks, will be released here exclusively through the Film Guild. Knopf controls the American and foreign rights to all Piel pictures and has designated the Film Guild as his American distributor. This is in correction of a report that another company was to release a German-made circus mystery story starring Piel.

Get Seattle Rights

The Western Feature Film Company will handle the Sterling product in the Seattle territory.

Sol Raives, T.O.C.C. To Will Hays M.P.P.D.A.

The following letter was sent on Tuesday, July 19, by Sol Raives, President, Theatre Owners Chamber of Commerce, to Will H. Hays, President of the Motion Picture Producers and Distributors of America. The letter followed the meeting at the Hotel Astor last week:

DEAR SIR: On Thursday last, at the Hotel Astor, a general conference of the exhibitors of this district and of the surrounding territories was called under the auspices of the Theatre Owners Chamber of Commerce. There were present some two hundred exhibitors, representing roughly about five hundred theatres, and after a long and careful discussion the following resolutions were adopted:

RESOLUTION NO. 1.

"Whereas, the consensus of opinion of this meeting is that the remedy for the ills of the business lies not only in reducing the cost of production and in resulting lower film rental, but also in a fairer method of distribution, and

Whereas, the present practice of confining first runs to producer-owned theatres is injudicious from a revenue-producing standpoint, and results in stunting the development of the independent theatre owner, it is therefore unfair to the public and calls for prompt reform.

Be It Therefore RESOLVED, that negotiations be initiated through the Motion Picture Producers & Distributors of America, Inc., to give the independent theatre owner a fair opportunity to play first runs on equal terms with producer-owned circuit theatres; and be it further

RESOLVED, that if these negotiations fail to bring the desired result, legal steps be taken to accomplish this result."

RESOLUTION NO. 2.

"Whereas, it has been shown by past experience that the present Standard Exhibition Contract now being used by the members of the Motion Picture Producers & Distributors of America, Inc., consists of clauses which are far from equitable and which work hardships upon the contracting parties, and

Whereas, it is the aim and purpose of exhibitor organizations to obtain the best possible attractions for the public and under terms and conditions so as best to serve the public well, and

Whereas, under the present conditions under which film is bought and sold today, the exhibitor is not certain as to what pictures will be delivered to him and under what conditions, because of indefinite road show provisions and their resultant evils, and

Whereas, under the present practice the exhibitor seemingly is given some rights, but unfortunately no corresponding remedies to enforce these rights under the contract, now therefore, be it

Resolved, that the independent exhibitors of this district, in special conference assembled at the Hotel Astor, New York City, on July 14th, 1927, that a conference be immediately called under the auspices of the American Arbitration Society between the Motion Picture Producers & Distributors of America, Inc., and representatives of this organization, to provide for the amending of the present Standard Exhibition Contract and the elimination of those clauses found to be inequitable, and in the event that the conferees fail to agree on any specific clauses, that the same should be left to arbitration by the American Arbitration Society, and be it further

Resolved, that in the event that the Motion Picture Producers & Distributors of America, Inc., refuses to attend such a conference or to submit to arbitration in disputed clauses in this contract, then and in that event all arbitration as at present conducted should cease until such time as the Motion Picture Producers & Distributors of America, Inc., shall see fit to adhere to that one great principle which is supposed to be the backbone of our industry, namely, arbitration. The Theatre Owners Chamber of Commerce does this in the interest of its patrons—the theatregoing public."

In taking the first step towards the action demanded by these resolutions, which is to present them to your association, the Theatre Owners Chamber of Commerce wishes to make its position clear in the matter. Upon the notable occasion of your advent into our industry and the adoption of your marvelous slogan, "Confidence and Co-operation," this Chamber of Commerce honestly and sincerely believed that you had reduced to these two words the very objects for which it was formed and to which it had always adhered. Being, therefore, in thorough sympathy with you we bent every effort towards giving you this confidence and co-operation to the end that the sharp practices of the industry might finally disappear.

We believe sincerely that this was also your ultimate object, but, unfortunately, a recurrence in much worse form has taken place of these sharp practices in certain methods employed by members of your association. It has been our endeavor in this instance, as in the past, to bring about an amicable adjustment of these differences, but, unfortunately, we have not received the co-operation from your association necessary to do so.

We instance, among other things, a request by us made to you on December 28th, 1926, for a conference with our Committee on Arbitration to discuss the revision of the rules and regulations under which the Boards were operating. This request was held up with your being out of town and, upon your return, was turned over to your Mr. Hess, to whom full particulars of our request was sent on April 22nd, 1927, and who politely refused this conference in his letter of April 26th, suggesting the postponement until the Fall of 1927.

A further instance is that of a member of your association refusing to deal with this Chamber of Commerce as a body on complaint of a number of its members, and insisting that only contract holders of the contract in question would be met by them.

You can plainly see that these methods were getting us nowhere in the wrongs that we believe are being done to the independent theatre owner. While we regret the drastic clauses of these resolutions, we believe that they are absolutely necessary for us to obtain immediate action on a situation that has become intolerable to us.

This Committee and the individual members of this organization have still the greatest faith in your integrity and honesty of purpose and we believe that you will assist us in every way to right the wrongs that have now crept into the dealings between the producer and the exhibitor of our industry, and we will be glad to have our Committee meet in conference with you and with the members of your association at any time or place that may be convenient to you if you so desire, and we will at such time clearly define to you our position in the matter.

In regard to Resolution No. 1, as this is purely a business matter, we will await your decision before taking any further steps. Re Resolution No. 2, as per the mandate given us by this meeting, we will forward same to the American Arbitration Society.

Very truly yours,

SOL RAIVES,
President.

Service Refused

The La Salle and Astor Theatres of Chicago, both ten-cent houses, were refused service by the Big 4, consisting of United Artists, Paramount, First National and Metro-Goldwyn-Mayer, subject to raising their admission prices to fifteen cents. This follows a report that these companies had gone on record as opposed to selling film to theatres with an admission price of ten cents.

When the La Salle and Astor Theatres insisted on maintaining their ten-cent scale, negotiations were abruptly terminated by the distributors.

World Premiere

The world premiere of Vocafilms, the new sound pictures, will take place at the Longacre Theatre, New York, on Monday evening, July 25.

The opening bill, according to the announcement of David R. Hochreich, President of the company, will consist of the Vocafilm Symphony Orchestra and eight vaudeville, dramatic and musical headliners.

Babe Ruth's picture, "When Babe Comes Home," will be the feature, with a special Vocafilm musical accompaniment, made with an orchestra of thirty-five pieces. The score was written by Dr. Edward Kilenyi and A. W. Essig, director of the Vocafilm Orchestra.

Admissions, after the opening night, will be scaled on a summer price basis. Tickets for the opening will be $10 for the orchestra and mezzanine and $5 for the balcony.

$250,000 Fire at DeMille Studios

Production Activities Not Slowed Up

(Special wire to Moving Picture World)

HOLLYWOOD, July 21.

Production activities will not be noticeably interrupted at the De Mille Studio as a result of the $250,000 blaze that partially destroyed the Culver City plant last Monday night. Already plans are being mapped out for the rehabilitation of the damaged area.

A new stage will be erected immediately to replace the one burned to the ground in Monday night's conflagration.

The fire broke out about 11 o'clock at night and before apparatus from Los Angeles and surrounding towns arrived on the scene the entire back lot, including outdoor "sets" and one of the huge stages, were a blazing furnace beyond the possibility of saving.

Earlier in the evening a small fire broke out on a "prop" ship being used in filming "The Wreck of the Hesperus." Fortunately the final scenes for which this set was built were completed two hours before.

The first fire is thought to have been caused by a canvas covering around the "set" getting too close to one of the powerful lights that were in use. However, none of the studio officials seem to have a very definite idea as to the fire's origin. This initial fire was under control before any great loss was sustained.

The second blaze that broke out two hours later was the one that resulted in the tremendous loss. Insurance adjusters are now making a survey of the ruins.

The property shop, drapery department and portrait gallery were also wiped out in the flames that demolished Stage No. 6. This stage was 250 feet by 60 feet and was the scene of much of the "shooting" in "The King of Kings." Stage 4 was also slightly damaged.

Two pictures are now in production at the De Mille Studio, with eight planned to be under way by August 1.

Marangella Resigns

Lou Marangella, who has been connected with the publicity department of Warner Brothers for the past two years, has resigned from that organization. He plans to take up his residence in Hollywood and leaves for the coast early next week.

Vocafilms Chief

David R. Hochreich, president of Vocafilms, which will have its world premiere at the Longacre Theatre on Monday.

First National Outing

The employees of First National Pictures, Inc., hold their second annual outing at Indian Point on the Hudson, Saturday, July 23. The steamer Chauncey M. Depew will leave West 42nd St., at 9.30 a.m., and West 125th St. at 9:50, returning about 10 p.m.

Various amusement events have been arranged. There will be races of different kinds for men and for girls, a baseball game between the married men and the bachelors, tennis, swimming and dancing. William P. Mullen, office personnel manager, is in charge of arrangements.

Exhibitors' Buying "Strike" Crystallized by T.O.C.C. Action

Even Immediate Adjustment of Differences May Not Save Situation This Season

By Merritt Crawford

WITH the perennial Canon Chase urging anti-trust action by the Washington authorities against the members of the Hays organization, with the only Pete Harrison recommending that exhibitors pay no more than 25 to 75 per cent of what they paid last year for pictures, with definite action along these lines threatened by the T. O. C. C. and other exhibitor bodies, the producers and distributors of this industry, who have been puzzling their brains how to save a couple of dollars, are beginning to wonder just what kind of a cyclone has hit them.

Outside of two investigations, emanating from Washington and focussing in San Francisco and New York, in which alleged acts of coercion, unfair discrimination and conspiracy were being looked into, considerable criticism in some quarters anent block booking and the current general retrenchment program, the big companies may have felt they had little to worry them until last week. Then it all seemed to land at once.

The action of Sol Raives, president of the T. O. C. C., who on Tuesday this week sent a letter to Will H. Hays, as president of the M. P. P. D. A., setting forth the resolutions passed at the meeting in the Hotel Astor and calling upon him for immediate adjustment or arbitration of the differences between their respective groups, was more like a threatening gesture after a blow has been given, than anything else.

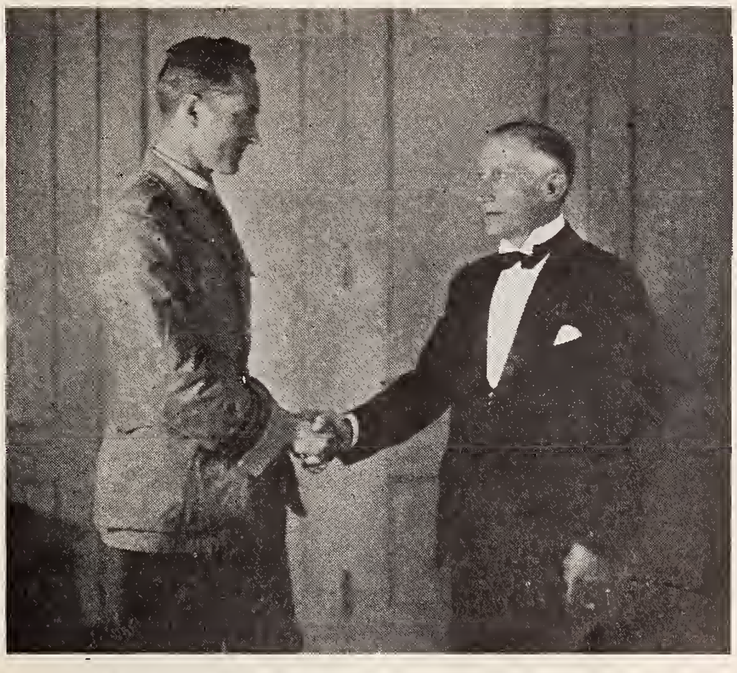
Similarly, the organized defensive movement of Al Steffes and his Michigan exhibitors in relation to block booking, road shows and other exhibitor grievances did no more than crystallize and bring to general notice the fact that for weeks past theatre owners have *not been buying film* for next season.

A "strike" is on, the like of which has never been seen in this industry. It is a buying "strike," for which the present intensive competitive conditions between the producer-distributors themselves are chiefly responsible, and not exhibitor organization.

For the first time in the history of the business this year the film manufacturer finds the number of his potential customers so limited, because of the competition in his own group, that it is not possible to play one theatre off against the other. Consequently, the exhibitor feels that he can afford to sit back and bide his time, with the reasonable certainty that there will be plenty of good product for him when he has to have it, at the right price, as far as he is concerned.

Intelligent advertising in the trade press, with more of a willingness to recognize the danger signals which began to be apparent as far back as last January, might have done much to head off or postpone the present critical situation for most of the producer-distributors as far as their bookings are concerned. They might

(Continued on page 232)



Adolph Zukor, president F-P-L, greets Commander Richard E. Byrd, trans-Atlantic flier.

The Mighty Movie

The Motion Picture Section, Department of Commerce, bulletins that the Hofburg Palace in Austria, former residence of the Austrian Imperial family, is reported as being turned into a moving picture theatre. The shade of old Franz Josef ought to get quite a kick out of this, if it happens to be hanging around when Mack Sennett's Bathing Beauties hit the screen. The old Emperor always liked good lookers, according to report.

Million Dollar Seattle Theatre Tiffany 1st Run

New House, Seating 3000 Opens Dec. 5

SEATTLE.—Work on a new first run theatre, seating 3,000, and costing upward of a million dollars, has been begun by the Washington Theatre Enterprises, Inc., at the corner of Seventh and Olive Streets, this city. According to present plans the house will be ready to open on Dec. 5.

The concern, through its vice president and general manager, Casper D. Fischer, has already closed contracts for the first run showing of the entire Tiffany product. This will include the twenty Tiffany "gems," the Tiffany Color Classics and the so-called "third dimension" pictures.

D. C. Millward, branch manager of the Tiffany Seattle exchange, is responsible for the deal, which will give Tiffany an unique key position in the northwest and importantly increase its prestige.

The officials of the Washington Theatre Enterprises, Inc., who will operate the new theatre, include Ivan L. Hyland, a prominent Seattle attorney, who is president of the corporation, and Mr. Fischer. The company, which it is understood is composed of local men, affiliated with California interests, have already taken over the Astoria, Ore., house projected by the Sax people. This house, which seats 1,500, will be ready about Oct. 1. It will be constructed along the same modern lines as the new Seattle house.

Plans for the Seattle theatre were drawn by Sherwood D. Ford, architect, while the contract for the construction has been assigned to Hans Pedersen, a well known Seattle contractor. The Real Estate Improvement Co. is constructing the building, which will be turned over to the Washington Theatre Enterprises to operate upon completion.

The theatre building will have a frontage of 120 feet on Olive Way and 208 feet on Seventh Avenue. It will be a short distance from the new Orpheum Theatre on Times Square, which opens this Fall, and also not far from the new Seattle Theatre being erected by Publix for Wesco management.

The new house, which has been tentatively called the "Mayflower," will have a forty-foot stage and a forty-five foot proscenium arch, with the latest in modern equipment and lighting. The largest Robert Morton organ made, with four manuals, has been bought from E. L. Vaughn, the Morton representative in Washington and Oregon, and will be installed with the consol on a hydraulic elevator.

It is understood that the Washington Theatre Enterprises, Inc., will shortly invade other northwest cities and towns. Tiffany productions will be given the first-run preference, wherever possible.

"Napoleon" Gross

Eventual profits on Abel Gance's film "Napoleon," which he made in co-operation with the French Government and which M-G-M will distribute in this country, look as if they will run into big figures. The film, which as yet has been shown only at the Paris Opera House, shows a gross of 562,009 francs for ten performances, matinee and night, representing the record figures of all films shown at the Opera since motion pictures were officially admitted there. This is also a record for number of performances, as no other film has been shown at the Opera for as many as ten performances, according to Department of Commerce.

Illinois Closings

According to the The Illinois Exhibitor, official bulletin of the Chicago Exhibitors and the M.P.T.O. of Illinois, the largest number of theatres in the history of the business in that state have closed down this season. More than 110 are already closed with others reported from week to week. The latest are the Pastime, Prairie, Charm, New 20th Century and the Home, all of Chicago.

Canadian F B O Booming

P. C. Taylor, Canadian general manager for FBO, with headquarters in Toronto, announces that the company's business in the Dominion has increased 300 per cent in the past eighteen months.

D. C. Millward, Seattle Branch Manager, Tiffany, sells first run showing in Seattle on entire Tiffany's production program to Casper D. Fischer, vice-president and general manager, Washington Theatre Enterprises, Inc.

Theatre News From All Over

Remodeling the Criterion, Tonkawa, Okla., has been begun. The house was damaged by fire two months ago and has been bought by the Griffith Amusement Co. of Oklahoma City.

* * *

A new 600 seat house has been opened in Salisbury Beach, Mass. It is under the management of Fred L. Markey.

* * *

Valentine C. Luppert will start work Aug. 1 on a theatre and apartment structure on West Fourth Street, Williamsport, Pa.

* * *

The Broadway, Kingston, N. Y., which recently opened under management of Harry Lazarus, is playing vaudeville in conjunction with pictures.

* * *

The Colonial Theatre, Farmington Ave. near Sisson, Hartford, Conn., costing approximately $250,000 will open in September. It will seat 1200. James Tuck of Boston is the architect and Wise & Upson, the contractors.

* * *

West Coast Pacific Theatres, Inc., are reported negotiating for three houses in Salem, Ore. with George B. Guthrie. The houses are the Elsinore, Oregon and Grand.

* * *

The Stanley-Fabian interest have acquired an interest in the Rivoli Theatre, Rutherford, N. J. from Harry Hecht Amusement Co. The deal provides for co-partnership management with William Waldron remaining as manager.

* * *

By a deal just concluded between Wesco and L. N. Rosenbaum, said to be a New York capitalist, work on a new $1,300,000 theatre, built in the Spanish style, will begin in Spokane, Wash. early in December. The house will be located at Sprague and Monroe streets. Rosenbaum recently bought the Auditorium in Spokane.

* * *

Al Andres is to take over the Bijou, first run house of Springfield, Mass. at the expiration of the present lease in December Andres now runs the Glove at Holyoke, Mass.

* * *

Lee Ochs' Costello Theatre on Fort Washington Ave., New York, which has been closed for repairs, will reopen in August.

* * *

Harry Martin has taken charge of the Magnet Theatre, Dorchester, Mass., which was recently reopened, after being remodelled.

* * *

The Comerford Amusement Co has purchased the old Centennial Hall site in Pottsville, Pa., from the Chamberlain Amusement Co. for a new theatre.

* * *

A theatre, costing $50,000, is planned for Sugar Notch, Pa., by John Tanavage.

* * *

Ben Freed has leased the theatre at White Haven, Pa., built by the American Legion and is now operating it.

* * *

Plans have been completed for a new 1,000 seat theatre in Mendota, Ill., to be erected by W. P. McCarthy of the Ambassador Theatre Company at a cost of $160,000. The project will be financed locally.

The building company at present operates the Drake and Ambassador, Chicago.

* * *

A three cornered deal involving four theatres in Hammond, Ind., and two in Indiana Harbor is said to be pending with Alex Manta, William Kleighe and James Coston reported dickering for a merger of interests.

It is said that the deal calls for a transfer of stock giving Manta and Kleighe an equal interest in the pooled theatres with Coston interested financially in the proposed combination.

Regionals to Combine

Dave Barrist and C. H. Goodwin, owners of "The Exhibitor," Philadelphia's regional trade paper and "Brevity," the trade comic, have acquired "The Film Review," the regional published in Washington, D. C. They will change this title to "The National Exhibitor" and combine both regional publications.

Stanley Co. Raises Capital Stock To 2,500,000 Shares

Profits Nearly Double Last Year's

An increase of capital stock from 1,000,000 to 2,500,000 shares was announced, following the annual meeting of the stockholders of the Stanley Co., held in Philadelphia, early last week.

President John J. McGuirk announced that no additional stock will be issued at this time, the increase having been made solely to provide reserve strength for the contemplated expansion of the company. He stated that with a building appropriation of $16,000,000 for the year, the Stanley Co. anticipates box-office receipts of approximately $35,000,000 for 1927.

This would be nearly double the consolidated box-office intake for the year ended Dec. 25, 1926, when the receipts were $20,529,936.

Coming and Going

Reginald Denny, accompanied by his wife, arrived in New York Tuesday on board the Twentieth Century, on the first lap of his journey to visit his home in England. He sailed at midnight on that day on the Berengaria and plans a two weeks vacation there before returning on the Leviathan to resume his picture schedule at Universal City.

This is Denny's first visit home since the war.

Colleen Moore, First National star and John McCormick, her husband, who will supervise her forthcoming productions, sailed this week for Florida for several weeks' rest.

Thomas Meighan, Paramount star, arrived in New York from Hollywood this week in time for the Dempsey-Sharkey fight at the Yankee Stadium. He will shortly leave for Ireland, where he will spend a vacation of several weeks.

Irving Briskin, head of the foreign department of Sterling Pictures Distributing Corporation, leaves New York Monday for a week's sojourn in Canada.

Arthur Lee of Artlee Pictures, will return to New York from England, Aug. 1. He will bring with him a print of "Easy Virtue," the Gainsborough production.

Theatre Equipment Assoc'n Holds Annual Session in N. Y.

The Theatre Equipment Association, an organization composed largely of theatre equipment manufacturers, met in annual session in the Hotel Pennsylvania, N. Y. City, July 18-19. The session was well attended. There were men representing firms in Chicago, Cleveland, Detroit, Pittsburg, Cincinnati, Boston, and other cities. All the big manufacturing organizations were represented.

John Hertner, Hertner Electric Co., Cleveland, Ohio, President, presided at the various sessions.

The following officers were elected: J. E. McAuley, President; J. H. Hertner, Vice President, and S. S. Behrends, treasurer..

The new directors are J. E. McAuley, J. E. McAuley Mfg. Co., Chicago, Illinois; J. H. Hertner, Hertner Electric Co., Cleveland, Ohio; S. S. Behrends, Movie Supply Co., Chicago Illinois; Irving Samuels, Automatic Devices Co., Allentown, Pa.; I. L. Nixon, Bausch & Lomb Optical Co., Rochester, N. Y.; J. C. Kroesen, Edison Lamp Works, Harrison, N. J.; S. A. Louis, Rialto Theatre Supply Co., Minneapolis, Minn.; Walter E. Green, National Theatre Supply Co., and Walter G. Preddy, of San Francisco, California.

On the morning of the first day the organization was addressed by C. C. Pettijohn, of the Motion Picture Producers Association. H. G. Yerg, of Yerg, Inc., addressed the organization on "Direct by Mail Advertising." The afternoon session of the first day was given to strictly association business followed by a banquet in the evening at the Hotel Pennsylvania, and a theatre party later on.

On the second day Lester B. Isaac, Supervisor of Projection of Loew's, Inc., read a paper entitled, "Dealer and Manufacturer in the Industry." Among many high points in this paper Supervisor Isaac protested the attempt of any one organization to monopolize the sale of any kind or brand of equipment. He said that Loew's, Inc. had under consideration the formation of a supply department of its own; that this action was being considered because of the fact that the sale of certain equipment was being monopolized by a certain organization, a thing to which Loew's, Inc. owning hundreds of theatres scattered over the civilized world, feels is not equitable. He asked if, in event this action was carried through, the supply department of Loew's, Inc. would be able to purchase supplies of all kinds from the manufacturers thereof or would it be compelled to purchase from the retail dealer?

There were other papers among them, "Dependable Express Service," by J. P. Daniels, of the American Railways Express Co., and "National Trade Paper Advertising," by F. J. Beecroft, M. P. News.

During the second afternoon session, F. H. Richardson, of Moving Picture World, addressed the body, laying before them the proposition that a very great deal of new business might be obtained were the replacement of projectors, motors, motor-generators, and all other costly projection equipment done in the same way it is done in the automobile industry, namely by laying down hard and fast rules for a turn-in price. That is to say the selling agents to replace projectors in high grade theatres, allowing a certain fixed set sum for the old projectors, varying with the service they have had.

Richardson stressed the idea that this could only be successful if the proposition were thoroughly organized.

The benefit would come through providing the high grade theatre with new equipment every year or two, and at a very small initial outlay.

The following manufacturers were represented: I. L. Nixon, Bausch & Lomb Optical Co., Rochester, N. Y.; J. E. McAuley, J. E. McAuley Mfg. Co., Chicago; M. R. White, Liberty Electric Co., Stamford, Conn.; W. E. Green, National Theatre Supply Co., New York; S. A. Louis, Rialto Theatre Supply Co., Minneapolis; Oliver A. Van Ess, Kohler Co., Kohler, Wis.; W. C. Kunzmann, National Carbon Co., Cleveland; C. J. Frank, Voight Co., Philadelphia; J. C. Kroesen, Edison Lamp Works, Harrison, N. J.; Irving Samuels, Automatic Devices Co., Allentown, Pa.; J. H. Hertner, Hertner Electric Co., Cleveland; P. R. McGuire Int. Projector Corp., New York; Herbert Griffin, Int. Projector Corp., New York; J. H. Moskowitz, Amusement Supply Co., New York; J. J. Pear, Amusement Supply Co., New York; Bernard Rose, Projection Optics Co., Rochester; N. G. Golden, Department of Commerce, Washington; A. L. Raven, Raven Screen Co., New York; O. T. Spahr, Ent. Optical Co., Chicago; A. L. Smith, Roth Bros. & Co., Chicago; E. J. Denison, Sentry Safety Control, New York.

Wynne-Jones Better

Frederick Wynne-Jones, managing director of Ufa in this country, who has been ill for some weeks, will return to his office next week. He has been recuperating in the Catskills.

M.P.T.O. Officials Present To Hays Plan For Chains

Membership Dependent on Volume of Dues

Will H. Hays, as president of the M. P. P. D. A., was presented with the terms for the entry of producer-exhibitors into the membership of the Motion Picture Theatre Owners of America on Tuesday by a group headed by R. F. (Pete) Woodhull, president of the M. P. T. O. A.

The largest factor in the acceptance of theatre chains lies in the amount of financial backing they are prepared to give the M. P. T. O. A. This latter organization believes that Hays should guarantee that 500 houses, at least, enter the national organization.

It is understood that an annual revenue of from $100,000 to $200,000 is expected from the producer-exhibitors in the form of dues, this depending entirely on the number of theatres joining. A sum of $25 per annum per theatre as dues would be considered fair by the M. P. T. O. A.

As discussed at organization headquarters, in the event of a theatre chain joining, the head of the chain would be expected to pay dues for all of the theatres, since the work of collecting from the houses individually would be too great a task.

Heads of chains are also to be requested to issue letters to affiliated theatres advising them of the benefits of national organization.

Mr. Hays has the proposals under consideration.

McGuire Honored

P. A. McGuire, Advertising Manager of International Projector Corp., was last Wednesday accorded the distinction of being made an Honorary Member of the American Projector Society, which is conferred only by a unanimous vote of the Society membership and which heretofore has been given only to eight other persons.

Lewis With Warner's

Warren Lewis, well known in motion picture and theatrical circles, has joined the advertising force of Warner Brothers. Under the supervision of A. P. Waxman, he will have charge of trade paper advertising, posters and the Warner house-organ, Brass Tacks. For the past five years he has been connected with the Shubert office and prior to that time was associated with Selznick and Metro.

Bernhard Off for London to Produce for Tiffany

Fred Bernhard, managing director of Tiffany Productions in England, has left New York for London after a visit for several weeks with M. H. Hoffman, vice-president of the company, during which plans were discussed for the sale and distribution of Tiffany products for 1927-1928 in the British Isles.

It is also announced that during Bernhard's visit, plans were formulated for the production of several Tiffany pictures in England to be handled under the personal supervision of Mr. Bernhard. Before leaving, Mr. Bernhard discussed with Mr. Hoffman many well known stories, novels and plays, several of which have been selected for production in England.

A cast of players including many favorite stars from both the United States and England will be engaged to portray the principal roles in these English-made productions.

Plan New York Theatre

A one-story theatre building will be erected at 152 West 54th Street, New York City. R. E. Hall & Company are the architects for the house, which will cost $300,000.

Incorporations

Nine motion picture companies or motion picture theatres were incorporated in New York state during the past week, an unusual number for this time of the year when the record usually reaches its lowest ebb.

These companies were all located in the metropolis, and included the Prince Film Producing Company, Inc., $250,000, with Domenico Nicassie, Vincenzo Ruta, New York city, and Joseph I. Laine, Brooklyn; Mayfair Associates, Inc., $20,000, Celia and Isaac Schwartz, Rose Kleinfeld, New York city; Paterson operating Corp., $20,000, Henry Lederman, A. John Eder, I. M. Lichtigman, New York city; Wakefield Theatres, Inc., $25,000, Milton Hart, Mitchel Fruitstone, Lillian Knott, New York city; Elias Titling Co., Flushing, $5,000, Herman Meisner, Robert C. Roy, Gustave M. Berknoff, New York city, the following companies not specifying the amount of capitalization: 41st Street Theatre Co., Inc., Julius Kahn, Jerome Weinstein, Sidney H. Posner, New York city; Productions Syndicate Corporation, Harry C. Hand, Vincent Westrup, Samuel C. Wood, New York city; Hiller, Fiske & Co., Incorporated, Louis L. Hiller, Frank G. Hall, Joseph F. Fiske, New York city; Orpheum Paterson Corp., A. John Eder, Charles Franklyn, I. H. Herk, New York City.

Equity Curbed

(Continued from page 227)

with the others the enthusiasm which manifested itself a week ago when the Equity shop movement was endorsed was comparatively reduced with its rescindment.

During the meeting Nagel, prodded by questions from the floor, admitted that the last few days had developed a difference of opinion between the local executive committee and Gillmore, the Equity leader. The committee, he said, was unanimous in its approval of the Sills' resolution, while Gillmore had been insistent that the organization battle for Equity shop.

Gillmore at this point advised the organization to abide by the judgment of its committee. He made it clear, however, that his personal viewpoint was not that of the committee.

Constant reference was made from the speakers' stage to the Academy. Both Sills and Nagel frankly declared that producers will not countenance Equity shop and that Equity's attempt to foster it at this time would result in a bitter war between capital and labor. When such utterances were made the speakers generally referred to the conference of the Academy's actor branch with producers which occurred in the Biltmore the night before this second Equity mass meeting.

Reasoning from the platform was that the producers had acknowledged they had erred in attempting to slash salaries and in admitting such error had "extended the hand of friendship." As a further exemplication of the "hand," Nagel said, both Joseph M. Schenck and Jesse L. Lasky had definitely committed themselves, in the presence of twenty players at the academy branch conference, to meet at "a round table and discuss the standard contract."

At this Academy session producers requested that abuses as claimed by the actors be enumerated. When they were, Nagel said, Lasky asked if any of the producers in the room were guilty. Hallam Cooley, according to Nagel, replied that there were.

Nagel, at one time during the general meeting, and just after Wallace Beery had urged that Equity accept the "hand" but at the same time build up to full fighting strength, hastened to place on the record that although the executive committee was for holding Equity shop in abeyance it had no thought of abandoning the organizing of Hollywood's Equity.

P. D. C. Exchange Moves

The Albany, N. Y., exchange of the Producers Distributing Co. has been moved from Film Row and will occupy offices in conjunction with the Pathe exchange in the Pathe Building on Orange Street.

"Buying Strike"

(Continued from page 229)

have sold their pictures, but they'd still have the issue to meet which they have today.

Sol Raives, in his letter to General Hays, points out that as far back as Dec. 28, 1926, efforts were made by the officials of the T. O. C. C. for a round-table conference to bring about an amicable adjustment of differences, but to no purpose.

Now it is a question whether arbitration of these differences can be effected in time to save the sales situation this season, either with or without the good offices of the American Arbitration Association, as suggested and requested by the T. O. C. C., or through those of General Hays himself.

It is said that last year at this time practically all the big companies had concluded nearly 80 per cent of their selling. The contracts were in the home offices. This year the figure reaches barely a fourth of this figure and there are yet no indications of any sudden buying activity on the part of the theatre owners.

It appears that the time is at hand when the producer-distributors and the exhibitors must get together on a fair and square, give and take, live and let live basis.

In the final analysis their interests are parallel, in a way actually identical. Why should they regard each other as natural enemies?

The exhibitor must have pictures or close up. And the producer must have theatres (a lot more than he can buy or control himself) to put his pictures in or he must do the same. His interest in keeping the theatre open is exactly the same as the exhibitor's.

It is curious that neither have to date seemed able to realize this fact.

Perhaps this present clash may be the beginning of a better understanding.

Leo Pollock, Editor, International News

Edger B. Hatrick, head of the film interests of William Randolph Hearst, announces the appointment of Leo A. Pollock as editor of International Newsreel, distributed by Universal. Other recent appointments by Mr. Hatrick to the editorial staff of International Newsreel include the following: G. E. Elliott, Associate Editor; Samuel T. Moore, News Editor; Walter Bredin, Associate News Editor and Joseph H. Rinehart, Film Editor.

Ohio Territory Sold

The Fisher Film "Exchange of Ohio is the latest important state right exchange organization to sign for the territorial distribution of First Divisional Distributor's eighteen features for this season.

Quebec Theatre Men Select Assoc'n Name

Reports from Ottawa, Can., state that the new association formed by exhibitors in Quebec has been incorporated under the name of the Province of Quebec Cinema and Theatre Association. The organization has nominally capitalized at $5,000, with headquarters at Montreal.

Plans are under way for efforts to adjust various problems vitally affecting the industry in the province.

Will Hollander Made Publix Regional Head

Will Hollander, publicity head for the Balaban & Katz interests in the Chicago territory, has been appointed regional director for Publix. He will have supervision over houses in Des Moines, Kansas City, Omaha and Indianapolis.

B. B. Buchanan, superintendent of construction for the big Chicago chain, has been promoted to have charge of construction in the New York territory for Publix.

Arbitration Year Book

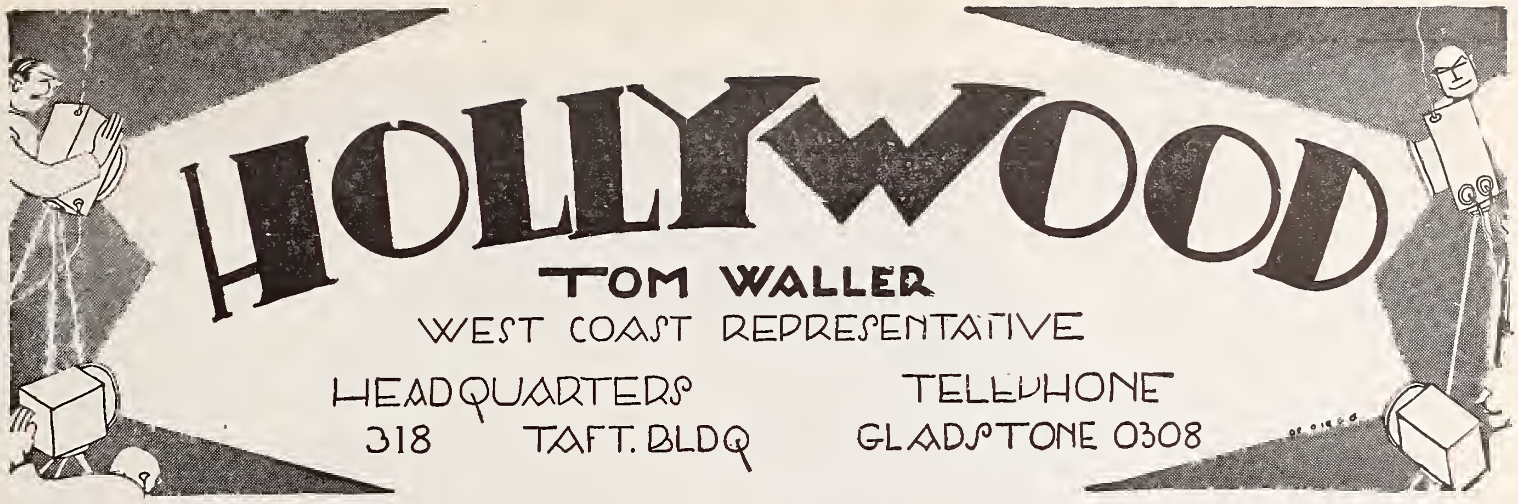
"The American Arbitration Year Book" has been published in 1152 pages. It was prepared under the direction of the American Arbitration Association.

Movie Baseball League

In Saturday's crucial game at Protectory Oval for the Motion Picture League leadership, the Fox nine defeated Pathe by a 6 to 5 score. With two out in the final inning, the tying and winning runs were slammed across on Klein's single, a double by Freedman, followed by Adam's two bagger. Rain caused the second contest between the same teams to be postponed in the second inning with Fox leading Pathe 2 to 0.

No other movie games were played Saturday, July 16, as Warners won from Consolidated by forfeit, while United Artists dropped two to First National for failing to appear as scheduled. As the season nears its close, Fox leads with 6 games to their credit and one defeat; Warners is second with 6 winning performances and two games lost; Pathe is now third with 5 contests won and two defeats; First National holds fourth place with 5 victories and three games lost; United Artists are fifth, while Consolidated is last.

Highlights of the Fox-Pathe battle were Manager Freedman's 4 hits, Adam's triple and Miller's double for Fox, also the timely clouting of Ivory for Pathe.



Unions Attempt to Strengthen Hold in Studios

Late reports out here say that the unions, inspired by the progress made by Equity, are making another attempt to strengthen their holds in the Hollywood studios. Card men, it is said, are being used as agitators. According to information from one reliable source considerable progress in organization during the past few weeks has been made by the Unions, especially on the Famous and DeMille lots. Executives of these studios and other departments deny any knowledge of such a movement.

It was learned at First National earlier in the week that one individual employed on the lot there had been approached by a card man and informed that within a short time non-union men would find it impossible to get work in Hollywood.

Coast Awaits Rothacker Policy

Hollywood is awaiting with interest the kind of a policy Watterson R. Rothacker will establish in Burbank. It is expected that within the next week, or two weeks after he arrived here to assume the new post of manager-director which places him in supreme authority at First National studios, Rothacker will announce the working policy for the latter.

The Hollywood Department was first to make known last May that a new post had been created at First National Studios and that Mr. Rothacker had the job.

Meighan Rushes Back

Thomas Meighan hustled through his latest Paramount effort, "A City Gone Wild," in time to rush back east for the Dempsey-Sharkey escapade in New York.

Academy Continues Closed-Door Policy but Holds Press Session

Hollywood Rivals Geneva For Parleys

Hollywood is earning for itself the title of "Conferenceville."

Hundreds of the thousands of words incorporated in wire dispatches and news items published in the ..Hollywood ..Section have been devoted exclusively, during the past month, to such phrases as "the meeting occurred" or "the meeting will occur" or "a series of conferences" followed by "a second series of conferences," etc.

Louise Fazenda Roger's Lead

Will Rogers' leading lady in his forthcoming Sam Rork production for First National, "A Texas Steer,'' has been decided upon. Louise Fazenda draws the assignment, for which Warners are loaning her to Rork. The rest of the cast is now being selected.

Next For Duncan's

When they close their personal appearance tour in conjunction with the film version of "Topsy and Eva," the Duncan sisters, Rosetta and Vivian, will return to Hollywood to make "Christopher and Columbus," for United Artists. They open with their picture in New York on August 14.

Returns to Sennett

Carmaleta Geraghty will return to the Sennett studio when she completes a role at United Artists.

Schenck and Fairbanks Issue Statements —Rupert Hughes Flails Industry's Treatment of Authors

By Tom Waller

West Coast Representative

HOLLYWOOD should certainly be a much enlightened place when the latest series of conferences on production economy started by the Academy, details of which were reported exclusively in a wire dispatch published in the last issue of the World, are complete. These meetings are being conducted in the Biltmore Hotel, quite a few miles from the film center, under the guidance of a special committee.

Rupert Hughes, well-known author who defends movie writers.

The two evenings preceeding this writing have been taken up by the directors and the writers. The actors and technicians meet next week. For the benefit of the press the Academy is opening up each of these sessions with a prologue statement made by the individual members. The actual meeting and topics discussed on the floor are closed to the press. It is too early to record any reaction as yet. So far the vote is in favor of the Academy or, as Rupert Hughes sums it up in his statement issued just before the writers convened:

"There will still be disputes, of course, and good and bad pictures and successes and failures but so long as the Academy is kept open there can never again be the dark undercurrent of suppressed hostility that has hitherto threatened to undermine the most amiable of all arts."

Joseph M. Schenck and Samuel Goldwyn were co-chairmen at the session with the directors of which over twenty were present. Goldwyn, who was also co-chairman at the meeting with the

(Continued on page 236)

Rupert Champions Cause of Literati

Harry Behn

HARRY BEHN

Who Wrote The Script For "The Big Parade"

By Tom Waller

West Coast Representative

MODESTY abounds in Hollywood despite the fact that this community may possess more embellished homes and more ostentatious cars than any other of its size in the country. But the modesty here, more so than even the other places, is divided into two distinct classes. There is the soothing syrup-voiced individual—the one who feigns modesty with the idea of filling the record just as complete as the open-handed blusterer who flaunts his sudden wealth and fame of a year or so far above the rest of the world. Then there is the innately modest individual. The individual for whom achievement means only an increase in mental breadth. A deeper appreciation and greater respect for the things that surround him. A keener realization that the cogs about him are partially responsible for his brightness of the comparative moment.

Harry Behn resurrected this antiquated but ever new theme for this page. His conservativeness bordering almost to timidity that his background would provide little of interest in the way of a Hollywood biography impelled the belief, from the time we first met Behn to the time that we gathered data for one of the most interesting biographies yet published in Moving Picture World, that the man who wrote the script for "The Big Parade" is one of the few genuinely modest rarities in the film capital.

Asked for a clear-cut outline of his career in the motion picture industry Behn did not start off with "The Big Parade." He did not lead off with his Harvard degree and a fellowship award both bearing upon the highest cultural training in literature and dramatic theory. He started off by stating that he was born in an Arizona mining town and that if it had not been for his parents he would have come directly into the movies after his high school days. Why, when he first came to Hollywood, he was able to remain as an unemployed spectator on a Universal set and at the same time receive the bows and acknowledgements of the company was because, he was informed at the end of said week, the director had mistaken him for "a member of Uncle Carl's family."

Behn got his first experience in filmdom during one summer vacation from high school when he toured national parks in the west as an assistant cameraman with the old Prizma company. The next fall, however, he found himself in Cambridge with the desire to become an artist as his college ambition. Before many semesters, however, he came under the eye of Harvard's renown Professor Baker into whose famous dramatic workshop he thereafter became a part. Studying under Baker, Behn became proficient in literature to the extent that before he was graduated in 1922 he was writing original playlets as well as building their sets and acting in them.

Back to Phoenix after his college days Behn established that city's first art theatre. In competition with a number of motion picture theatres, Behn's little legitimate house grossed enough to realize a steady and worthwhile revenue. During that time Behn wrote eight original plays which he staged and directed himself.

Just after he had established this business, word reached him that he had been awarded the fellowship which made him one of six others in the entire country to enjoy the "cultural exchange" between European countries and America for the year 1923. Throughout that year he continued his studies in dramatic art in Stockholm. Viewing some of Victor Seastrom's productions renewed his interest in filmdom and, he tells us, was practically responsible for him determining a little later, to devote his entire time to pictures. Before returning to America Behn traveled throughout Europe, now writing a playlet, again setting up his easel and painting on white canvas his interpretation of a quaint continental landscape; even indulging in a little verse, occasionally—but all the time thinking more and more about a career in filmdom.

When in 1924 Behn found himself back in New York he did not waste a day but headed straight for Hollywood.

Behn admits that he knew little about studio etiquette. During his first week here he spent every day on a Universal set. Not only was he allowed to remain but, he tells us, the director frequently sought his advise on various shots. Toward the end of that week he recognized another visitor, Agnes Christine Johnson, as one of his classmates. When she, in turn, started to introduce him around the lot he recalls the change in the director's expression and an exclamation:

"My God! I thought you were one of the Laemmles!!"

Through Miss Johnson Behn met Thalberg and before the second week of his Hollywood career was concluded this young writer found King Vidor assigning him various jobs on the M-G-M lot. His first work on a big picture, incidentally, was when he helped King title "The Wife of a Centaur."

From his first experience with a script, which was then in collaboration with another writer on "Proud Flesh," Behn suddenly found himself attacking the story which has since proved one of Metro-Goldwyn-Mayer's greatest roadshow attractions.

In the case of "The Big Parade" Behn said he did not do all of his work on the script at one time. Neither does Behn take complete credit for this scenario.

The script was developed during the nine months which this special was in the production stage. About Vidor, Behn also says:

"Everything I have learned about films I have learned from King."

Behn believes that it would be impossible for an individual scenario writer to create, out of his own brain, the story material required for any theme as great as "The Big Parade," without collaborating not only with the director, but everyone concerned as well if success is to be achieved when the finished product is projected on the screen.

"In order to create a big picture the scenario writer has to forget all selfish aims and be absorbed only in the finest possible results," he told us.

Following this special Behn terminated his first year as a writer in the industry with "La Boheme" for Metro.

The next six months found Behn under contract to Paramount. At the end of that time he returned to Metro for another three months during which he worked with Vidor on "The Crowd" and did the adaptation for "Billy, the Kid."

Since preparing the script on "Viennese Lovers" for Universal, Behn has been devoting all of his time to original stories for the screen. Some of these are titled: "Horizons," "The Eagle of Peace," "Fiddlesticks" and "Troublesome Creek."

Newspaper and magazine editors are welcome to use this material in whole or in part with proper credit.

Behn Produced His Own Plays

Academy Continues Closed Door Policy

(Continued from page 233)

writers, sounded an optimistic note just before the end of that closed gathering when he is credited with having stated:

"The conference with the writers has been extremely interesting and enlightening. It has been both beneficial and educational to hear the author's point of view expressed fearlessly and in man-to-man fashion. The spirit of the meeting has been that we are all here to help the industry as a whole and thereby help ourselves individually. There has been a full recognition of the fact that individual success is wholly dependent on the success of the industry in all its branches. There has been no feeling of employers and employee, an absence which is gratifying to the producers.

Cost Reduction Aim

"In all the suggestions advanced, so far, there have been none aiming at a reduction of the quality of pictures, but all centering on a reduction in the cost of the picture."

Among those who attended the writers get-together were: C. Graham Baker, Ralph Block, Paul Bern, Jack Cunningham, Denison Clift, Lenore Coffee, Joe Farnham, B. Dix Flebbe, Tom Geraghty, Percy Heath, Lucien Hubbard, Louis Lighton, Charles Logue and Hope Loring.

Director's Conference

Those listed as being present at the director's conference include: George Archainbaud, Reginald Barker, William Beaudine, J. Stuart Blackton, Frank Borzage, Eddie Cline, William De Mille, Sidney A. Franklin, William K. Howard, F. Richard Jones, Rupert Julian, Henry King, Rowland V. Lee, Frank Lloyd, Fred Niblo, Edward Sloman, John M. Stahl, Edward Sutherland, Lois Weber, Raoul Walsh, Sam Wood, all directors; Joseph M. Schenck, Samuel Goldwyn, Jesse S. Lasky, Louis B. Mayer, Sol Wurtzel, Cecil B. DeMille, Watterson Rothacker, Jack Warner and Charles Christie, producers.

Fairbanks Makes Statement

Prior to the directors meeting the following statement was issued to the press by Douglas Fairbanks:

"The Academy of Motion Picture Arts and Sciences has been organized primarily to unify the branches of the motion picture industry so that if at any time any particular branch should be confronted with difficulties we shall be able to confer among ourselves with the idea of solving the problems in question. As is the case now, producers feel that the cost of production has reached its highest peak and, being an actor and writer as well as a producer, I am in a position to know this, but our first and most important obligation is to try to improve the quality of pictures at all times. This we owe to the public.

Real Business Architects

"I feel sure that the result of this series of meetings and conferences will be the development of the real architects and engineers of our business, who will be able to systematize and regulate the amount of time consumed in the preparing of a picture, the 'shooting' of a picture and the editing of a picture so that a maximum result will be obtained with minimum effort.

"In the entire history of my experience I have never been so optimistic about an organization as I am about the Motion Picture Academy of Arts and Sciences. I have never seen a finer co-operative spirit nor a more sincere and honest effort, not with a few, but with all, to establish our industry among the great institutions of the world. We are now, all of us, in the same boat—actor, technician, producer, writer, and director—and whoever rocks the boat affects all in it; we are members of a group where the good of one concerns the good of all and the good of all concerns the good of one. Thus we have a unity that represents loyalty, strength and progress."

Hughes on Writers' Case

Although lengthy, the statement issued by Rupert Hughes just before the writers convened, presents an unusually interesting version of the duties, trials and tribulations of the screen writer as well as the peculiar state of inter-relationship which exists between him and his boss. Since the economy wave became an actuality in Hollywood many fingers have been pointed at the writers as the "boys who should get the first dressing down." Mr. Hughes' statement in full reads:

"When the Academy of Motion Picture Arts and Sciences was formed I joined it because I was trapped at a banquet and held up for an initiation fee. I felt that it would be as useless as most of the art academies and would simply become a playground for the vanity of a small clique.

"It has suddenly proved itself to be a magnificent clearing-house for vital disputes in a crisis.

"Whether moving pictures are an art or not, they are the most emotional industry. They suceed only when they portray the various passions of the human soul and arouse them in the audiences. But in the portraying of any of the passions, all the other passions are apt to be aroused.

"Nothing is sadder to make than a truly comic picture, nothing is more hateful than a love scene.

"The business side of the affair is a matter of passions, too, for the public has its own, and stampedes to or away from pictures that have cost a vast amount of money. Somebody has to guess in advance just what the public is going to do.

Lose Their Heads

"The decision is often put in the wrong hands. People who have made one or two lucky guesses often lose their heads and decide that they know what the public wants.

"When a man thinks he knows what the public wants he is about ready for the hospital or a vacation, for he is on his way to the insane asylum.

"The moving picture business has been gravely hurt by certain autocratic persons who will listen to nobody, and who make radical decisions that destroy promising pictures. Some of these persons are executives. Some of them are directors, writers or actors.

"Owing to the peculiar combination of enormous outlay, emotional material, and a horse-race gamble on success, mistakes are expensive and quarrels inevitable. The wonder is that they are not more numerous and more destructive.

"I have always had a keen sympathy for the producer who has to get his money at the bank and turn it over to other people to spend for him. He buys a play, a novel, story or scenario, often at a high price, and chucks it into the grinder.

Elaborate Machinery

"Owing to the elaborate machinery that has grown up, most of it comes out sausage meat. No matter what the producer puts in, it comes out sausage. And then he has to sell it to get back the money to repay the bank, hoping to have enough left over to feed his wife and children. For producers also have dear pals and kiddies.

"The director has my sympathy, too, for he has to take a story from paper and put it on celluloid. This is not easy. Almost any director can pose his actors and work up individual scenes of great interest. But there is a vitally important thing that few people understand, story value, story building, progress of character and plot to a climax.

Ups and Downs of Movies

"Most of the moving pictures have the ups and downs and side-swipes of a roller-coaster, and come out where they went in, at the bottom.

"The actor has my sympathy also. It has been proved a million times that an actor is best when he is himself as he would be if he were in the situation he has to enact. Good actors have good ideas and what is called their vanity and their cantankerousness is usually their desperate effort to be sincere and their battle against being compelled to be at their worst.

"Perhaps I am biased by my own trade, but I feel that the most important remedy for the moving picture evils is in a change of attitude toward the writer. The treatment of authors by the movies has been a world-famous joke, and a scandal from the start.

Treated Like Dirt

"In the theatre, in periodicals and in books, the author used to be treated like dirt, as a mere hack whose work was hacked to pieces.

"Today in the theatre, the book-world and the periodical field, the successful author is generally treated with respect, and changes in an author's writing are at a minimum.

"There is a reason for this. Any story is better when it is told by one man, than when the bystanders break in. Listen to a funny story when somebody always interrupts. Listen to a thrilling or a pathetic story broken into by outsiders. The result is utter ruin.

"In the movies, however, nearly every story is told by a syndicate. The wonder is that any story succeeds.

"Sane authors take suggestions greedily, and few of them have too much vanity to listen to helpful criticism. But in the

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Hughes Likens Films To Sausage Meat

"Two Arabian Knights" Should Prove One of Season's Best

Louis Wolheim and William Boyd Have Leads in New United Artist's Release—War Comedy

TWO ARABIAN KNIGHTS," a United Artists release, should prove beyond peradventure of a doubt, to be one of Hollywood's 1927-28 biggest money makers. It's the type that everyone likes because it has everything. It is unusual because, although it possesses all of the long established hokum, it is handled in a big way with a cast that fits ideally into the story. And—the story comes nearest to being an original "original" that we have ever seen projected on the screen.

Catching "Two Arabian Knights" at its Ritz Theatre preview a few hours before this writing, we witnessed, what could be said about few productions in their try-out stage, a picture that can go straight to market without a bit of friction by the scissors.

In the old nutshell, the story has all of the color of its near-namesake, the original series of literary fantacies, except that it creates a modern Sinbad and his pal out of the war. William Boyd and Louis Wolheim are the pair.

Night attacks at the front quickly fade into the close-up of a huge muddy shell hole into which Boyd, as a wearied buck private, is suddenly precipitated. Almost as quickly another figure is rolled into the mire, the tyrannical top sergeant, Louis Wolheim. From then on it is Boyd and Wolheim throughout the picture.

A most original shot which possesses thrills as well as a large amount of comedy is this opening close-up which shows the private and his sergeant bitterly embroiled in a grudge fight and separated only when they are captured by the Germans.

The scenes at the German prison camp are exceptionally good and are pervaded with the comedy-drama atmosphere which is so excellently carried through the entire footage. Escaping through an electrically charged wire fence which surrounds the camp, affords the two "knights" an opportunity to build up a suspense which is one of the production's climatic highlights.

Many laughs are provided by Wolheim and Boyd in the white hoods which they have acquired from Arabian captives. Using these as camouflage in affecting their escape over snow-buried country, the two are re-captured. Consigned to Turkey they set fire to their fast moving freight car and leaped into a wagon load of hay. From this they are dumped into the hold of a ship bound for Turkey. At sea their ship runs into a small yacht and both sergeant and private are responsible for the rescue of a beautiful Turkish maiden. This role which is essayed by Mary Astor, serves to introduce one of the most unique romances which has ever been screened. Although gags prevail throughout, heart interest is never lost. The picture takes on most of its hokum towards the end when the girl's father in Constantinople learns of her removing her veil to the "American infidel" and decrees death for all. Wolheim slaying guards right and left reminds one of a Mack Sennett comedy. These scenes are especially well mounted and rather then minimizing the prior footage of the picture they tend to terminate it with a blaze of what you might call real old Arabian glory.

When this picture gets on the American screens it is a certain bet that everyone will want more of the Boyd-Wolheim combinations; that the Caddo united of United Artists presided over by John Considine, Jr., will flash out like a beacon and that Director Lewis Milestone and the remainder of his well picked cast, will come in for commendation for the much wanted originality from Hollywood.—T.W.

Marmont Expected

Percy Marmont is expected back in Hollywood some time in September or early October, according to reports. The well-known English screen actor left for England a few months ago and sort of planned on remaining there permanently. However, the lure of Hollywood and all that.

Dodds Pinchhitting

Victor Nordlinger, casting director at Universal City, is critically ill, and Harold Dodds is pinch-hitting for him in the casting office during his lay-off. Nordlinger held a number of important posts at Universal previous to being named casting director.

MOVING PICTURE WORLD'S

HOLLYWOOD DIRECTORY

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Scenarist
DEMMY LAMSON
Manager

MILDRED WALKER
Actress
Telephone: Gladstone 8904

HARRY BEHN
Scenarios and Original Stories
Telephone: Glendale 7238

BESS MEREDYTH
Scenarist
First National Pictures

WINIFRED DUNN
Scenarist
Burbank, Calif.

CAREY WILSON
Scenarist
First National Pictures

IRVIN WILLAT
Directing
Universal Specials

BYRON HASKIN
Directing
Warner Pictures

MARIA CORDA
Feature Player
First National Pictures

FRED NEWMEYER
Directing
Paramount Pictures

GEORGE NICHOLLS
DEMMY LAMSON
Manager

MICHAEL CURTIZ
Director
Warner Bros.

Joseph Franklin Poland
Supervising Editor
Universal's
Feature Comedies

HERMAN RAYMAKER
Director
Warner Bros.

BILL CODY
Releasing Through
Pathe Exchange

BARBARA BEDFORD
Starring in
First National Pictures

DORIS LLOYD
Free Lancing
Hollywood

ALBERT CONTI
Free Lancing
Hollywood

IT PAYS TO ADVERTISE IN THE HOLLYWOOD DIRECTORY

Wrangle Over Child Actress Ends

The lengthy court wrangle centering around Priscilla Moran, child screen actress, was settled this week by Judge Miller of the Superior Court. He awarded the little girl to her aunt, Margaret Moran Becker. This brings to end a legal contest that has stretched over a number of months for the custody of the youngster, ever since the death of the little girl's father, Leo A. Moran.

Three different parties claimed the little girl. John C. Ragland, a friend of the girl's father, had a will in which the child was bequeathed to him. Mrs. Ella Smith Schaber of Tulsa, Okla., was another claimant, with guardianship papers granted by the courts of Oklahoma, the result of a deal she had made with the deceased Moran, investing $35,000 in the child's screen future.

Mrs. Becker, a blood relative of Priscilla, was the third claimant, supported by the child's grandmother. In awarding the girl to the custody of her aunt, Judge Miller declared: "It seems to me that the provisions of this will are an attempt at the final step in a projected sale of the child, and thus contrary to public policy."

According to the aunt, the girl will be kept out of pictures in future and will live a simple home life.

Larry Semon to Build Own Studio

In keeping with Hollywood's trend of economy we hear that Larry Semon will very shortly start building his own studio on two acres of land which he is said to have purchased in the recently developed area on Ventura Boulevard.

It reaches us from an excellent source that Semon figures that by building his own studio he can cut down his overhead to a greater extent. It is reported that he is paying $1,500 a month for lot space at F. B. O. where he made the first of a series of eight short subjects for Educational.

Gets Megaphone

Ross Lederman, for the past three years an assistant director at Warner Brothers, has been given a megaphone and a directorship, and his first assignment will be directing Rin-Tin-Tin in "The Dog of the Regiment."

Phil L. Ryan, new Pacific Coast Pathe executive. He came to Hollywood last February understanding that he would only remain three or four months but Pathe's merger with P. D.C.-Keith-Albee interests resulted in his present appointment.

Part of Ryan's duties are to serve as general production representative for Pathe in making 3 Pathe serials of 20 reels each; 3 Monty Banks feature length comedies; 40 feature length westerns; 10 outdoor specials and 8 dog-star features. Enough to keep any up-and-coming young executive busy but tough on a golfer.

Schulberg's Return "Singularly Opportune"

Commenting on the return from his vacation next week of B. P. Schulberg, Paramount associate producer, Jesse Lasky observes that it will be "singularly opportune" and that "not only is the studio engaged in a heavy production program, but we are concentrating in increasing efficiency and reducing negative cost."

About Schulberg, reports of which stating that his vacation would be a permanent one, were probed in the last issue of Moving Picture World, Mrs. Lasky says: "Refreshed by his vacation, Mr. Schulberg will be ready to assume the studio reins again with even greater capability than he has already demonstrated."

New Story For Bebe

"She's a Sheik" has been purchased by Paramount as Bebe Daniels' next starring production. She has just completed the role of a swimming champion in "Swim, Girl, Swim." Clarence Badger will again direct the dashing Paramount comedienne.

Mary Pickford will Play Hostess to "Best Girls"

Mary Pickford is to be hostess of what might be aptly termed a long distance party. Thirteen girls from thirteen cities throughout the country will be guests of the popular screen star for a thirteen day vacation, beginning the latter of the month.

This is to celebrate Mary's new comedy, "My Best Girl" now in production at the United Artists studio. Elaborate plans are being made for the entertaining of the fortunate young ladies from the time they arrive until they embark for their respective homes.

Leading newspapers in each of the contest cities are now selecting their particular "best girls" from among the working girls of the community. New York, Philadelphia, Pittsburgh, Cleveland, Atlanta, Cincinnati, Chicago, Minneapolis, Dallas, Denver, Seattle and San Francisco are the municipalities that will be represented at the "party."

New Role For Gary

Gary Cooper, Paramount's young star, is being considered for the leading role in "The Legion of the Condemned," a story by John Monk Saunders, which Lucien Hubbard is scenarizing. Cooper is now on location, playing the title role in "Beau Sabreur."

Grafting the 1-Sheet Onto Newspaper Front Page

What is the cross between a one sheet and the front page of a daily newspaper is being edited and published by Watt Parker, formerly of Warner Brothers New York publicity department. Within two weeks time Parker expects to have five thousand of these board newspapers which are changed twice a day, hung in barber shops, pool rooms and other places where customers read as they stand.

The paper which is called "The Daily Bulletin" goes to press twice a day. Most of the revenue, it is said, is realized in theatre advertising while the income from each board is to be seventy-five cents per month.

Gilbert and Mayer Clash Over Story

John Gilbert, M-G-M star, and Louis B. Mayer, studio chief, are at swords' points, according to a story published in one of Los Angeles' leading dailies, but denied at the studio.

The newspaper quotes Gilbert as saying: "We go around glaring at each other like a lot of spoiled children. I don't like the stories and the management I've had lately, and I've told them so."

According to the story, Gilbert is greatly displeased with his latest picture, "Twelve Miles Out," dealing with the rum traffic, claiming it was made so economically as to have entirely ruined the theme.

He is further quoted: "I haven't seen the picture and did not even go to the preview. It is not a good picture. We didn't have the proper story to work with. One thing that makes me furious is that there is a good story in the bootlegging industry. There is an epic tale there and some day someone is coming along to do it."

Relative to economy: "The economy wave will ruin any good picture attempted under the curtailment conditions laid down by officials."

Despite Gilbert's purported statements as to the mediocrity of the picture, it is nevertheless doing a tremendous business at Loew's State Theatre in Los Angeles, where it opened last week, according to Manager Wright of the theatre. The capacity audiences present at each showing seem to find it excellent entertainment. It is different than other recent Gilbert pictures in that it shows him as a virile he-man instead of the usual drawing room lover.

Don Alvarado Gets "Ramona" Role

Don Alvarado, United Artists player, has been selected by Edwin Carewe for the role of Felipe in "Romona," which Carewe will direct and in which Dolores Del Rio will be starred. Alvarado's last role was opposite Constance Talmadge in "Breakfast at Sunrise."

From an authentic source we also learn that Nils Aster, another United Artists player, will be seen in the role of Allesandro, the other important male part in "Romona."

"Our Mary" Plays the Gracious Hostess

The Hollywood Photographic Section

M. P. World Staff Photo

BACK HOME — Theodore Roberts, Paramount star, is back in Hollywood, cigar and all, after a successful vaudeville tour.

THEODORE ROBERTS, the grand old man of filmdom, is back in Hollywood with his inevitable cigar after completing a 42-week vaudeville engagement that closed a week ago in Des Moines, Iowa.

We found him comfortably settled in a studio chair on one of the Paramount stages, watching Florence Vidor enact a scene in her current story, "A Celebrated Woman."

He informed the writer that he was glad to be home again and had passed up an opportunity to continue in vaudeville during the summer. He admitted, however, however, that he would undoubtedly resume his tour in September.

Exhibitor friends of Roberts will be pleased to know that he seems to be regaining his health after a three and a half year spell of hard luck, which has failed to dim his optimistic outlook on life. He still finds it difficult to get around even with the aid of a crutch and cane.

Roberts has been with Paramount or Lasky for fourteen years and is the oldest employee in length of service. It was while he was filling a vaudeville engagement in Los Angeles that he met Cecil De Mille, then with Famous Players-Lasky, and was prevailed upon to try pictures.

Before going on his recent tour, Roberts appeared with Betty Bronson in "The Cat's Pajamas." They are now looking for a story at the studio, which he can make before going on the road again.

M. P. World Staff Photo

A STAR NOW — George Bancroft will soon be starred in his own pictures by Paramount.

GEORGE BANCROFT, we located attired as a locomotive fireman on the Paramount lot finishing his final co-featured comedy with Chester Conklin, "Tell it to Sweeney." His next effort will be in a starring story written especially for him.

Bancroft was recently elevated to stardom following his excellent work in "The Rough Riders" and "Underworld." Under his new contract he will be starred in a series of underworld dramas.

He has been with Paramount a year and a half making his first strong bid for prominence in "The Pony Express." It was on the strength of this picture that he was put under contract.

Bancroft was on the stage in his early childhood and was one of the matinee idols of his day. At the heighth of his career as a leading man in dramatic productions he met and married Octava Broske, a noted prima donna. Following his marriage Bancroft turned to musical productions appearing in "Papa's Boy," "The Water's Fine," "Honey Dew," "The Rise of Rosie O'Reilly" and other well-known hits.

During his dramatic days he was seen on the New York stage in "Paid in Full," "Fine Feathers," "The Trail of the Lonesome Pine," "Plain Women" and "Sun Up."

Coming to the coast three years ago to fulfill a musical comedy engagement, Bancroft was induced to take a fling at pictures. His first was with Lasky and then he did three with Tom Mix. He is one of Paramount's outstanding box-office attractions and has one of the most likeable personalities in Hollywood.

Undergoes Operation

Lilas McComas, film actress, underwent an operation at the Good Samaritan Hospital as the result of an accident during the filming of a picture a few months ago.

M. P. World Staff Photo

ROCKLIFFE FELLOWES— Now appearing in "The Crystal Cup" for First National.

ROCKVILLE FELLOWES, better known in the screen colony as "Rocky," has had the distinction of having played opposite more famous women stars than most male players since he first entered pictures.

At present Fellowes is playing an important role in "The Crystal Cup," co-featuring Jack Mulhall and Dorothy Mackaill at First National. When we interviewed him on the set he was doing his best to keep cool in the silken breeches and habiliments of the prerevolution period in which he was sweltering during the filming of a costume ball sequence.

Fellowes has been in pictures for the past fifteen years after a lengthy period behind the footlights. His final stage appearance was in "Under Cover" at the Cort Theater in New York. His first screen work was in "The Rejuvenation" directed by Raoul Walsh and released by Fox. He has fought shy of long term contracts and has been a free lance player from the very first. It is only during the past two years that he has been in heavy roles, previous to that having been one of the screen's most popular leading men.

In "The Crystal Cup" he portrays the menace, which gives him ample opportunity to display his versatility.

His last three pictures were, "The Understanding Heart," "The Taxi Dances" and "The Satin Woman," with Mrs. Wallace Reid.

Denny to England on Six-week Vacation

Reginald Denny's dressing room at University City has been temporarily vacated. The popular comedian left for England on a six-week vacation this week following the shooting of the final scenes of his latest picture, "Now I'll Tell One." When he returns he will start work on "Good Morning, Judge,"

M. P. World Staff Photo

COMING INTO HER OWN —Mildred Walker, the former "Miss Pittsburgh" is to get her chance in a series of two reelers.

MILDRED WALKER, the erstwhile "Miss Pittsburgh" has been in pictures four months. Now we learn that she is to be starred in a series of ten comedies to be made by Victor Adamson, an independent producer. Adamson, incidentally, is now constructing a new studio for his productions at Monrovia, Calif.

Production on the first of these comedies will get underway this week. It is titled "Trouble," which should give rise to a plentitude of comedy possibilities.

In support of Miss Walker will be a newcomer known as Billy Cinders, whom Adamson feels has the potentialities of a comedy star.

Disscussing her step forward in pictures, Miss Walker declared that she felt certain the two-reelers would provide her with the necessary opening to establish a place for herself on the screen.

The girl came to Hollywood after having garnered the title of "Miss Pittsburgh," in a beauty pageant held in the Pennsylvania metropolis. She later represented her home city in the Atlantic City Pageant.

On her arrival in Hollywood she did a "bit" in "The Night Bride," a Metropolitan production starring Marie Prevost. Her next work was with Taylor Holmes in two pictures for Gaiety Productions. It was on the face of her performances in these two pictures that she was signed by Adamson for the comedies.

The Hollywood Photographic Section

M. P. World Staff Photo

JUVENILE STAR — George Lewis, now being starred by Universal in "The Four Flusher."

WITH the completion of the second of Universal's series of "Collegians," George Lewis, popular young juvenile, has been given a starring role in "The Four Flusher." This will offer him his first big opportunity in a feature since placing himself under the Universal banner.

Lewis first became prominent in "His People," a dramatic screen story in which Rudolph Schildkraut and his son also crashed over the film horizon. Because of his work in this production, Lewis was put under long term contract of Universal.

He is probably better known by his heroic roles in the "Collegians" than anything else, despite the fact that he did nobly in "The Old Soak" and "The Devil's Island."

Lewis was born in Mexico City and his folks moved to Princeton, Ill., when he was a youngster. Because of his father's work which necessitated almost constant change, he lived in many places before settling down in Hollywood to make a place for himself on the screen.

He graduated from Coronado High School, where he was prominent in school athletics. Two years ago he came to Hollywood and got his first picture job as an "extra" in "The Thief of Bagdad." Then came small parts in "Captain Blood" and "The Lady Who Lied."

It is due to the popularity he attained in the college two-reelers that it was determined to star him in feature productions. His present role in "The Four Flusher" is that of an ambitious shoe salesman blessed with 18-carat nerve.

New Story For Hoot

Universal has purchased "The Lion and the Lamb," by Peter B. Kyne, for Hoot Gibson's next vehicle following the completion of "Galloping Fury."

M. P. World Staff Photo

ARTHUR STONE — First National comedian gets a check from home and shows his delight

BECAUSE he talked back to his boss, Arthur Stone, First National comedian, became an ex-window dresser, which in the end led to his turning to the stage.

Stone, after graduating from the Lake View High School in Chicago, entered the window dressing department of one of the Windy City's leading department stores. When he lost his job he obtained one as a theatre usher and finally found himself on the stage.

His initial plunge was in vaudeville, which he says, "opened in Winnipeg and closed near the north pole."

He followed the career of an actor in stock and on tour for several years thereafter.

He found himself in a sketch billed as "Green Goods," in which he played a "hick" role. This playlet hit so successfully that it catapulted him into the Winter Garden, where he was playing when Hal Roach spotted him and decided to make a picture actor out of him.

First National later put him under contract and he made his screen debut in "Miss Nobody" in support of Anna Q. Nilsson. In "The Silent Lover" with Milton Sills he also gave a satisfactory performance.

At present he is again working with Sills, this time in "Hard Boiled Haggerty." Before joining the latter unit he did the comedy relief in Richard Barthlemess' latest, "The Patent Leather Kid."

M. P. World Staff Photo

HURDLING THE BARRIERS—Shirley O'Hara, after persistent haunting of casting offices, gets the lead in a Menjou picture.

SHIRLEY O'HARA has been in pictures a year now and is apparently beginning to get a solid footing. She has the feminine lead opposite Adolphe Menjou in "A Gentleman from Paris" and will probably be placed under long term contract by Paramount.

Shirley admitted that she no doubt obtained her present role because of a sense of humor. It was the day before the production was scheduled to start and no leading lady decided upon. A hurry call was sent out by the casting director and 90% of Hollywood's leading featured actresses answered the clarion call.

Being tired and discouraged when she reached the studio, Shirley harbored little hope of getting the part. So when Director D'Arrast asked her if she could act she replied, "I guess not. At least I should judge not from the way casting directors regard me." D'Arrast must have found her frankness refreshing for it remains that a screen test was immediately ordered and she got the part.

Miss O'Hara has been in pictures about a year but is getting her first real chance in the Menjou picture. What work she had done previous to this was rather insignificant and much of it was with independent companies.

Born in New York City, Miss O'Hara's family moved in Mexico City, while she was a youngster and she received her education in the Mexican capitol. She has a slight accent and a level head. The latter quality should aid her materially in realizing her ambitions on the screen.

M. P. World Staff Photo

FRANKLIN FANGBORN Has made good on the screen after a long siege behind the footlights.

FRANKLIN PANGBORN, now under contract to Cecil DeMille, is beginning to reap the rewards of hard and conscientious labor in his chosen profession—that of acting.

After years behind the footlights he has been able to carve a substantial place for himself on the screen in a short space of time.

Pangborn was signed the latter part of last year to appear in one picture for Metropolitan, now absorbed by DeMille, and so fine a performance did he give in "Getting Gertie's Garter," with Marie Prevost, that he was put under contract.

His next picture will also be with Miss Prevost in "The Girl in the Pullman." He seems to offer a desirable comedy background for that particular star as this is the fourth picture he has been in with her since signing his contract. The other two were "The Night Bride" and "The Rush Hour."

Before entering pictures, Pangborn spent five years in stock at the Majestic Theatre in Los Angeles. It was while playing there that he was picked by M-G-M for a featured role with Beatrice Lille, the English star, in her picture essay, "Exit Smiling."

On the eastern stage, Pangborn supported some of the biggest stars of recent years including Nazimova and Pauline Frederick.

After being shell-shocked in the war he was brought west by Al Wilkes to appear in Los Angeles stock. He later returned east for an important part with Francine Larrimore under the management of the Shuberts. Now he says he is on the coast to stay.

Studio Row

Shirley Dorman has been cast for a supporting role in "A Celebrated Woman," in which Florence Vidor is being starred by Paramount. She has also just completed a role in Thomas Meighan's latest picture.

* * *

Jerome Storm has been signed by Chadwick Pictures to direct "Ladies at Ease," third of a series of four starring pictures for Pauline Garon.

* * *

Marceline Day, with the completion of her role opposite Ramon Novarro in "Romance," has been assigned the feminine lead role in Lon Chaney's next vehicle, "The Hypnotist."

* * *

Buster Keaton is building a minature city along the Sacramento river for use in his next United Artists comedy, "Steamboat Bill." Charles Reisner directs the frozen-faced comedian in this picture.

* * *

Dolores Costello will soon start on her next starring production for Warner Brothers, "The College Widow." She recently returned from a short visit in New York. Michael Curtiz will direct the Costello star.

* * *

Clive Brook will play the male lead opposite Gilda Gray in her first picture for Samuel Goldwyn.

* * *

Sally Rand, DeMille player, has been loaned to Universal for the feminine lead in Hoot Gibson's latest production, "Galloping Fury."

* * *

Alan Brooks has been engaged by F B O for a "heavy" role in "South Sea Love," which Ralph Ince is directing.

* * *

May McAvoy's next starring picture for Warners is to be "Rebecca O'Brien," with Roy Del Ruth directing.

* * *

Paul Bern, M-G-M writer, leaves shortly for a vacation in Europe.

* * *

Barbara Kent has been loaned by Universal to First National for an important feminine role in Richard Barthelmess' latest production "The Drop Kick."

* * *

Another long term contract was signed and placed in the safe at Paramount this week when **Arnold Kent** accepted terms and signed on the dotted line. Kent is now playing one of the featured roles in "Beau Sabreur."

"Uncle Tom's Cabin" Finished After Two Years

The business office at Universal probably heaved a sigh of relief when the glad tidings reached it a few days ago that "Uncle Tom's Cabin" had finally been finished after close to two years' work. Internal groans attendant upon leaping production costs were probably tempered by the knowledge that Director Harry Pollard has delivered what is said to be one of the best pictures of the year.

Location trips were made by the company to Plattsburgh, N. Y., and Memphis, Tenn., during the filming of Harriet Beecher Stowe's famous novel. The picture is now in the cutting room undergoing the usual operation required in bringing excessive footage down to normal release length. "Uncle Tom's Cabin" will be sent out as a road show.

Eugene O'Brien Has Accident

Eugene O'Brien's contemplated vaudeville tour will be held up temporarily due to a broken leg sustained when he slipped on the stairs of his mountain home. According to the physician's report he will be forced to remain in bed for at least six weeks during the mending of the injured member.

Concerning Trade Commission Ruling

Information of any nature concerning the recent ruling of the Federal Trade Commission against Famous-Players-Lasky, is refused at the Paramount Studio here; the reason being given that all statements in the matter will have to emanate from the home office in New York.

Schenck Kids Press

According to his own publicity department Joseph M. Schenck was in a "kidding mood" when he was credited with having stated to a susceptible newspaper writer that Sid Grauman would shortly assume the new guise of film director for United Artists. From all indications Grauman will continue in his exhibitor capacity.

Jacqueline Leads

Jacqueline Logan is playing one of the leading roles in "The Wise Wife" for De Mille. Phyllis Haver and Tom Moore have the other important roles.

Academy's Closed-Door Policy

(Continued from page 236)

movies the author has his story taken from him, and he is locked out while a gang of butchers cut the heart and gizzard out of it; then they fight one another in putting it together again. They often resemble a crowd of children taking a clock apart to see what made it go. They rarely put it together again with any "go" left in it.

Fatigue in Pictures

"The next worst enemy of moving pictures is fatigue. A producer, executive or director hears a joke and laughs his head off; he hears a bit of pathos and weeps; he accepts with joy and goes to work.

"Three weeks later the joke is stale to him. He says of the pathos, "I don't get the tear!" He forgets that the public for whom he is working has not yet heard the original, and would laugh and cry as he did if it had the chance.

"It rarely gets the chance, for the jaded picture maker throws in a new joke, gives the story another twist to wring out of his own weary heart a tear. Gradually the story is picked at till there is nothing left for the public but the same old hash. Moving Picture theatres are turning into boarding houses instead of banquet rooms.

"Millions on millions of dollars would be saved annually if the authorities would wake up to one bit of common sense. First impressions should be final and a thing once liked should be nailed down and let alone.

Compromise Is Bad

"Instead there have been innumerable conferences, wrangles, debates, and the expensive time of important people is hideously wasted on tearing to pieces and compromising. Compromise is good in business but death in art and story-telling.

"The wiser the committeemen are individually the more foolish their decisions are bound to be. This is a basic truth of human nature, and the moving pictures will wreck themselves on the rock unless they come to recognize what other dealers in fiction learned long ago.

"Here is where the Academy comes in. The successful writers at last find a public voice along with the successful producers, actors, directors, and technicians. They have a place to make themselves heard. If they are treated with respect, it will be best for everybody, for they must have ideas or they would not be paid the great sums they receive. To pay great prices to authors of books and plays, then to pay great salaries to scenario writers, and then to throw away all their gifts and abilities is a habit that has cost the pictures fabulous sums.

"It is a lot of fun for a supposedly good business man to sit and argue for hours over psychology and character-analysis, but few of them have any sense of story construction, and they simply drive authors wild and put audiences to sleep, or keep them awake the wrong way.

Laugh at Love Scenes

"I have seen movie audiences shriek and rock with laughter at passionate love scenes enacted by famous actors and actresses, and I have recognized the fine work of some tyrannical executive who has driven a continuity writer, director and actor into idiocy by his own meddling.

"Many of the worst evils of the movies are due to overwork on the parts of executives who are trying to do too much. They mean well, but they are dead on their feet and dead in their desks, and the opinions are the opinions of hysterical insomniacs, their tastes are those of dyspeptics and overfed gluttons who prefer a piece of cheese to peaches and cream. The public is getting too many pieces of cheese.

Market Fewer Pictures

"The executives should make fewer pictures instead of more and worse, and they should not be allowed to believe what their press agents publish about them.

"The suffering of authors who see their ideas bought at high prices and then chucked down the sink, or who have been compelled to rewrite until they are insane, is a very real suffering.

"A fierce and general war was about to break, but the Academy has come in the nick of time.

"Freedom of speech makes for happiness and for wisdom, and the finest thing that ever happened in the movies is the sudden call to a congress for united action on a basis of equality for all the workers in the field.

"There will still be disputes, of course, and good and bad pictures and successes and failures, but so long as the Academy is kept open there can never again be the dark undercurrent of suppressed hostility that has hitherto threatened to undermine the most amiable of all the arts.

Universal Completes "Uncle Tom's Cabin"

A Bold Bad Pirate

A PIRATE bold guards her treasure. May McAvoy isn't going to let anybody run away with Warner Bros. profits from her latest picture, "Irish Hearts."

JOHNNY HINES shakes a wicked polo mallet in "White Pants Willie," his latest for First National. Leila Hyams supports him ably and well.

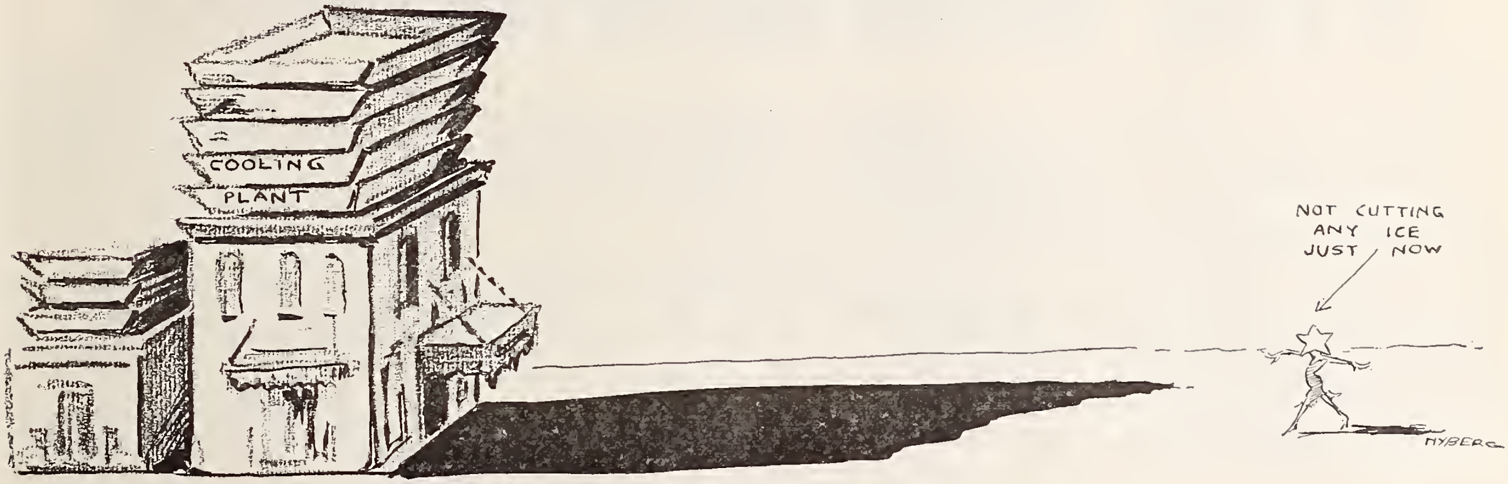
LOIS WILSON, who is appearing in F B O's "The Gingham Girl." In this picture she leaves the old town to come to New York and becomes enmeshed in its theatrical life.

EDMUND COBB in a happy happy moment from Universal's "The Wolf's Trail." Dixie Lamont is the girl and "Dynamite" is the tricky canine who supplies many thrills.

VERA REYNOLDS, piquant De Mille star, dons work shirt and overalls to substitute for the electrician in charge of the huge DeMille studio electrical power plant. She is appearing in Pathe pictures.

FARINA rests awhile and grins between the scenes of his latest Hal Roach comedy for M-G-M. Farina is the piece de resistance in M-G-M's "Our Gang" comedies.

The Main Feature These Days


COOLING PLANT
NOT CUTTING ANY ICE JUST NOW
NYBERG

Real Story Sources

RECENT news comment from Los Angeles remarks that the Metro-Goldwyn-Mayer scenario staff is down to about 40; a reduction of nearly one half. Figures from Paramount are not available, but probably the staff is as large if not larger. Most of these men are highly paid novelists and stage writers who have been taken west to be educated in the technique of the camera.

For several years this practice of trying to train authors to cinematic conceptions has prevailed in all the leading studios, and the net results have been amazingly small. Apparently the average writer of note is unable to think in picture; which is the first requisite to cinematic conception. They are too firmly grounded in fiction or dramatic technic to be able to change their ways. They are too deeply grounded in the habit of trusting to words; to fluent style and pseudo philosophy to be able to realize the necessity for thinking in visual situation rather than in rhetorical phrase.

Seven or eight years ago there was a promising crop of original writers developing with scant help from the studios. Almost overnight they were thrown over in favor of book rights and stage plays. Most of them have drifted into other lines, and it is to be questioned whether they can be called back. But there are others who with a little encouragement and some training would give far better results on the screen than overpaid authors who cannot understand why the screen should not be moulded to their style instead of changing their style to suit the screen.

Few of the screen stars gained prior recognition on the stage and some of the most tremendous failures have been the men and women with great reputations and a set technic.

It is precisely the same way with stories. The really good original writers must be developed from the yet unformed authors rather than from the topnotchers. They should not be spoiled with huge salaries while under training, but should be encouraged to work for the rewards that come from the creation of good stories.

It may be considerable labor to sift the promising ones from the huge mobs who would storm the studios under such a scheme, but it is only through the selection and training of these younger writers that the screen may eventually attain a literature of its own.

It is worth remembering that in the early days some of the best results came from those who were unable to write, but who did have vivid imaginations. Why not make a start right now? The need presses.

This Week and Next

Roll Your Own for Greater Movie Season
But Take Advantage of This Great Help

West Point Cadets Turn from Male Stars
To Yearn for Advent of Sennett Girls

Home Shown News Reels a Regular Release
Should Get More Interest in the Theatres

What Will Fox Employees Turn to When
"Sunrise" Comes to the Screen in Fall?

IT'S getting pretty close to Greater Movie Season. Got your plans laid? With the season in the hands of the exhibitor organizations, the probabilities are that the season will be a bit later, but the idea is too good to be abandoned just because national support has been withdrawn.

•

PRIMARILY it was a device to move the product in August instead of September, but basically it is a stunt to get the public back in its seats and off the beaches and the roads. It had a real cash value to any exhibitor, and if he has to play a lone hand, it still will be well worth his while.

•

THOUSANDS of dollars have been spent by the news weeklies in getting pictures of the Mississippi floods, but not a foot of film was turned on the Brooklyn streets last week, though some of our best patronized auto avenues would have make the Mississippi Valley look like a dry creek after a hard drought. Why the partiality?

•

MUST make the Columbia officials feel pretty good to see "The Blood Ship" blazoned all over the Roxy. It is by no means the only good picture on independent schedules, but it is the first to land in on the big time this season.

•

WHEN pictures are sold on their audience values and not from the viewpoint of what they cost or who made them, there are going to be better pleased patrons and perhaps richer exhibitors. It is not what you pay, but what you get that really should count.

•

IT looks as though the New York Theatre Owners Chamber of Commerce is agitating for a ten percent cut or something.

•

CLARA BOW has renewed her Paramount contract. They have re-tied the bow, in other words.

•

WITH Pathe and M-G-M both making pictures at West Point with the co-operation of the War Department, it is rumored that the cadets are making frantic signals to Mack Sennett to hop to it. The Hudson at that point is plenty deep enough for his bathing beauties; even deeper than that.

•

HOME news reels is the latest wrinkle. A bi-monthly release of 100 feet of 16mm film is now regularly being made, the subjects being mostly selected from what might be called the semi-permanent events, such as the transoceanic hops. The idea was inaugurated when a set of the Lindberg shots was offered. It took so well that a regular release is now planned.

IT will not interfere with the interest in the regular showing in the theatre, but rather will tend to develop greater interest in the new events. The amateur movie fad is growing stronger all the time and it is now possible to purchase more accessories for the 16mm camera than you can get for a Ford car.

•

JOHN F. BARRY writes from New Orleans that the recent stories of his Saenger Summer school suggest that he had plenty of help. As a matter of fact John did all the talking all but one day and almost got corns on his tonsils.

•

NEW YORK seems to be getting into the third or fourth run class, so far as Broadway is concerned. Picking up the out of town papers suggest that we are behind the times. Used to be that we got the picture pre-release, but now we are poor trailers to the small towns.

•

AND Pete Harrison modestly claims it is done just to fool him.

•

ONE of the dailies runs a section headed "What New York critics think." Do they?

•

MARY PICKFORD is not precisely treading new ground when she announces that the trouble with the pictures is that they cost too much and rent for too little.

•

PROBABLY she had further ideas on the subject she was too diplomatic to enlarge upon. What the industry is looking for is someone to tell how the situation may be reformed.

•

WHAT'S going to happen at the Fox offices after the release "Sunrise"? When anyone told a Fox employee that "What Price Glory" was a pictorial whale, the smug reply invariably was "Wait until you see 'Seventh Heaven.'" When that came out and more congratulations were tendered, the pitying remark was "You haven't seen anything yet. Wait until you get 'Sunrise.' That's a picture." The dope has run straight so far, but what comes after "Sunrise"?

•

AT that "Sunrise" will have to do a powerful lot of running to outstrip "Seventh Heaven."

•

WHAT the industry is looking for is someone to tell how the situation may be reversed.

•

LACKING information as to Henry Ford's plans, we do not know that he will essay comedies, but if he does, we'll bet up to and including one dollar that no comedy director on his lot will pull any of the trick flivers so dear to other comedy directors' hearts.

•

HE may stand for the Rolls-Royces being kidded a little, but they'll have to lay off the new model Fords. The Ford jokes were good advertising for a time, but they have eventually laughed the Ford into disrepute.

•

THE big sales argument for the new car is that it doesn't look like a Ford.

Epes W. Sargent.

by the way

***Good Will An Important Influence
In Shaping Forecasts of Relative Values
Of Next Season's Production Programs***

***Price Theatre Pays For Its Film
Should Be Determined By Price At
Which House Can Make a Fair Profit***

***Arbitration Move By Theatre Owners
Should Be Met Half Way By Producers***

***The Psychological Value of a Name
Well Illustrated in "The Big Parade"***

Canon Chase Again in Limelight

SPECULATION as to the probable box office value of the product of the various companies for the coming season seems to be the favorite diversion just now, and estimates as the the relative merits of the forthcoming attractions vary widely.

●

NATURALLY most of these estimates have to be based on the performances of last season, shifts in stellar and directorial talent, and the probability that the companies will be able to live up to the colorful promises of the stories to be filmed.

●

BUT above and beyond these elements there is inevitably a psychological basis for the numerous predictions made, which may be defined as the "good will" of the individual company, as reflected in the opinions of the theatre owners in the mass.

●

ONLY one factor should determine the price which a theatre pays for a picture and that is the price at which the theatre owner can make money with it.

●

ALL other considerations are uneconomic and relatively unimportant, although it doubtless would be difficult to convince most producers that this is true, their viewpoint, of course, being influenced by the actual costs to manufacture and sell a given production, rather than its entertainment quality, which, after all, constitutes its real value at the box office.

●

RIGHT here is where certain companies have built up good will and confidence among the exhibitors, while others have not, to put the case bluntly, and this good will and confidence is plainly reflected in the forecasts and predictions made regarding the coming season's product.

●

HOWEVER much the issue may be clouded by personal animadversions and selfish misunderstandings, the law of economics is at work and presently will bring order, if only by a process of elimination, out of the existing chaos in the relations of the buyers and the seller in this industry.

●

THE decision of the Theatre Owners Chamber of Commerce to ask for a conference with the M. P. P. D. A. looking toward an adjustment of their differences of opinion in regard to certain portions of the present Standard Exhibition Contract, under the auspices of the American Arbitration Association, is surely a move in the right direction.

●

THE producers can hardly afford to ignore the request of the T. O. C. C. members, for the principle of arbitration is so firmly established in the minds of all Americans, as the common sense and equitable method of adjusting differences of every nature, rather than the more costly, less expeditious and frequently unsatisfactory process of law, that for the producers to do otherwise than meet the exhibitors half way would be prima facie exidence that they had little confidence in the right or justice of their own position.

IN any event the move by the T. O. C. C. will do much to clarify the present acute situation, intolerable alike for the exhibitor and the producer, and give the whole industry a better perspective of the merits of both sides of the question.

●

ANYTHING which will lead to a better understanding between producer and exhibitor interests, and a recognition that a mutual live-and-let-live policy is essential for the well being and progress of both, would be welcomed by all the industry.

●

THE psychological value of advertising is well illustrated in the case of "The Big Parade" of Metro-Goldwyn-Mayer, the remarkable picture which has set all the world records for a picture during its astonishing run at the Astor Theatre.

●

NO one can see or think or speak of "The Big Parade" without coupling it with the name of its producers and, similarly, to mention Metro-Goldwyn-Mayer is to link it unconsciously with the success of King Vidor's great film achievement.

●

EVEN the other great pictures, sponsored by M-G-M, such as the "Four Horsemen" and "Ben Hur," fade into the background in the popular mind, when compared with "The Big Parade," although each of them has contributed importantly to the success of Marcus Loew's great organization.

●

BUT "The Big Parade" and its tremendous appeal to audiences of every class, stands as the hallmark for all Metro-Goldwyn-Mayer pictures and reflects in great measure upon their productions the aegis of its own outstanding and supreme box office quality.

●

NO one can measure the dollars and cents value of an advertised name such as this, with its suggestive psychology and tremendous popular appraisal.

●

IT is a factor and an asset in the leadership of Metro-Goldwyn-Mayer, which many may decry, but which none can disregard.

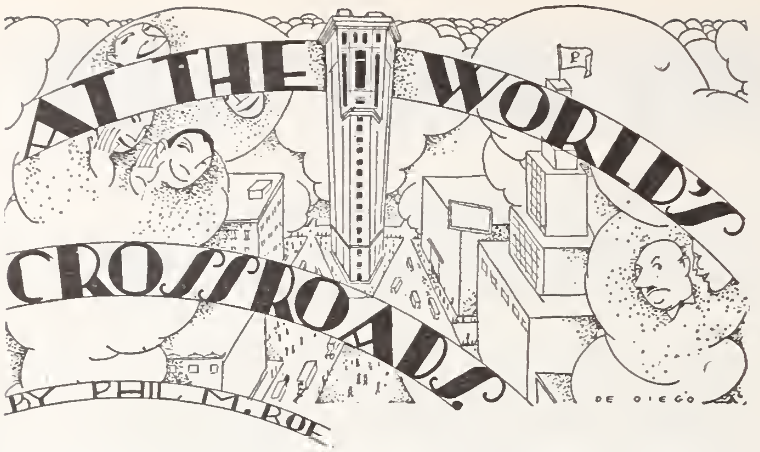
●

CANON CHASE, like "sex," seems to be always with us, and his latest attack on the industry, in his recent letter to President Coolidge which was widely printed in the daily press, comes as no surprise.

●

BUT as usual the good Canon overstates his case and his prejudice, if not bigotry, is so apparent, that he fails to impress any but people of his own type of mind.

Merritt Crawford



CANON William Sheafe Chase, who has caused the film industry many a posterioral pain, is at it again. He not only calls for Federal Censorship, which has been his persistent passion, but now demands that the anti-trust statutes be invoked against almost everybody in the business, including Will H. Hays.

As usual the worthy Canon is quite intemperate in his language, referring to the motion picture as a "school of crime" and a "continuous affront to decency and to public morality." But this is the way in which he manages to get his name in the papers, so that he may earn his salary from the International Reform Bureau of which he is superintendent.

It is curious, that a man of his cloth should be so untruthful and so willing to distort facts for his own selfish ends. In anybody else but the Canon, it might be regarded as the "pure cussedness of the animile."

However, it is just as well to let him rave. It may be annoying at times, but it doesn't do very much harm and it keeps the Canon's come-ons paying him his salary.

*

MRS. LULU CASE RUSSELL, who has over three hundred screen plays to her credit, has just taken charge of the newly created Magazine Department of the Joseph M. Schenck Enterprises, where she will be associated with Beulah Livingstone. Mrs. Russell is one of the few women, who might really qualify as a production expert, as well as an author of parts. She has written titles, supervised and directed pictures, besides countlesss originals and adaptations, among the latter "Ten Nights In A Barroom," a phenomenally successful independent feature.

*

JUST as they have shortened the homely but honestly descriptive term, "press agent" and the longer and more dignified appellation "director of publicity" to "publicist," it is suggested that some one supply a shorter and more convenient form for the advertising expert who fills a similar post.

"Ad director" or "ad man," of course, sound too vulgar and undignified, "ad" in grammatical parlance being only an enclitic, or something that leans against something else, so this would never do.

Why not then, "advertist" or "advertician"?

PROOFREADERS, who have difficulty in spelling correctly the names of John C. Flinn and Arthur G. Whyte, both of the newly merged Pathe-Keith-Albee forces, should remember that the "i" and the "y" in their names are where the "y" and the "i" usually are in the monnikers ot the Flynns and Whites, who have adhered to the traditional nomenclature of these famous clans. This ought to make it easy to remember.

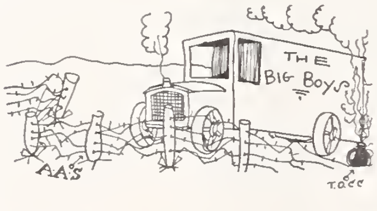
*

NO less than four theatres in Broadway district have shown F.B.O. pictures so far this month, which is by way of being a feather in the caps of Joseph P. Kennedy, William Le Baron and Joe Schnitzer, to distribute the credit where it properly belongs.

"The Moon Of Israel" did a land office business at the Roxy and then at the Cameo, while "The Gingham Girl" at the Capitol, and "The Great Train Robbery" at the Hippodrome did good business in spite of the heat.

*

THE cohorts of the T.O.C.C. have started something. The meeting at the Astor last week left no doubt, but that exhibitors mean to have a showdown on the question of arbitration and the policy of long pre-release runs. Arguments, doubtless, will be heard on both sides as to whether the last named practice helps or hurts the box office value of a picture, when the exhibitor gets it later on.



The producers certainly cannot ignore the action of the T.O.C.C. even though they may have plenty to occupy their minds just now elsewhere, in the way of economics and production problems. Therefore, it will be interesting to see what their reply to the exhibitors ultimatum is going to be.

Meanwhile the war is on!

FOR the first time on record both R. H. and P. D. Cochrane are away from the Universal home office at the same time. R. H. is now in Europe with his family, while P. D., with Mrs. Cochrane and their young son, Philip, Jr., is en route for a four weeks stay in the Canadian Rockies.

*

LYA DE PUTTI, winsome little Magyar star, poured tea for some of her critic friends at the Hotel Buckingham last week. Her English has vastly improved during the past few months and she can even essay a pun on occasion, asking Hal Howe he thought her chances were to spend a few weeks in New York between pictures. The question was suggested by the fact that Miss De Putti has become a regular commuter between New York and Hollywood, since the first of January, hardly having time to unpack her trunks in either place before she started to fill an engagement in the other. Now she hopes to remain in the East at least a month.

*

WHAT'S in a name? James Ormont is to produce six features for First Division Pictures. And so is Jesse J. Goldburg, for Jamse and Jesse are the same lad, in a manner of speaking. There is a great virtue in a system like this, for Producer Goldburg will never have to argue with Director Ormont over costs or story values, they being always of one mind.

*

IF you see a faraway look in Charley Einfeld's eyes these days, blame it on that wonderful white beach at Bermuda, the moonlight and the music of the waters. Charley has just got back to town after spending his honeymoon, where life is only one grand, sweet song, without bootleggers or prohibition agents, and he hasn't quite got down to earth yet.

BICYCLING, as a profession, seems to be the vogue in the Minnesota territory, although it has passed out of fashion in most other localities. Two exhibitors have lately been fined and otherwise disciplined for trying to make one booking take the place of two or more.

The practice is clearly dishonest and should not be tolerated. Exhibitors indulging in it should receive more severe penalties than mere fines and in some cases ought to be barred from obtaining further film. Bicycling is not only stealing from the producer, income which justly is his, but also results in unfair competition for other exhibitors, who pay for their film.

On the other hand there are plenty of practices, indulged in by the producers in their dealings with the exhibitors, which are just as unfair and often as dishonest, in the final analysis, as "bicycling." What we need in this industry, more than anything else, is more honor in our dealings with each other.

THE talk along the Rialto about the decision of the Federal Trade Commission against Paramount already has begun to wane. The surprise it occasioned has given place to the realization that things are much the same as they were before it was promulgated and will be for some time to come.

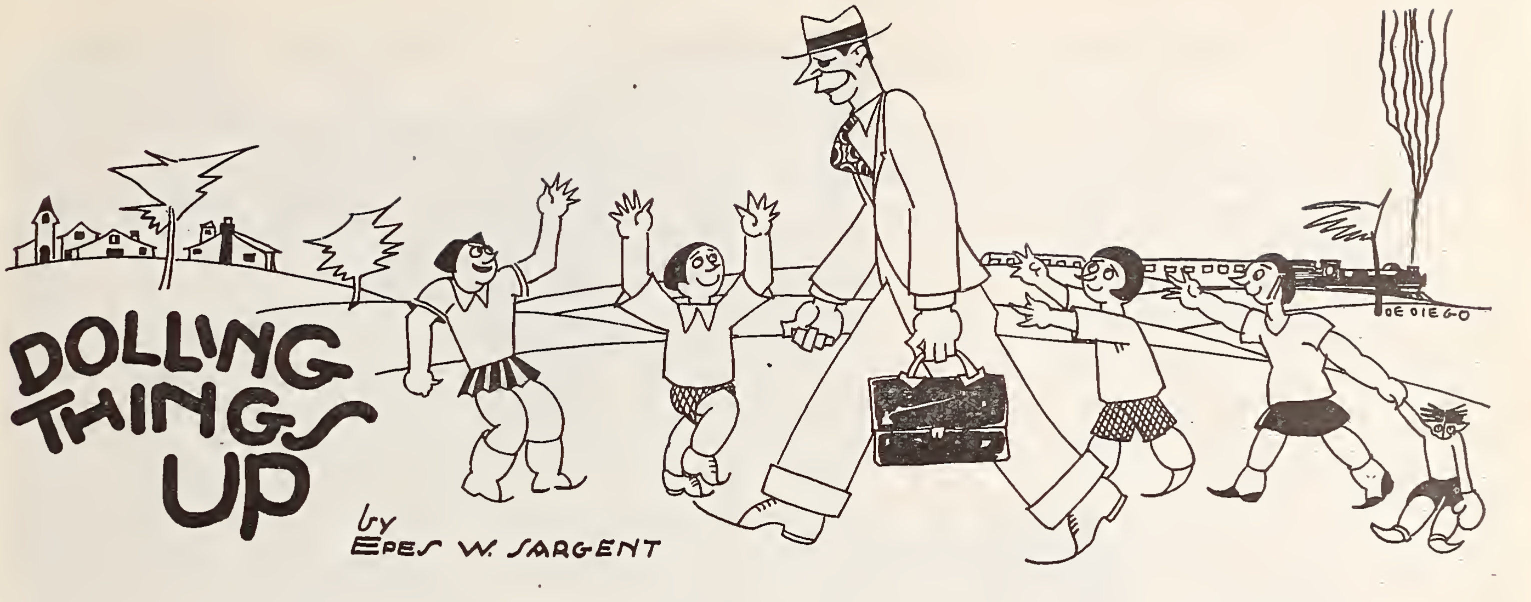
Drastic changes, such as ordered, inevitably must take place slowly, if they take place at all, and it will be at least two years before the courts finally decide what the industry must do.

In the meanwhile there will be plenty of time for the industry to readjust itself to such new conditions as may be imposed upon it.

*

JACK LLOYD, who recently deserted his Broadway haunts for Hollywood with his chief, D. W. Griffith, now bursts into the limelight as a scenarist. He is adapting, so they say "The Romance Of Old Spain," which D. W. Griffith is to make for United Artists, with Estelle Taylor and Gilbert Roland in the principal roles.

Knowing Jack's capabilities and understanding of box office values, a friendly guess is that the picture is going to be one of the best things "D. W." has done since "Hearts Of The World," for Jack also knows the subtleties of his distinguished chief's genius and will see that he has an opportunity to display them.



DOLLING THINGS UP

by EPES W. SARGENT

THINGS were rather hectic around the Bigger and Better Film Company's home offices. Jay Hunter, the Big Boss, otherwise President and General Manager, was for retrenchment. He wanted to print the annual announcement in one color. "If you say something," he contended, "you can say it in black and white. If you can't think, then you have to use pictures, I suppose."

"It's not that," retorted Bill Spayer, who added the duties of publicity and exploitation to those of the Second Vice-President. "I can think as well as the next man, but I tell you they want color. It's always been done. They expect it. If you don't give it to them, they'll think it's because your pictures are poor. This is the picture business, Jay, and the brighter the picture, the better the effect."

"And the better the argument, the bigger the sales," snapped Hunter. "Three and four color work is fine for the printer, but I don't notice that we sold any more pictures last year with four printings than we did the year before with only two."

"But last year was a tough season," defended Spayer. "If we had used only two colors we would have fallen behind. Those extra printings helped to keep sales to normal in an off year."

"And helped the printer send his wife to Europe while I had to week-end at Bradley Beach," snorted Hunter. Mrs. Hunter had wanted to go to Europe, too, and she had told Jay about it each week-end from June until after Labor Day.

It looked like an impasse, but Spayer had the ace in the hole. It was he who was floating a loan to carry on the new production. A hint to the banker and Hunter had to run up the white flag. Bigger and Better's five color job was a wonder, but it cost so much that they were unable to put the insert in the trade papers. They simply did not have the money for the insert and the advertising charge, so they ran a single page asking the exhibitors to "Write for our spectacular announcement," and let it go at that.

Not many did; much to Spayer's disgust, but they got rid of a couple of hundred by mail and the others were sent to the salesmen to give their prospects. Mailing them at four cents apiece was as impossible as going into the trade papers.

That made a hit with the salesmen, who enjoyed lugging along a pack of colored sheets, but it was their only chance to get attention, and they ran a special delivery as a side line to film salesmanship that did not show very good results. Most of them had to go back a second or third time, after the uninserted insert had been read, instead of collecting on the first round.

Some of the letters they sent in to the home office made great reading for Hunter, but they led Spayer to express the opinion that the Bigger and Better salesmen were singly and collectively just plain cheese.

There was only one streak of silver in the lining to his cloud.

Amasa Jenkins wrote in for a copy: "It's a beautiful thing; far handsomer than the ones the others got out. May I ask that you let me have another?"

Would he? Spayer shipped off two and rushed the letter in to Hunter with a triumphant flourish.

"Did he buy the product?" asked Hunter grimly.

"Not yet," admitted Spayer, "but when a man thinks enough of the job to ask for another it's a sign he's impressed. I've sent him two, and I'm writing the exchange to send a man right down to see him."

"If he doesn't fall for three, you might send him a couple more," suggested Hunter, with mild sarcasm. "I would suggest that you go down the list and keep on sending them to all who don't buy on the first book."

Spayer bounced out of the room to the accompaniment of Hunter's rumbling laughter, but three times that afternoon he took the letter from a desk file and read it over again. Here was a man who could appreciate art.

It was something of a jolt a couple of days later to be told that his assistant had sent a couple of copies at the request of the exchange, but he figured that Jenkins, in his anxiety to get a copy, had made a simultaneous request to the exchange and the home office.

A couple of weeks later he had a dozen similar letters, all from the same territory, and the exchange wired for a hundred additional copies. "They seem to be eating them up," explained the branch manager in his follow up letter, Jenkins got two more and they are writing in from all over the territory."

That letter went in to Hunter's office and came back with the notation: "What's the use? This branch has the smallest sales of the lot."

And the worst of it, Spayer found that this was true. The exchange was sixty per cent under its quota. Spayer decided that he would take a run down there and see what the matter was. And since Mount Hope, where Amasa Jenkins ran the Bijou, was on the route, he decided to stop over and have a talk with Amasa before he went on to the exchange.

It was Saturday afternoon when Bill dropped off the train at Mount Hope, and he did not have to ask for the Bijou. It loomed large across the tiny grass plot between the station and the main street, and it could have been heard, even had it not been visible, for it was virtually stormed by a mob of children, mostly little girls.

Over the top of the marquise ran a banner, "Doll souvenir today," which explained the preponderance of the gentler sex.

Spayer paid an admission and stood at the rear of the house through the newsreel, comedy and feature, and then the lights went on and someone came out and announced "another grand souvenir." The children trooped out and as Spayer lingered the manager came past on the way to his office.

"Great crowd of kids you get," commented Spayer, by way of breaking the ice.

"You bet," assented Jenkins. "Boy, I've got a winner. I give out a set of paper dolls each Saturday, and the kids eat it up."

"Your own idea?" asked Spayer, and Jenkins nodded.

"I thought it up," he declared proudly, "but they're working it all through this section. You see, they ain't just the ordinary paper dolls. They are annual announcements—film advertising, you know. I bet they cost the company a lot of coin, but they don't cost me anything and they make the best souvenirs I've ever had. I got five myself and I got several of my relatives to write in. I got eighteen, and I'm good for four months. They beat the store dolls all hollow because the kids can't get these in the store. Darned if I don't think I ought to book in at least one Bigger and Better attraction just out of gratitude. I don't like to cut up my trade papers but these special books are the cat's. Were you waiting to see me, stranger?"

"No," said Spayer faintly. "I've seen enough."

Sadly he wandered across the little square to the station and took the train back to New York.

Next season's B & B announcement will carry less art and more argument and be done in three colors, white, black and halftone.

Mexican Embassy Makes Clear It s Picture Platform

Makes Plain Statement of Reason For Embargo Against Picture Companies Making Racial Discrimination

We are publishing herewith the statement of Senor C. A. Baumbach y Griethe, Secretary of the Mexican Embassy to the United States, which presents clearly and without heat the attitude of the Mexican Government toward motion picture production companies which still persist in traversing the rules of good taste and international amity in presenting the Mexican people only in ther most unfavorable aspects. Much has been done, in recent months, to abate this practise, but much yet remains to be done.

We do not hold with the contention of the Secretary that the use of Mexican character is wilfully designed to hurt the reputation of the Mexican people. It is more largely the result of thoughtlessness, coupled with the pictorial appeal. The costuming of the character is more picturesque, the selection of the type makes for more definite identification, and so the directors, thinking only in picture, have clung to the type.

The Mexican bad man is more striking in appearance on the screen than the more abundant native of the same moral fiber, and millions of decent and praiseworthy Mexicans have been made to suffer because of this simple fact.

Senor Griethe sets forth the facts clearly and without heat. His statement is commended to the production heads.

C. A. BAUMBACH Y GRIETHE
Secretary of the Mexican Embassy to the United States, and himself an ardent admirer of the pictures

By C. A. Baumbach y Griethe

Secretary to the Mexican Embassy to the United States.

"Late in 1910 a revolutionary movement which, with a short period of relaxation, lasted for over a decade, was started in Mexico, evoking the abnormal conditions which prevail whenever and wherever social struggles of similar nature occur. During that time a large section of the American press, through lack of acquaintance with the truth of the situation and the finality of our struggle, through misinformation, and some through deliberate intents to serve personal or selfish interest or policies, continually misrepresented us, educating the unsophisticated element of the American people in the belief that Mexico was an unredeemable country of turmoil and banditry.

Only Ugly Aspects

To complete this work of "education" the American Moving Picture Industry came forth and during the same period created, for both dramatic and farcical plays, the character of the "Mexican," making it unmistably known through incessant repetition not only on the American screen, but all the world over, as the worst type of humanity in its most abhorrent aspects: bandit, coward, shabby, dirty, lazy, etc. Hundreds of pictures produced during the past years, in which the Mexican people has been so unjustly or maliciously depicted, have brought such harm to our people that it cannot be easily repaired.

Press Ensemble

Of course, while the struggle lasted, our efforts to correct this unjustified situation failed. We were devoted to our local, inner problems. But as soon as the struggle was over the most representative part of the American press, confronted with undeniable facts, rectified its attitude and since then has given and is giving us the comment that under its best and unprejudiced light we deserve. And this is all we want.

Diplomacy Steps In

But the motion picture industry, which has come to be a factor in the education of the common classes, of no less importance than the press, did not recede its attitude before the truth of plain facts and, probably due to the material benefits derived from the exploitation of the character created, kept on persevering in its unjustified work. My Government could not, consistently with its duties, continue to see with indifference the situation thus created. Diplomacy entered a new field. Steps were taken to correct the situation in the measure of the possibilities and jurisdiction. And after conviction that only drastic measures would be effective our Government, through this Embassy, notified the American moving picture industry that an embargo had been decreed, prohibiting the importation into and the exhibition in the Republic of Mexico of all motion pictures produced or distributed by corporations responsible for the production or distribution of pictures derogatory to the Mexican people or character.

If Conciliation Fails

We made it clear that the difficulties encountered were due to lack of understanding of our position and of our grievances on the part of the persons directly responsible for the arrangement and direction of the plays. We always tried, and still try, to conciliate differences whenever these arose or arise from bona fide misunderstandings, and at the same time we did not spare and we do not spare any effort in making our point of view as plain as possible to the corporations concerned. While it cannot be denied that our efforts proved and prove to be successful and have brought about improvement, the possibilities of disregarding our contentions seem still to be impending.

Moderate Demands

These contentions, briefly summarized, are as follows:

That the good name of Mexico and its people shall not be offended; the inventory of scenes and characters appearing in pictures which have had objections on our part, can be easily made and reveals that we are neither excessive in our demands, nor narrow-minded, and that we are asking nothing more than any self-respecting community would require.

We object to the use of material that discriminates, slights, ridicules or fosters prejudices and erroneous impressions, of the names of Mexico and its people and of our National Emblem.

We object to the impersonation of our army, which is in Mexico a National institution, as respected and respectable a body as anywhere else, in a similar derogatory light.

Not All "Greasers"

We object to the slights and slanders of our recent civil war, which, as was the case with the American Civil War, has cost the Mexican people untold efforts and sacrifices and hundreds of thousands of human lives, just for the sake of obtaining a human ideal and a higher human purpose.

We object to the use of the American photoplay-made Mexican character, which through deliberate repetition has wrought to the mind of the unsophisticated element of the American public the erroneous education that we, Mexicans, are a quarrelsome and troublesome people of "greasers" and bandits, treacherous and cowardly fellows, as quick to commit a felony as to run by the thousand at the simple appearance of any funny cowboy or wild comedian.

Design Is Patent

That the standardization of this objectionable "Mexican" character is a fact that has been accomplished to perfection by the picture industry, nobody could deny, but should anybody entertain any doubt about it, the perusal of articles and advertising matter frequently printed in the trade periodicals would be enough to dissipate it.

Slight Often Deliberate

Our objections do not arise from the fact that we intend to deny that we have in Mexico individuals adorned with those picturesque and regrettable characteristics mentioned above, in lesser proportion than in this or in any other nation of the world, but from the fact that in the period above referred to (during which the movie industry has reached in its development a stage and acquired such a trascendental and world-wide importance that it cannot but be considered as a public utility institution from the educational viewpoint) the American industry has constantly, exclusively and, in some instances at least, deliberately been using the character to represent Mexico.

(Continued on page 252)

Rod Wields His Trusty Blade

ROD LA ROCQUE engages in mortal combat in Pathe's "The Fighting Eagle." When not engaged in swordplay he spends his time making love to the charming Phyllis Haver. The picture was directed by Donald Crisp.

"WON'T you have some ice cream, little boy?" says Blanche Sweet to her tiny friend. Miss Sweet is playing in "Singed" a Fox production.

DOLORES COSTELLO wearing a costume of California mission days in Warner Bros., "In Old San Francisco."

EXQUISITE Myrna Loy who dons black face make-up for her difficult role in Warner's "Ham and Eggs."

LORRAINE EASON goes fishing in the garden pool. Maybe she'll catch a gold fish but not while her attention is thus attracted. She is appearing in F B O short subjects.

WHAT'S wrong with this picture? You're correct. Sally Blane is finished with the second reader, even though the Paramount Junior Star still goes to school. She is sixteen.

Scenes from F. B. O.'S "The Harvester"

ORVILLE CALDWELL begs Natalie Kingston, the girl of his dreams to become his wife in this scene from "The Harvester," which Leo Meehan is directing for F B O.

Above:

ORVILLE CALDWELL and the dog Belthazser in a scene from Gene Stratton-Porter's "The Harvester" an F B O production. Leo Meehan is directing.

WILL WALLING grooms the horse in this rustic scene from F B O's "The Harvester" from the famous novel by Gene Stratton-Porter.

Left:

NATALIE KINGSTON, who plays opposite Orville Caldwell in F B O's "The Harvester." Scenes are being shot at the Stratton-Porter homestead.

WILL WALLING and Natalie Kingston in a tense scene from "The Harvester," an F B O production which Leo Meehan is directing.

NATALIE KINGSTON is cringing under the threatening attitude of Will Walling in one of the scenes from F B O's "The Harvester."

LEO MEEHAN, director of F B O's "The Harvester." He is a son-in-law of the author, the late Gene Stratton-Porter, on whose estate at Rome City, Ind., the picture is being made.

FBO Completes 15 Features and 16 Shorts

Mrs. Wallace Reid Has Her Playlet Ready for Work

An unusual opportunity for a combination headline attraction will be shortly available for a limited number of the larger presentation photoplay theatres.

Mrs. Wallace Reid, the popular screen star who recently produced "The Satin Women" for Gotham Productions, has had a dramatic playlet, entitled "Evidence," written especially for her by Ethel Clifton, California playwright.

A cast of four people will support Mrs. Reid in the sketch, which occupies a playing time of about twenty minutes.

While the dramatic sketch, "Evidence," is an entirely complete unit in itself, and separate from the photoplay "The Satin Woman," there is a similarity of theme and atmosphere that will make them an ideal combination when presented on the same bill.

Mrs. Reid's personal appearance in the act will be limited to twenty weeks and the playlet will only be booked at the same time as the screen production, "The Satin Woman." At the expiration of her tour Mrs. Reid will start production on her second picture for Gotham, "Hell Ship Bronson."

Joan Crawford Assigned Role

Joan Crawford will be featured in Cosmopolitan's "Business Wives," to be filmed at the Metro-Goldwyn Mayer studio.

This story by Winifred Van Duzer ran serially in the Cosmopolitan Magazine, and will be released through a number of newspapers.

Lee Shumway Signed

Ralph Ince's cast for his new F. B. O. special, "South Sea Love," became practically complete with the announcement that he has secured Lee Shumway to play the principal male role opposite Patsy Ruth Miller.

Timely Dedication

Because it is the first motion picture made and distributed having aviation as its theme since Col. Charles A. Lindbergh made his historic hop from New York to Paris, FBO has dedicated "The Great Mail Robbery," now current at the Hippodrome, New York, to Col. Lindbergh.

Barbara Bedford, as she appears in "Mockery," an M-G-M starring vehicle for Lon Chaney. Chaney appears in a Russian characterization.

M-G-M Has Four Features to Open Season

Metro-Goldwyn-Mayer will inaugurate its new season releases with four films of outstanding importance for the month of August.

These include:

Lon Chaney's Russian picture, "Mockery."

Jackie Coogan's picture, "The Bugle Call," directed by Edward Sedgwick. Claire Windsor has the leading feminine role.

Norma Shearer's newest release, "After Midnight," directed by Monta Bell.

"Adam and Evil," first of a series of co-starring films arranged by Metro-Goldwyn-Mayer for Lew Cody and Aileen Pringle. Robert Z. Leonard, was the director.

Fred Kohler Signed

Fred Kohler, who recently signed a new contract with Paramount, has been cast to play the part of Bart Bradley, the heavy in Jack Luden's first starring picture for Paramount, "Shootin' Irons." Kohler has just finished a strong part in Thomas Meighan's picture, "The City Gone Wild."

"Alice" in Cartoons

"Alice the Whaler" an FBO one reel cartoon is playing at the New York Paramount Theatre this week.

Le Baron, in New York, Discusses New Product

Production Manager Outlines Plans for 1927-28 Program, Following Conferences With Joseph P. Kennedy, President

HAVING EFFECTED a reorganization of the production department at the F B O Studios in Hollywood and with the 1927-28 production program in excellent shape, William Le Baron, vice-president in charge of production, arrived in New York from Hollywood this week. He is conferring with Joseph P. Kennedy, president of the company, and other home office officials on plans for next year's production plans.

Upon his arrival in New York, Mr. Le Baron announced that F B O had already completed eight of the Greater Attractions on the 1927-28 schedule, three western pictures, one dog picture, a complete series of "Beauty Parlor" comedies, two Mickey McGuire comedies, and two Standard Fat Men comedies, with three more of the Greater Attractions in process of completion.

"We feel that we have set a record for advance production of pictures on our new season's schedule, and have decided to begin work selecting our program for 1928-29," explained Mr. Le Baron. "Our schedule for next year will be even more ambitious than the one on which we are now at work, so it is necessary for us to make plans for the future immediately. The pictures which have been completed have come up to the high standard for which we have been striving and every one at the studio is proud of our record of accomplishment."

William Le Baron, vice-president in charge of production, F B O.

The productions already finished include: "The Gigham Girl" with Lois Wilson and George K. Arthur, which opened at the Capitol Theatre, New York, on July 16th; "The Great Mail Robbery," with Theodore von Eltz and Jeanne Morgan and directed by George B. Seitz, which played the Hippodrome, New York, the week of July 18th; "Clancy's Kosher Wedding"; "Not For Publication" and "Shanghaied," directed by Ralph Ince; "Judgment of the Hills" with Frankie Darro and Virginia Valli and directed by Leo Meehan; "The Coward," starring Warner Baxter; "Hook and Ladder No. 9," "The Flying U Ranch," the first of the big special westerns starring Tom Tyler; "The Mojave Kid," Bob Steele's initial starring vehicle; "The Boy Rider," the first of the series starring Buzz Barton, and "Breed of Courage," starring Ranger, the dog.

This week three more feature productions, "South Sea Love" with Patsy Ruth Miller, "The Harvester" which Leo Meehan directed based on Gene Stratton-Porter's famous novel, and "In A Moment of Temptation," the well known Laura Libbey novel, will be finished, thus completing eleven of the thirty Greater Attractions on the 1927-28 schedule.

Todd a Vet

Harry Todd, veteran comedian of Essanay days, provides comic relief in "Skedaddle Gold," Wally Wales' latest Pathe Western.

Hughes Signed

Tony Hughes, juvenile in "Crimson Flash," is the first player to be signed for the next Pathe serial to be made in the east.

Sharon Lynn, leading lady for Warner Baxter in "The Coward," an F. B. O. picture. She has a long term contract with said company.

"Skedaddle Gold" a Pathe Release July 31

"Skedaddle Gold," Wally Wales' latest Western feature, is scheduled by Pathe for release on July 31st. Richard Thorpe directed this production for Action Pictures, Inc., of which Lester F. Scott, Jr., is president.

"Skedaddle Gold" is replete with action; from the opening caption to the final fade-out Wally fights his way through many a trying difficulty, finally to win out in a dramatic climax.

Betty Baker is the leading lady and others who have prominent parts include Lafe McKee, George Marion, Harry Todd, Charles Whitaker, and Gordon Standing.

Adolphe Menjou's "The Musician"

Adolphe Menjou's next starring picture for Paramount has been announced as "The Musician" by Ernest Vajda.

Menjou declares that it is one of the best stories ever written for him. He will play the part of a young composer who marries the girl who inspired his greatest work. Fame makes him forget the girl for a time. It will be the first time that Adolphe Menjou has appeared as a poor and shabby hero.

Up From the Ranks

Richard Thorpe, who directs Buddy Roosevelt, Buffalo Bill, Jr. and Wales in Pathe Westerns, was formerly a leading man opposite Constance Binney and other stars.

Alice Lake Is in Cast With Leatrice Joy

Following an extended vaudeville tour, Alice Lake has returned to the screen for a featured role in the Pathe feature "The Angel of Broadway," in which she is supporting Leatrice Joy.

This picture, now in production at the DeMille Studio, is being directed by Lois Weber from the scenario by Lenore J. Coffee, author of "The Volga Boatman."

Miss Lake's flair for comedy is being used to good advantage in "The Angel of Broadway," while other featured roles are played by Victor Varconi, May Robson, Ivan Lebedoff and Jane Keckley.

They Are Real!

Lon Chaney wears a disguise that isn't artificial in "Mockery," his latest Metro-Goldwyn-Mayer vehicle. The whiskers he wears as the strange Russian peasant in the new picture are his own—no make-up about them. Still, they are an effective disguise.

"Good Will" Tour

Louis Weiss, vice-president of Weiss Brothers' Artclass Pictures Corporation, who for several months past has been in charge of this company's production activities on the West Coast, is now on his way to New York. Mr. Weiss made arrangements to return East immediately, following the completion of "Perils of the Jungle," the elaborate wild animal serial, which Artclass has produced and which it is distributing through territorial franchise exchanges but was delayed until the editing and titling of the big chapter play could be completed.

On his way East from Los Angeles, Mr. Weiss will make a swing around the circle on a "good will tour." He is expected to stop off at San Francisco, Seattle, Denver, Minneapolis, Omaha, Kansas City, St. Louis and Chicago, arriving in New York some time the third week in July.

Up From the Camera

Frank Urson, who is directing Vera Reynolds in "Beautiful But Dumb" for the DeMille Studio, formerly directed Wallace Reid in his racing stories and, before that, was cameraman for D. W. Griffith.

"Legion" Lead?

Lucien Hubbard, is writing the continuity of "The Legion of the Condemned." Jesse L. Lasky is considering Gary Cooper for the leading role.

Mexico's Picture Stand

(Continued from page 248)

thereby doing a serious wrong not only to us, but to the public in general that patronize the picture shows, to know a little better of things as they are in the world.

Before going further, permit me to clear out a doubt that may come to your mind and which has been the principal subject of the questions addressed to us. The question is: If the industry produces many pictures in which the "villains" are Americans, why should you complain of a like treatment?

Our reasons to reply to this question are several, to-wit:

When the American "villain" type is shown on the screen it does not stand by itself, but always comes coupled—as it should—with better and higher American characters, thereby leaving a correct impression that the majority of the community is formed of moral, law-abiding citizens, while the "Mexican" character has been made to stand all by itself, thereby giving the incorrect and unjust impression that it is the only type in existence in our communities.

When the American industry produces a play depicting American lower characters, a hundred at least, depicting the best and better social and moral side of American life, have been produced, while in the case of Mexico, not a single picture has been released in these years, by American producers, in which the better side of the Mexican communities appear (which exist there, as here, as well as anywhere), thereby reaffirming that erroneous and unjust impression about Mexico.

While the unsophisticated part of the American public that sees in the movies the impersonation of American bandits or lower characters is assuredly able to discriminate that in their communities that character is the exception, it is not in a position to pass the same judgment in regard to a foreign country of which it knows little or nothing and which for a long and uninterrupted period has been represented to them under the same erroneous light.

From the foregoing you will see that we do not object to the portrayal, in motion pictures, of Mexican characters, just because they are such or because they are presented in any particular costume, but because they have been, and systematically are represented as rough, mean characters, unjustly meant to be or understood to be, by the public, Mexican characters. The inference of this is also clear: That our objections will come to an end as soon as the derogatory "Mexican character" disappears from the screen or when the industry, awakening to the realization of the unjustice and the wrongs already done, sees fit to depict us just as we are,—showing both sides of the fence, good and bad, neither exclusively—as is the case with all civilized communities. When a good character is exhibited under national costumes, we will not object. When a good and a bad Mexican character is simultaneously and impartially presented in the same picture, we will not object, but, when only a lower Mexican character is presented, we will not cease to apply those sanctions which are in our hand to apply.

Efforts have been made to remedy the situation by avoiding any mention of Mexico or Mexicans, when pictures with Mexican characters are presented to the public, thus believing that a mere ommission or change of titles may satisfy our justified claims. "South America" seems to be a favorite substitute to evade our representations. I think that it is futile to apply this method, and I even take the liberty of saying that such a policy is unwise and unfair. Unwise, because producers are liable to inflict an undeserved injustice and unfair because without ameliorating the situation with Mexico, they are liable to hurt other people's feelings as well. The situation with Mexico cannot be ameliorated by a change of names, because, we, being after fair play and a square deal, and not after selfish interests or rancor, do not base our contentions on legal, but on moral grounds, where names do not count, but spirit, intentions and facts.

Loaned to "U"

Neil Hamilton has been loaned by Paramount to Universal for a starring role in "The Arm of the Law," an Emory Johnson production. Other members of the cast are: Ralph Lewis, Dorothy Gulliver and Nigel Barrie.

New Picture for Griffith

D. W. Griffith will not direct "La Paiva" for United Artists, as first announced. Instead he will direct "A Romance of Old Spain." Estelle Taylor, who was to have had the leading role in "La Paiva" will be cast in a similar capacity in the newer picture.

Paramount Films in 3 Los Angeles Theatres

Simultaneous Showing Creates Unique Angle

Emil Jannings in "The Way of All Flesh," With "Chang" and "Barbed Wire," Hailed as Hits by Critics

SIMULTANEOUS APPEARANCE in the downtown theatres of Los Angeles of three of the outstanding motion pictures of the year, all made by the same producing company, Paramount, created a situation unique in film exhibition in Los Angeles during the past week.

All three pictures have been hailed by critics, East and West, as triumphs of screen artistry and all have been doing amazing business, scoring so decisively with the public that they have kept the theatres which presented them filled to capacity. The condition is particularly unusual in the fact that each of the three films is as far removed from the other as the poles in conception, intent and execution.

At the Criterion theatre, "The Way of All Flesh," Emil Jannings' first American-made picture and conceded to be his greatest characterization has opened for an indefinite run. At the Million Dollar, "Chang," recognized as one of the most extraordinary and thrilling melodramas ever made, is playing to huge crowds, while at the Metropolitan, Pola Negri's "Barbed Wire," considered the most powerful screen drama of her career, has been breaking records.

"The Way of All Flesh" is a masterpiece of simplicity in story and treatment, dominated by the overwhelming characterization presented by the star. With a small cast and a simple story of one family Paramount has produced a picture that leaves audiences shaken to the depths with its sweeping power.

"Chang," a tensely gripping presentation of raw life in the jungle, sensational in its climaxes, was made thousands of miles from any studio, without an actor in the cast who had ever previously appeared before the camera, produced after untold hardships through two years of intensive effort by Merian C. Cooper and Ernest B. Schoedsack.

"Barbed Wire" is again strikingly different. Built on a theme of world importance, the futility of war, it is a brilliant example of what Hollywood can do when a producing organization combines a great theme, a great story, a great cast and a great director.

That one organization should have produced all three is in itself an achievement in film history. That all should be playing simultaneously within a few blocks of each other is an event unprecedented.

Joseph Schildkraut in a touching scene from Pathe's "His Dog." The picture was directed by Karl Brown. Sally Rand plays opposite Schildkraut.

"Girl in Pullman" Marie Prevost's Next Film

Having returned to Hollywood from Atlantic City, where she resigned as queen of the Shrine Convention Beauty Pageant, Marie Prevost is now preparing to start work on "The Girl in the Pullman," her next Pathe starring feature.

"The Girl in the Pullman" will mark the third Willson Collision stage success in which Miss Prevost has starred on the screen, "Up in Mabel's Room" and "Getting Gertie's Garter" being among her greatest successes.

Erle C. Kenton did such a splendid job of directing "The Rejuvenation of Aunt Mary" that he has been retained to direct "The Girl in the Pullman."

Syd Chaplin's Next for Warners

Syd Chaplin's new starring picture for Warner Bros. will be released under the title of "The Fortune Hunter," it is announced. It is adapted from the Broadway stage success by Winchell Smith.

"The Fortune Hunter" was directed by Charles F. Reisner, who also made Syd Chaplin's starring vehicles, "The Better'Ole" and "The Missing Link."

The cast includes Clara Horton, Helene Costello, Louise Carver, Thomas Jefferson Duke Martin, Robert Perry and Paul Kruger.

"The Fortune Hunter" is one of the extended run productions on the company's new program.

Kent's Contract

Arnold Kent, now playing Raoul de Redon in the Paramount special, "Beau Sabreur" has just been signed to a new long term contract by Paramount. His fine work in Clara Bow's "Hula" indicates that Kent is bound for big things.

Unscrambling A King and Kings

Edwin King, vice-president of F B O studios in Hollywood, has signed Lewis King, brother of Henry King, well-known motion picture director, to direct Buzz Barton, F B O's new juvenile western star, in the first of a series of westerns titled "Saddles and Spurs."

Edwin King, however, is not related to the King Brothers.

Elinor Patterson, well known society woman and formerly the nun in Morris Gest's "The Miracle," has been signed to a long term contract by Universal.

Pauline Garon Is Starred In "Eager Lips"

"Eager Lips," a First Division picture now nearing completion in Hollywood, stars Pauline Garon and features such well established troupers as Betty Blythe, Gardner James, Fred Warren and Eric La Bissonierre. The story revolves about a travelling side-show company which hits Coney Island.

This is the first of a series of four Pauline Garon productions being made for First Division under I. E. Chadwick's personal supervision.

Tim McCoy To Get His "Chance"

Tim McCoy's next Metro-Goldwyn-Mayer starring vehicle will give the star "the chance of a lifetime."

It is to be an Indian frontier story in which large numbers of cavalry will be used.

Tim was a cavalry officer in the United States army during the war and is still a lieutenant of cavalry in Uncle Sam's reserve corps.

Miss Jensen Cast

Eulalie Jensen replaces Blanche Payson in the cast of Esther Ralston's starring Paramount picture, "Heaven Help the Working Girl." Miss Jensen's last important role was as Valentine Lambert in "A Kiss in a Taxi."

Lindbergh and Universal in Watch Tie-up

The scoop of scoops in national tie-ups has just been put through, according to Lee D. Balsly, who handles this phase of exploitation in the Universal Home Office under the direction of Nat G. Rothstein, director of exploitation for Universal.

It is "The Lone Eagle" wrist watch, bearing the name of the forthcoming Universal Jewel of World War aviators featuring Raymond Keane and Barbara Kent, and endorsed by the greatest "Lone Eagle" of them all, Colonel Charles Lindbergh.

The watch has just been designed for the Bulova Watch Company and will soon be offered ot the trade, backed by a far-reaching advertising campaign handled by the Milton Biou Agency. Bulova advertises in the Saturday Evening Post, Liberty and other magazines of this quality and will also use newspapers to spread the word about "The Lone Eagle" watch.

A three cornered tie-up is suggested in connection with this watch between the exhibitor playing the picture, the jeweler selling the watch and an enterprising local paper.

A first prize of a Bulova "Lone Eagle" writ watch will be offered for the best essay on aviation, a topic which is of prime interest right now and is sure to win the approval of Colonel Lindbergh. The watch retails from $35 to $75.

Tom Moore Lead in Phyllis Haver's "Wise Wife"

After an absence of more than a year, Tom Moore is renewing old friendships at the DeMille Studio, where he is to play the male lead in the Pathe feature "The Wise Wife," which is to star Phyllis Haver, under the direction of E. Mason Hopper.

A year ago Moore played the lead in support of Leatrice Joy in "The Clinging Vine," for DeMille. Since that time his activities as a free lance player have taken him to practically every important studio, his most recent engagement having been the male lead in "The Love Thrill," with Laura La Plante.

Moore will head a supporting cast which includes Jacqueline Logan, Joseph Striker and Fred Walton.

Clara's Contract

Clara Bow signed a new starring contract with Paramount yesterday for one year optional.

A right angle with plenty of curves. Alice White, First National player waxes geometrical and as you can see—she is no mere hypothesis.

Cameras Turn On Seven Warner Pictures; Five In Preparation

JULY FINDS seven production units working at the Warner Bros. Studio and scenarists busy on scripts for a number of other pictures to be started shortly.

Monte Blue is fininishing this week the final scenes of his next vehicle "The Bush Leaguer," in which Leila Hyams and Clyde Cook are playing as his support under the direction of Howard Bretherton. When this picture is completed he starts in training for his role in "One Round Hogan." The latter will be ready for the cameras shortly.

Director Michael Curtiz has returned from six weeks in the Arizona desert where he shot exteriors for Irene Rich's next vehicle being made under the working title of "The Outpost." Interiors are now in progress. William Russell, William Collier, Jr. and Jack Ackroyd are members of the cast.

Several new players have been added to the line-up in "Slightly Used," starring May McAvoy, with Conrad Nagel. They are Anders Randolph, Eugenie Besserer, Arthur Rankin and David Mir. Bobby Agnew and Audrey Ferris are also prominent in the cast.

Camera work began a few days ago on George Jessel's "The Broadway Kid." This is a temporary title for the story by Anthony Coldeway which Byron Haskin is directing with Audrey Ferris as Jessel's leading lady.

Rin-Tin-Tin, supported by Helen Ferguson and Jason Robards, is scheduled to finish this week "Jaws of Steel" under the direction of Ray Enright.

Roy Del Ruth is shooting interiors now on the comedy war special, "Ham and Eggs" in which Louise Fazenda has the lead.

The other Extended Run Production, "The Jazz Singer," now in work with Al Jolson as star, will be continued soon on the Hollywood lot when Alan Crosland returns from New York where he has been taking exteriors of actual locales described in the story.

Pictures in the hands of scenarists now which will soon be ready for directors include "A Dog of the Regiment" and "Good Time Charley." "A Sailor's Sweetheart," for Louise Fazenda and Clyde Cook, has been adapted by Harvey Gates, who is now at work on "Rebecca O'Brien," the next for May McAvoy.

Alaska "Shots" Most Lavish

Motion picture film "shot" in Alaska and the Yukon for Metro-Goldwyn-Mayer's northern epic, "The Trail of '98," has begun to arrive at the studio and is declared to represent the most lavish Northern scenic and action scenes ever filmed for a screen production.

Coy With Jackie in M.-G.-M.'s "Buttons"

Coy Watson, Jr., who plays the "Tiger," or captain's messenger boy, in Jackie Coogan's new Metro-Goldwyn-Mayer vehicle "Buttons," has played a number of juvenile character roles of the screen.

Paramount Shows Airmen Arrival "Shots"

Commander Richard E. Byrd and his American crew, Clarence Chamberlin, Colonel Charles A. Lindbergh, Grover A. Whalen and the official reception committee of New York City, saw a film record of the welcome home reception tendered the latest trans-Atlantic flight heroes at the 44th Street theatre, New York City on Monday, July 18.

This feat of newsreel enterprise was performed by the staff of Paramount news under the supervision of Emanuel Cohen, director of Paramount News and Short Feature Department, as a tribute to the airman who is a close personal friend of Mr. Cohen.

The reel includes shots of the take-off of the America, Byrd's ship, and the Columbia, flown by Chamberlin, their respective landings in Europe, climaxed by the pictures of Byrd on his arrival in New York.

It was projected during the intermission of the stage production, "A Night in Spain," a musical comedy to which the producers had invited the flyer and his party.

Krazy Kat Cartoon Released Aug. 13

Owing to the timeliness of its subject matter "Aero Nuts," a Paramount-Krazy Kat cartoon, originally scheduled for distribution October 8, will be sent to exhibitors on August 13. The action of the story concerns an aeroplane flight from New York to Paris.

"Tired Wheels," of the Krazy Kat series, will replace "Aero Nuts" on the release schedule.

Langdon's "Shorts"

Harry Langdon's current short feature comedy appearances are in "Lucky Stars," "Saturday Afternoon," and "There He Goes."

"The Big Parade" Takes All Records

"The Big Parade" is now in its eighty-seventh week at $2 top at the Astor Theatre, New York City, and has copped all cinema endurance and first-run receipts records throughout the world.

It has proved, with "Ben Hur," quite as great a success abroad as in this country. Both of these two sensational films have now been shown in practically all important cities everywhere, from Scandinavia to Rio de Janeiro, with universal success.

All equipped for a sardine hunt, Barbara Kent, Universal featured player, fishes in a somewhat curious manner.

Hoot Gibson's Company Back from Location

Hoot Gibson, Western star, and a company of fifty, who have been at Atascadero, California, for the past two weeks filming scenes for the forthcoming Universal production "Galloping Fury," returned this week to Universal City to complete the picture.

"Galloping Fury" is a screen adaptation of the Peter B. Kyne story "Tidy Toreador" and is being directed by Reeves Eason. The supporting cast is headed by Sally Rand, 1927 Wampas star, who plays the leading feminine role, while others are Otis Harlan, Duke Lee, "Slim" Summerville and "Pee Wee" Holmes.

Arthur Returns To Los Angeles

Following a month's vacation passed in New York and on a yacht cruise that took him down the Atlantic coast to New Orleans with a party of friends, George K. Arthur has returned to the Metro-Goldwyn-Mayer studios. He and Karl Dane will shortly be co-featured in a comedy.

English Actor Stays

Clive Brook, who has just finished the male lead in the Paramount production, "Hula" starring Clara Bow, yesterday signed a new contract with Paramount for one year.

No Aviation Records in Peril, Says Mr. Banks

Although he is making a comedy based on army aviation, Banks assures all and sundry that he will shatter no world flight records in the course of making "An Ace in the Hole," his second Pathe offering for the season, nor will his pictures deal with the problems of airmen during the late world war.

The little comedy star is simply going out to capture all the laughs that may be up in the air, so he says.

"An Ace in the Hole" is from an original story by Charles Horan and Hampton Del Ruth. The authors, Monty and a staff of scenarists and gag men which included Matt Taylor, Norman Stephenson and Sheridan Hall collaborated on the scenario.

Lupino Lane Star of "Monty of the Mounted"

"Monty of the Mounted," Lupino Lane's star comedy released by Educational this month, has been booked to play 95 days on Loew's New York Circuit.

The engagement will open July 25. Lane plays the role of a raw recruit in the Northwest Mounted Police in this picture, which is a farcical take-off on the many feature productions in which the Mounted Policeman "gets his man."

Charles Lamont, who directs "Big Boy" for Educational, had charge of the direction.

Scenarist And Art Director

Scenarist and art director is the rather peculiar combination of capacities which Rochus Gliese will hold in the production of "The Main Event," the Vera Reynolds starring picture which William K. Howard will direct for Pathe-DeMille Studios.

Mr. Gliese came from Germany with F. W. Murnau as art director for "Sunrise," having acted in that capacity with UFA in addition to being a director. Cecil B. DeMille engaged him on the completion of that picture.

Bosworth Added to Cast of Mary Pickford Picture

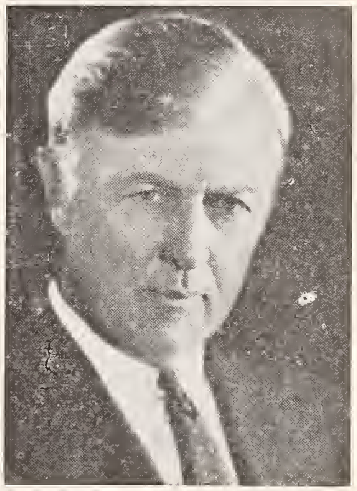
HOBART BOSWORTH is the latest addition to the cast of Mary Pickford's new production, "My Best Girl," now filming at the United Artists studios. The well-known character actor will play the role of father to Charles Rogers, the youthful screen player who is Miss Pickford's leading man.

Lucien Littlefield, William Courtright, Evelyn Hall, Avonne Taylor, Harry Walker and Frank Finch-Smiles are also in the cast.

"My Best Girl" set a new record in that it was nearly half finished before the supporting players were selected. So many of the scenes required only the appearance of Miss Pickford and Rogers, that it was decided to take these scenes first.

Director Sam Taylor "shot" for more than six weeks on preliminary sequences, which included a 5-and-10 cent store interior, as well as one of the largest and most elaborate "down-town" street scenes ever built. Although a thousand extras were used in some of these scenes, there were no principals other than Miss Pickford and Rogers.

The serialization of "My Best Girl," written by Kathleen Norris, has begun in Collier's Weekly.



Hobart Bosworth, now playing with Mary Pickford in "My Best Girl" which is in production at the United Artists Studio.

Brandon Hurst's Role in "Love"

Brandon Hurst, who plays Count Karenin in Metro-Goldwyn-Mayer's "Love," started life as a soldier. For seven years he was a captain in the Dragoon Guards in London before going on the stage and thence into films.

John Gilbert and Greta Garbo head the cast in the new play, adapted from Tolstoi's "Anna Karenina."

Rogers Has Lead

Charles Rogers, one of the Paramount School graduates, will play the lead with Clara Bow in her next starring picture for Paramount, "Red Hair," which Malcolm St. Clair will direct. Rogers is soon to complete the lead in Mary Pickford's current picture, "My Best Girl."

"Painting the Town" Wins Award

"Painting the Town," the Universal "surprise" picture starring Glenn Tryon, has just won new honors at the hands of exhibitors. The Motion Picture Theatre owners of Texas have selected it as the outstanding picture of July, possessing the "strongest audience entertainment value" of the mid-summer releases.

This selection is known as the Blue Ribbon Award of the Texas exhibitor body and is official. It is one of the strongest trade endorsements in the industry. So far, every picture which has won this rating has proved to be an excellent box-office attraction during its entire life.

"What Holds Men" Is Miss Joy's Next for DeMille

That Leatrice Joy's next starring picture under her Pathe-DeMille contract will be "What Holds Men" is announced by officials of the DeMille Studio.

"What Holds Men" is an original story by Margaretta Ruttle, noted Saturday Evening Post writer, and author of Cecil B. DeMille's production "Feet of Clay."

The story is a society drama, the type of picture in which Miss Joy rose to fame in "Manslaughter."

Miss Joy is now at work in "The Angel of Broadway," which Lois Weber is directing.

Gilbert Uses No "Make-up"

John Gilbert has joined the ranks of actors who go without makeup.

In "Love," in which he is appearing with Greta Garbo and a notable cast at the Metro-Goldwyn-Mayer studios, he uses no greasepaint, lighting being used in its stead.

The story is a filmization of Tolstoi's "Anna Karenina."

Arlen Signed By Columbia

Production started on "Sally in Our Alley," Columbia's second special for the new season, this week when Harry Cohn, vice-president in charge of production for Columbia Pictures, signed Richard Arlen (courtesy of Paramonut-Famous - Lasky Corporation) and Walter Lang for the respective roles of leading man and director of the new production, which stars Shirley Mason.

Four Ready in Mintz' Series; to Paramount

Four two-reel novelty features in the Mintz series of 10 Paramount productions have been completed and prints are now at the Paramount New York offices.

Three of those finished, "Elegy," "Fantasy" and "Frenzy," are of the dramatic type of story; the fourth, "A Short Tail," is in lighter vein, being a serio-comic tale of a lost dog and his ragged owner, a newsboy.

A novel photographic treatment has been afforded "A Short Tail" in that only the hands and feet of the human actors are "shot"; also there are no sub-titles.

The balance of the Mintz subjects scheduled for release on the Paramount 1927-28 program is now in production at the studios in Hollywood.

Lon Chaney Goes On Fishing Trip

Lon Chaney, away on his annual fishing trip, will return from his vacation in a few days to start work at the Metro-Goldwyn-Mayer studios in "The Hypnotist," a mystery story in which he will be directed by Tod Browning. He plays a Scotland Yard detective using hypnotism to unravel a strange mystery in an old English estate.

Estelle Bradley Playing Opposite Lloyd Hamilton

Estelle Bradley, who has been playing opposite Lloyd Hamilton most of the past season, is cast in the leading feminine role in "Monty of the Mounted," the new Educational-Lupino Lane Comedy released this month.

Pathe Is Scheduled to Release Nineteen Features By January

WITH AUGUST 22ND SET as the date for its first release on the 1927-28 program of Pathe-DeMille Studio features Pathe Exchange, Inc., will release nineteen before January 1, 1928. Of these eight are listed as specials. These specials and their release dates are:

"The Fighting Eagle," starring Rod La Rocque, August 29.

"The West Pointer," starring William Boyd, October 3.

"The Wreck of the Hesperus," with an all-star cast, Oct. 10.

"The Forbidden Woman," starring Jetta Goudal, October 17.

"Hold 'Em Yale," starring Rod La Rocque, October 31.

"Power," starring William Boyd, December 5.

"The Blue Danube," starring Leatrice Joy, December 12.

"Rip Van Winkle," with Rudolph Schildkraut, December 26.

The other features and their release dates are: "The Country Doctor," featuring Rudolph Schildkraut, August 22; "The Rush Hour," starring Marie Prevost, September 5; "Beautiful but Dumb," starring Vera Reynolds, September 12; "Turkish Delight," with Julia Faye and Rudolph Schildkraut, September 19; "The Angel of Broadway," with Leatrice Joy as star, September 26. "The Wise Wife," with Phyllis Haver, October 24; "The Girl in the Pullman," starring Marie Prevost, November 7; "The Main Event," another Vera Reynolds starring picture, November 14th; "Let 'Er Go Gallagher," featuring Junior Coghlan, November 21st; "In Bad with Sinbad," with Franklin Pangborn featured, November 28th; "He's My Man," featuring Phyllis Haver, December 19th.

In addition to these releases there will be interspersed by Pathe, many Westerns and other features, serials, comedies and exceptional collection of the always popular Pathe News, Pathe Review and other short subjects.

Here's An Old-Timer

"Bob" Chandler, Allene Ray's father in the Patheserial "The Hawk of the Hills," played his first old man role on the stage at the age of seventeen.

Lotta Weeks In Year

Charles Whittaker, now with Buddy Roosevelt in Pathe's "The Phantom Buster," drew sixty-one weeks' pay last year—he often played in two films at the same time.

Jessel at Work

Work got under way this week on George Jessel's new starring picture, temporarily titled, "The Broadway Kid." Byron Haskin is directing and Audrey Ferris is playing opposite the comedian.

Assigned to Titles

Jeanette Porter Meehan, daughter of the late Gene Stratton-Porter is to write the titles for the F. B. O. picture adaptation of the famous author's most popular novel, "The Harvester."

Rod La Rocque chides Phyllis Haver in Pathe's "The Fighting Eagle." Rod has occasion to use his trusty rapier many times in this picture.

Frankie Darro, F. B. O.'s child star is on the highroad to fame and will have no difficulty in getting there.

Niblo Directs Lillian Gish in Pollock's Play

One of the most important cinema productions of the year got under way last week at the Metro-Goldwyn-Mayer studios, when the first scenes of Lillian Gish's new starring vehicle, "The Enemy," were made with Fred Niblo, director of "Ben-Hur" and dozens of other successes, at the megaphone.

Fred Thomson Plans an Exceptional Shot

One of the most remarkable shots ever attempted in a motion picture is to be put into Fred Thomson's production, "Jesse James," now being made for Paramount. Thirty men are to climb from horses into the car windows of a passenger train moving at thirty-five miles an hour.

It is to be a spectacular train hold-up by Jesse James. Fred Thomson as the famous outlaw will lead the stunt on his white horse, "Silver King."

He has experimented on the speed and his ability to make the transfer, and members of the unit are now scouring the West for cowboys who think they have nerve enough to try it.

Columbia Release

Joe Brandt, president of Columbia Pictures, announces that the company's second release for July is "For Ladies Only," a rollicking comedy of American business life, featuring Jacqueline Logan and John Bowers.

Adrian, the Designer, Has New Contract With DeMille

Gilbert Adrian, costume designer at the Pathe-DeMille Studios, has signed a new contract which will keep him with this concern for several years. Adrian—for he uses only his last name for business purposes—is only twenty-four years old, but has won a unique position.

He was a designer of stage costumes in New York, went to Hollywood to design the exotic costumes for the prologue that Sid Gorman staked for "The Gold Rush," and there attracted the attention of Cecil B. DeMille, who immediately engaged him.

His artistry and versatility are shown by the fact that, after creating striking modern costumes for a number of productions, he designed the costumes used in "The King of Kings."

Roy D'Arcy Plays Variety of Roles

Roy D'Arcy takes the prize for a variety of roles. First he played a pirate in Ramon Novarro's new vehicle then, in Jackie Coogan's "Buttons" at the Metro-Goldwyn-Mayer studios, he played a chicken! D'Arcy had to dress in a feather "chanticleer" costume for the comedy scenes in the new picture.

Van Dyke Still With Tim McCoy

W. S. Van Dyke, who directed Tim McCoy in his initial Metro-Goldwyn-Mayer starring picture, "War Paint," will direct McCoy in his next picture, which will be a screen version of an original story based on Indian days.

Van Dyke also directed McCoy in "Winners of the Wilderness," "California" and "Foreign Devils," all big countrywide success.

Syd Chaplin In One Feature Added to New M-G-M Product

METRO-GOLDWYN-MAYER will add to its new season's product one production starring Sydney Chaplin.

It is expected that the production will be one of the most important releases on the M-G-M schedule for 1927-28, which embraces 243 long and short features, a record number.

The addition of the Chaplin film to this output is another indication of the growing emphasis placed on feature comedy productions by Metro-Goldwyn-Mayer.

In the past two years Sydney Chaplin has turned out one smashing hit after another, beginning with "Charley's Aunt" and following up with such films as "The Man on the Box," "Oh, What a Nurse" and "The Better 'Ole." The last, adapted from Bruce Bairnsfather's cartoons, established a new attendance and receipts record at the Colony, New York, for the run of a full-length comedy.

Herbert Brenon, whose production of "Sorrell and Son," for United Artists, boasts of one of the most imposing casts ever assembled for a motion picture, is shown with Carmel Myers, the "Florence Palfrey" in the screen version of Deeping's novel.

Miss McDowell's Role

Claire McDowell, who has played innumerable "mother" roles for the screen, has another in "Beautiful But Dumb," the Vera Reynolds starring picture which Frank Urson is directing for the DeMille Studio.

St. Angelo Signed

Robert St. Angelo, signed by DeMille, is playing one of the swashbuckling captains in "The Fighting Eagle," the DeMille Studio special in which Rod La-Rocque is starred under Donald Crisp's direction.

Evelyn Hall Cast in Pickford Film; Stage Star

Evelyn Hall, English stage star, has been cast in Mary Pickford's new five-and-ten-cent-store comedy, "My Best Girl." Miss Hall in private life is Mrs. Claude King, wife of the actor.

Born in Harrowgate, she early showed a taste for Shakespearean roles, and for two years toured the British Isles with a repertoire organization. In London she played Shaw, Galsworthy, Hauptman, Masefield and other modern playwrights. Her first major success was in Greek drama, and she has subsequently made a specialty of Euripedes.

During the World War Miss Hall entered the Red Cross and served as a nurse during the entire conflict. Later she came to America, playing in "Richard III" with John Barrymore, and with the Selwyn organization. Her first screen appearance was in "Tom Jones," an English production, but later she played in Corinne Griffith's "Six Days."

Barton in Studio

Following a week spent filming the beautiful scenery of Keane Camp, near Hemet, Califrnia, Buzz Barton, F. B. O.'s 13 year old Western star, returned to the studio to begin work on the interiors of his first starring picture, "The Boy Rider," under the direction of Louis King.

This Jew Is Irish

"Spec" O'Donnell, the Irish lad who specializes in Jewish roles in Pathe comedies, plays a female impersonator in "Don't Tell Everything."

"Hutch" In Features

Charles Hutchinson, of Pathe-serial stunt fame, is back under the old banner in three current features.

Scenes from "Should A Mason Tell?" Taylor Holmes kids the wife (Leah Baird) in this new "Henry and Polly" comedy which was produced by Gaiety Pictures, Inc., and released by Pathe.

Nora Lane Still In Great Demand

Nora Lane's phenomenal rise in the motion picture world has resulted in a general demand for her services among directors. Robert De Lacy, who is to direct Tom Tyler in "The Flying U Ranch," has succeeded in securing Miss Lane to play opposite Mr. Tyler in this production.

To do this, it was necessary for him to arrange his production schedule so that Miss Lane can complete her work opposite Mr. Tyler in time to start opposite Fred Thomson in his first Paramount picture, "Jesse James," about the middle of this month.

Camera Work Progressing on Warner Films

One extended run production and three Warner winners were completed this week at the Warner Studio, where midsummer finds activities at their peak, with a good portion of the releases finished and a number in preparation for early starting dates.

"Ham and Eggs" is the extended run production which went to the cutting room this week. Roy Del Ruth directed.

"Slightly Used," starring May McAvoy with Conrad Nagel, has also been completed.

Rin-Tin-Tin has completed work on "Jaws of Steel," directed by Ray Enright.

"The Broadway Kid," temporary title to George Jessel's new starring vehicle, is now in its second week before the camera.

"The Outpost" (temporary title), starring Irene Rich, should have been finished this week, but owing to a severe cold Miss Rich was confined to her home for several days.

"The Jazz Singer" is progressing satisfactorily, with several big Vitaphone sequences now in the making. Alan Crosland is the director and Al Jolson the star.

Bray Announcement

Bray Productions, Inc., have announced that the 1927-28 season's output will include a new series of the two-reel "MacDougall Alley Comedies." These kid comedies proved so successful last year that there has been a universal demand for this second series.

Brook Opposite Gilda

Clive Brook will be seen opposite Gilda Gray in "The Devil Dancer," the Samuel Goldwyn production for United Artists.

Taylor Holmes, Gaiety Star, Scores in Stage Success

COINCIDENT WITH the releasing of the Henry and Polly Comedies starring Taylor Holmes, by Gaiety Pictures, Inc., through Pathe, comes the announcement from Los Angeles of Mr. Holmes' triumph in a leading role of a new play, "The Great Necker."

The Henry and Polly Comedies, fashioned after the Sidney Drew Comedies which a few years ago were the main cause of most of the laughter in movie houses throughout the world.

Amedee J. Van Beuren, President of Gaiety Pictures, Inc., sponsored the Drew Comedies and was a leading factor in bringing that popular couple to international fame.

"I have surrounded Mr. Holmes with a distinguished cast of light comedy players and an editorial and technical staff of the highest calibre procurable," said Mr. Van Beuren.

"Miss Leah Baird, one of the best loved stars of the silver screen, will again delight the hearts of movie lovers as Polly.

"Before signing Miss Baird, I had a host of prominent motion picture actresses as possibilities for this part and since her portrayal of the female role in our comedies, I am convinced that I could not have done better and surely not as well. I have gotten away from the purely slap-stick type of comedy and yet the Henry and Polly series can not be called light comedies.

"They are a happy medium and I have known for a long time that it is the two reel comedies that fill the gap between the two types I have mentioned and that the public is anxious to have."

Read by Millions

More than three million persons have read "The Flying U Ranch," by B. M. Bower, according to an estimate based upon the circulation figures compiled at the F B O studios, where this famous story is now being filmed with Tom Tyler in the starring role.

D'Arcy Rides

Roy D'Arcy, villain of "Romance," Ramon Novarro's new starring vehicle for Metro-Goldwyn-Mayer, rides his own horse, "Vagabond King," in the production directed by John S. Robertson from Josephine Lovett's screen adaptation of Joseph Conrad's famous story.

Spring poets might well turn their fancy to such sylvan scenes as this of Louise Lorraine the wooded glen and babbling brook. The M-G-M player knows how to pick a perfect setting for her piquant charm.

Stanley Books Columbia Epic

The initial contract for the showing of "Through Darkest Africa," Columbia's feature of jungle life, was signed this week when the Stanley Company of America booked the picture for their entire circuit.

Short Feature of Lindbergh Flight

"Lindbergh Flies Alone," Pathe's two-reel special showing the American Lone Eagle in scenes of his air achievements and triumphs, was prepared and released in response to the exhibitor demand for a complete "Lindy" subject.

This interesting film reveals all the interesting happenings connected with the great flight from the time of "Lindy's" arrival at Roosevelt Field and his announced intention of entering the New York-to-Paris race, right on through his European triumphs and the spectacular welcomes accorded him in his native land—the good old U. S. A.

Littlefield Cast for Role With Mary Pickford

Lucien Littlefield, character actor who plays Mary Pickford's father in "My Best Girl," her new film, has impersonated on the screen characters whose ages range from 20 to 80. He is still a young man.

Mr. Littlefield supported Mary Pickford in an early film, "The Romance of Redwoods." Recently he has appeared in "Twinkletoes," "The Torrent" and "Uncle Tom's Cabin."

Columbia Adds To Lytell Cast

With the selection of William V. Mong, Ned Sparks, James Mason and Paulette Duval for important roles in "Alias the Lone Wolf," shooting will start immediately on this Louis Joseph Vance novel which stars Bert Lytell in another of his famous "Lone Wolf" characterizations and features Lois Wilson in the leading feminine role.

"Alias the Lone Wolf" which will be the second special of Columbia's "Perfect Thirty" marks William V. Mong's third appearance for the company this year, but in a different characterization from his former portrayals.

Short Feature Magazine

A Magazine within a Magazine, devoted exclusively to the Little Pictures with the Big Punch

Edited by Charles Edward Hastings

Loew's N.Y. Circuit Books Educational Output

Two Mack Sennett Units Shooting

Mack Sennett has two units busy on new vehicles for release under the Pathe banner during the new season.

Harry Edwards, who guided Harry Langdon in his Sennett successes, is directing a newlywed story with Billy Bevan, Vernon Dent and Alma Bennett enacting the featured roles in a cast numbering such favorites as Andy Clyde and Bill Searby.

Eddie Cline returns to the Sennett banner to direct the first of the new series of "Girl Comedies," which will further glorify the noted bathing beauties. Daphne Pollard, Dot Farley and Mack Swain head the cast which also includes Irving Bacon and Madeline Fields.

"The Pest of Friends," a Bevan-Hurlock-Dent fun vehicle recently completed by Harry Edwards has been shipped to Pathe headquarters in the East.

Eddie Clive Returns To Mack Sennett

Eddie Cline, one of the best known directors of feature and short comedy subjects, has returned to the Mack Sennett Studios to direct the first of the new series of "Girl Comedies," featuring the famous bathing beauties, which will be offered by Pathe during the new season.

Daphne Pollard, a recent recruit from the vaudeville stage where she had headlined over the Orpheum and other circuits; Dot Farley, one of the screen's best known comediennes, and Mack Swain, veteran comic whose biggest hit was in Chaplin's "The Gold Rush" are the featured members of the cast.

Irving Bacon and Madeline Fields also assist the frolicking bathing girls in creating the fun.

Hines' 'Home Made'

C. C. Burr has selected "Home Made," a story by C. B. Carrington, for his star, Johnny Hines, to follow "White Pants Willie," for First National.

Not content with a dip in the cool Pacific, one of Mack Sennett's Pathe mermaids supplements her ocean plunge with an invigorating shower.

These Dogs Will Have Their Day

"Static" and "Fade-Out," a wire-haired fox terrier and a Scotch terrier, respectively, will be featured in a number of the new one-reel subjects in the Robert C. Bruce "Outdoor Sketches" series.

Record Cast

The cast of "The Trail of '98," which Clarence Brown is directing for Metro-Goldwyn-Mayer, is said to be one of the largest in the history of picture producing. There are forty-five principals in the cast and more than twelve thousand extra players have already been used.

Star at Cards, Too

Ramon Novarro has mastered many of the card tricks used by stage magicians in order to play the role of "Don Juan Riego," hero of Joseph Conrad's "Romance," which John S. Robertson is directing for Metro-Goldwyn-Mayer.

Hammons' Organization Off to a Flying Start

Several Hundred Representative Theatres Sign for 1927-28 Short Features; Program Excels All Previous Listings

WITH LOEW'S NEW YORK CIRCUIT of more than half a hundred theatres contracting for Educational's entire output of Short Features for 1927-1928, and with several hundred other representative theatres signed up, Educational Pictures have gotten away to a flying start during the sales convention week and the few days following.

Before the close of Educational's sales convention in Los Angeles approximately three hundred theatres had wired in their contracts for Educational Pictures for the coming season. Although the lineup of one and two reel comedy and novelty subjects on Educational's program was not announced until the convention went into session practically every one of the branch managers present at the Los Angeles gathering had received telegrams from his exchange telling of important accounts that had renewed their Educational Pictures contracts immediately upon receipt of the information as to the new season's program.

The New York Exchange manager, Arthur Greenblatt, with the Home Office executives, returned from Los Angeles on Wednesday of last week. Before the week was over, the New York Loew Circuit had signed up for all the comedy and novelty series which Educational is to distribute next year. This continues without a break the showing of Educational Pictures in the Loew houses, where these short features have been a regular part of the picture programs for several seasons.

Among the comedy stars that are to be seen in the Loew Theatres as a result of this contract are Lupino Lane, in his series of eight two-reel laugh subjects; Lloyd Hamilton, in eight two-reel pictures; "Big Boy," the baby star whose spectacular triumph has been a bright spot in recent comedy history, and who will appear in eight 'Big Boy" Juvenile Comedies; Dorothy Devore, in six pictures bearing her own name; Larry Semon, in a group of eight subjects; and Johnny Arthur, in six Tuxedo Comedies. The sixteen Mermaid Comedies, Jack White Productions, will feature a number of prominent comedy players.

"From both production and sales standpoints, the outlook is most gratifying," said E. W. Hammons, president of Educational, "The response that immediately greeted the announcement of our new program, indicates that sales will keep pace with these elaborate production plans."

E. W. Hammons, president, Educational Pictures Corporation.

De Mille Will Begin Next Super-Special

Early next month Cecil B. DeMille will commence work on his first super-special since the completion of "The King of Kings." No idea as to the theme of his next picture can be gleaned at this writing.

Under his agreement with the recently merged interests of Producers Distributors Corp., Pathe and Keith-Albee Circuit, De Mille will make one road show production each year.

Rogers Starts "Texas Steer" As Scheduled

Will Rogers is back home in Beverly Hills for a period of convalescence following his operation in the California Hospital, and announcement was made today from the offices of Sam E. Rork, producer for First National Pictures, that Mr. Rogers will be ready to go to work about August 1, as originally scheduled.

The globe-trotting humorist will be the star of "A Texas Steer," the Charles H. Hoyt stage success, and he will be seen in the role of Maverick Brander, the Texas cattleman elected to Congress by well-meaning friends, against his own wishes.

Richard Wallace, director of "McFadden's Flats," and "American Beauty," for First National, will handle the megaphone.

Production of the photoplay starts in Washington, D. C., then shifts to a Texas ranch and then back to First National studios in Burbank, Calif., for the interiors.

"Our Gang" Comedy on Pathe Program for July 31

PATHE'S SHORT FEATURE PROGRAM for the week of July 31 prominently lists the latest "Our Gang" comedy entitled, "The Glorious Fourth," a production personally directed by Robert McGowan, the Gang's daddy.

Other releases of the week include the seventh chapter of the current Patheserial, "The Crimson Flash," "The Bully," the latest release of the Aesop's Film Fables series; Topics of the Day Number 31; Pathe Review Number 31 and two issues of Pathe News, the pioneer news reel.

"The Bully" is the current release of the Aesop's Film Fables series of animated cartoon comedies. Topics of the Day No. 31 present the latest gems of wit and humor culled from the International press.

Pathe Review No. 31 presents: "The Log of a Log"; Canada produces daily a strip of newsprint sufficient to encircle the earth one and a half times, and this unit shows the process of papermaking from the stripping of the bark to the time it is ready for the hungry presses; "An Epic of Faith": Though 540 years have passed since work started on the magnificent Cathedral of Milan, the devout still labor to beautify the edifice. This unit is devoted to this labor, with scenes of network of spires; "The Shepherd of Manhattan": A story beautifully told in titles and pictures of the lone shepherd of Central Park, watching his flocks, while, as Mr. McCormack says in a title, "the magic city climbs toward the stars."

The varied program is concluded with issues Nos. 64 and 65 of Pathe News.

Al Jolson Starts

Having completed his stage engagements for the season, Al Jolson began work this week on his first scenes in "The Jazz Singer," a Warner Bros. extended run production which marks his debut as a film star.

Theatre Added

Another theatre has been added to the Principal Theatres, Inc., chain which is controlled by Sol Lesser and M. Rosenberg. The first of July the company took over the Temple Theatre in Alhambra, formerly owned by O. H. Schleusener.

HOME, JAMES! . . . . Just an off-stage glimpse of Chester Conklin and George Bancroft, made during the filming of their first Paramount co-starring vehicle, "Tell It To Sweeney," which has to with railroad life. Bancroft wanted to see the scenery from a scooter observation car, and Chester, being a little fellow, naturally became the chauffeur.

Joseph Striker Wins DeMille Long Contract

With the signing of Joseph Striker to a long-time contract by Cecil B. DeMille, the Pathe-DeMille Studio galaxy of stars and featured players gains another important screen personality.

Announcement of the signing of this promising young leading man accompanied word from William DeMille, associate producer, that Striker's first assignment under the new arrangement will be an important supporting role in "The Wise Wife," Phyllis Haver's initial starring picture.

Striker, who first won outstanding public approval with his portrayal of "John, the Beloved" in "The King of Kings," has been added to a supporting cast which already includes Tom Moore, Jacqueline Logan and Fred Walton. E Mason Hopper will direct the production.

"Gingham Girl" —Hit!

"The Gingham Girl," an FBO film based on the musical comedy success by Daniel Kusell, which opened at the Capitol Theatre, New York, on July 16th, was praised unanimously by the New York motion picture critics.

Louise Brooks, of Ziegfeld fame, in one of the scenes from Paramount's "youth" picture, "Rolled Stockings" in which she has a leading role.

Marie Walcamp in FBO Production

Making her first screen appearance in seven years, Marie Walcamp, long recognized as one of the serial queens of the industry, is now at work at the F B O studios in one of the important roles of the Laura Jean Liberty story "In A Moment of Temptation."

Shortly following her marriage in 1919, Miss Walcamp retired from screen work, and devoted herself entirely to being the wife of Harland Tucker, well-known actor of screen and stage.

Entering motion pictures 15 years ago, Miss Walcamp was for seven years under contact to Universal, starring in serials and feature. In "In A Moment of Temptation" she plays the part of a cruel, unfeeling society woman.

Renee's "Rose Marie"

Renee Adoree is beginning all over again, so far as film make-up is concerned. She is perfecting an entirely new facial adornment for the special effects in "Rose Marie," in which she will appear in the title role at the Metro-Goldwyn-Mayer studios.

Gwen Lee's Role

Gwen Lee, who has won film renown in the interpretation of sophisticated roles, has the best role of her career in "After Midnight," Norma Shearer's starring production for Metro-Goldwyn-Mayer.

Cortez a Russian Now

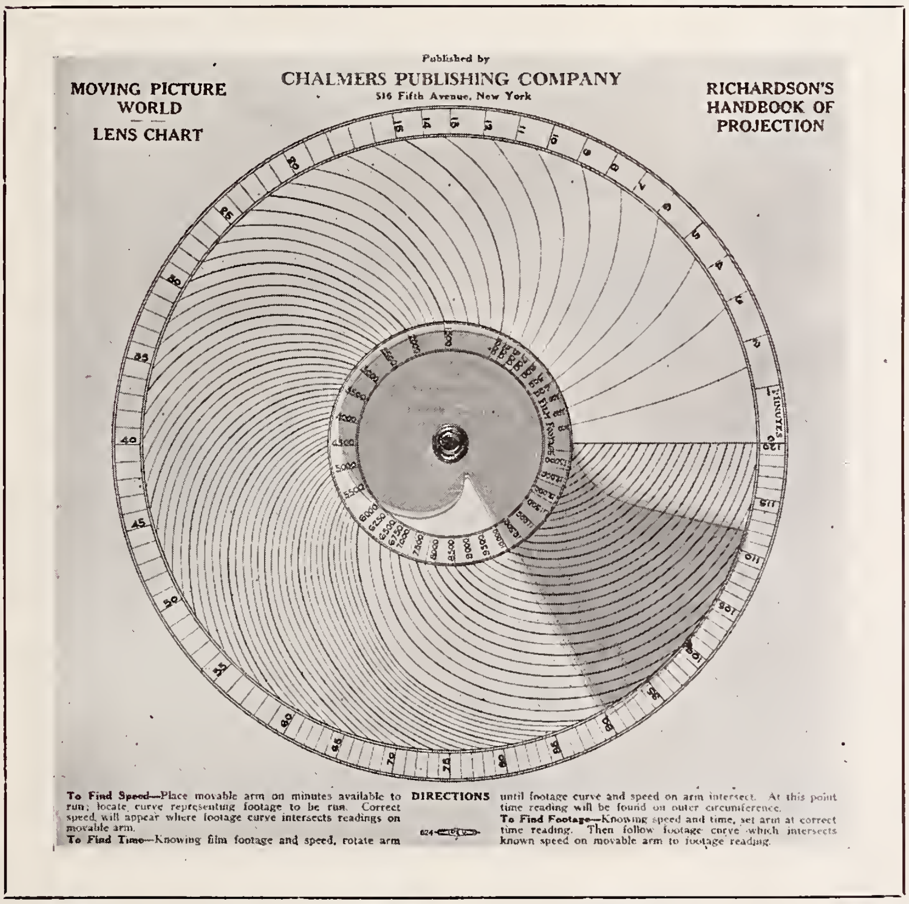
Ricardo Cortez plays a young Russian officer in Metro-Goldwyn-Mayers' "Mockery."

Don't Stop To Figure It Out

USE

LITTLETON'S

Speed, Film Footage and Time Scale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MOVING PICTURE WORLD
LENS CHART
RICHARDSON'S HANDBOOK OF PROJECTION
MINUTES

DIRECTIONS

To Find Speed—Place movable arm on minutes available to run; locate curve representing footage to be run. Correct speed will appear where footage curve intersects readings on movable arm.

To Find Time—Knowing film footage and speed, rotate arm until footage curve and speed on arm intersect. At this point time reading will be found on outer circumference.

To Find Footage—Knowing speed and time, set arm at correct time reading. Then follow footage curve which intersects known speed on movable arm to footage reading.

This Chart Answers These Questions For You Instantly

1. Correct speed to run projector to complete a given length of film in a given time?

2. Number of feet of film which can be run in a given time at a given speed?

3. Time required to run a given length of film at a given speed?

Theatre Managers and Projectionists

This clever device belongs in every projection room and theatre in the country. It will save projectionists time as well as mistakes.

It will help managers in planning their programs to maintain an accurate schedule.

The chart measures eight and one-half inches square. It is printed in three colors on strong celluloid for strength and durability.

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Timely Reviews of Short Subjects

Edited By C. S. Sewell

"A Hot Potato"

Fox—Two Reels

Unlike the previous Van Bibber comedies in the series featuring Earle Foxe, this one does not show him forced by circumstances into some sort of competition with which he is unfamiliar and aided by the "Breaks" in making good. This time, he is in search of adventure as usual and he finds it in an Arabian desert with the result that this two-reeler should amuse the average audience. Through a misunderstanding, Van allows himself to be kicked by a native and learns that he thereby comes in possession of the man's harem of a dozen wives. Then he has a wild time trying to get someone to kick him and finally succeeds in getting the girl's father, who does not like him, to do the trick.

"Campus Romeos"

F B O—Two Reels

This is one of the Fat Men comedies featuring Fat Karr, Kewpie Ross and Fatty Alexander, with Lois Boyd, pictured here, appearing in the principal feminine role. The three heavyweight comedians certainly have a busy time. They are cast as salesmen who go about the country trying to interest housewives in all sorts of devices. Business is bad and they try to beat their way on a train and get roughly handled. After a variety of experiences they land in a club where they seek various spooks who chase them. These two reels offer a disjointed conglomeration of slapstick and rough and tumble comedy and while much of the humor is forced many patrons will probably find it mildly amusing.

"Bruce Scenics"

Educational—One Reel

TWO CONTRASTING subjects are included in the Robert C. Bruce single reeler, both are beautifully and artistically photographed and rank well up with the other numbers in this series of scenics. The first is "The River of Suds," shots of the Merced River in California which because of the roughness of its bed becomes a swirling, seething sudsy mass. The second "A Mid-Ocean Sunset" presents an excellent collection of shots of sunset at sea.

"The Love Nest"

Pathe—One Reel

IT IS A SATIRICAL TITLE that Cartoonist Paul Terry has given this Aesop's Fable for the homes of the cat and dog pictured in this reel are anything but abodes of bliss. With his usual cleverness he has made an amusing reel out of the idea of the boasting dog who sends the cat back to his irate spouse and then decided to return to his own home from which he has been long absent. Both get kicked out and decide to sleep in the park.

"Pawns and Queens"

Universal—Two Reels

As the title indicates, the characters in this Western are likened to those in a game of Chess. Edmund Cobb, pictured here appears as a wandering cowpuncher. He gets a job at a ranch, learns that the foreman is a member of a noted gang, forces him to take him to headquarters where he finds that the leader has imprisoned a cattle buyer and is posing in his stead. He gives chase, holds the bandit and his henchmen until the sheriff arrives and of course wins the girl. The story is a variation of familiar western formulas, and there are no surprises, but plenty of action and it should prove satisfactory where short westerns are popular.

"Meet the Folks"

Educational—Two Reels

Mountain feuds have served as a basis for a flock of melodramatic thrillers, and recognizing the fact that the more "melo" a situation is the better comedy material it furnishes when expertly burlesqued, Christie has utilized this idea in a lively and amusing comedy starring Jimmie Adams, which proves to be one of the best of this series. Jimmie is a city chap who goes to the mountains for his health and finds himself in the thick of a feud with his pretty girl friend on the opposite side. After a lot of good gags he and the girl finally manage to make a getaway when the shack in which they are hiding lands on a railroad train. The action moves at a snappy clip and the plot gives ample opportunities for novel slapstick and burlesque situations.

"The Frontier of Sport"

Pathe—One Reel

UNDER THIS appropriate title Grantland Rice, in a Sportlight, takes up new devices and apparatus in the sport world. He shows toboggans with sails, girl swimmers using inflated rubber horses for a water polo game, new stunts of various kinds which need no apparatus, and several clever inventions to aid the golfer including a combination adjustable club for all purposes which does away with a caddie. It can be used as maskie, putter, niblick and so on.

"Oh Taxi!"

Universal—Two Reels

Advised that his uncle has died and left him a taxi, Sid Saylor considers himself established as a business man and has visions of marrying his best girl, but father assumes a "show me" attitude. The taxi turns out to be a dilapidated affair and Sid's adventure furnish two reels of amusing comedy ending with his getting the girl of course and father getting it in the neck. There are some good gags put over at a lively clip, lots of familiar ones and quite a few new ones, but Sid with his natural ability for clowning makes them all funny.

"Why Girls Love Sailors"

Pathe—Two Reels

Stan Laurel has the lion's share of the opportunities in this Hal Roach comedy which is in reality a burlesque of the heavy sailing ship melodramas. There are quite a number of amusing moments growing out of the story which centers in the fact that a rough sea captain kidnaps Stan's girl and takes her aboard ship. Unable to lick him, Stan uses strategy, masquerades as a vamp, captivates the captain and when said captain's jealous wife appears on the scene she does the rest and Stan escapes with the girl. Viola Richards is the girl in the case, Anita Garvin the wife and Oliver Hardy the rough sea captain. Stan again demonstrates that he can get a lot of laughs out of impersonating a member of the fair sex.

"The Square Shooter"

Universal—Two Reels

Universal is certainly keeping Fred Gilman busy these days. In his newest you will find the usual plot ingredients of one of the formulas that has done yeoman service in Westerns, but plenty of action plus Fred's pleasing personality and a well-handled race makes this good average entertainment of its type. There is a pretty girl, a villain who tries to force his attentions on her using as a lever a lot of notes of her dead father's and Fred the hero who noses out the villains horse in an exciting race and wins enough to bring matters to a happy conclusion.

"Cupid and the Clock"

Fox—Two Reels

Offered as a jazz version of an O. Henry story, this comedy presents Nick Stuart, pictured here, and Sally Phipps in the leading roles and proves to be a fast-moving and fairly amusing slapstick of a familiar type. Nick is a reporter sent to get a story and picture of Sally, whose legs have been insured for a huge sum. He takes a cameraman along to the seminary where Sally is a student. They chase a fat girl by mistake for Sally, and eventually sneaks into the dormitory where between two boob professors and the gang of girls in pajamas and negligec things are kept humming at a peppy pace with a lot of chasing all over the place.

"Pathe Review 28"

Pathe—One Reel

HOW OREGON IS FORGING to the front as a grower of flax and scenes showing the way in which it is manufactured into linen open this interesting reel. A keeper at the Bronx zoo who makes pets of the leopards comes next, then a lesson in millinery making showing in detail the way a Java gentleman concocts his unique turban should especially interest the women and give them ideas for nifty beach bonnets. The reel includes with a novel section showing the trapping of armadillos and the way in which their hides are cleaned, shellaced and made into steamer baskets.

Live News from Coast to Coast

NOTES ABOUT WIDE-AWAKE EXHIBITORS AND EXCHANGE MEN FROM ALL POINTS

St. Louis, Mo.

Moving Picture World Bureau,
St. Louis, Mo., July 20.

WORK has begun and plans are completed for the rebuilding and redecorating of the Odeon Theatre and office building at 1042 North Grand boulevard, St. Louis, Mo., which was badly damaged by fire on March 2, last. Henri Chouteau, owner of the building, has estimated the reconstruction program will cost upwards of $100,000.

C. E. Stevens, architect, 5423 South Grand boulevard, St. Louis, Mo., has prepared sketches for a new theatre to be erected on South Grand boulevard. The structure will cover a lot 120 by 120 feet and will be 2-story high. It will include two stores and fourteen offices in addition to the theatre. There will also be provision for an airdome in the Summer. The building will cost about $100,000.

Overland Park

Dr. John O'Connell of Overland Park, Mo., is taking bids on the new theatre, store and office building he plans to erect at the Woodson road and Creve Coeur Lake street car tracks in Overland Park.

The Grand Central Theatre, Grand boulevard and Lucas avenue, St. Louis, Mo., will be closed temporarily on July 16 to be repaired and improved preparatory to its reopening in August as an extended-run special motion picture house. William Goldman, managing director of the Grand Central said that the theatre with its seating capacity of 1750 is ideal for an extended-run house.

Cairo, Ill.

City officials of Cairo, Ill., recently decided to remodel the facade of the old Municipal Opera House, but later found the structure in such poor repair it would be cheaper to construct an entirely new house. It is now planned to include a new Opera House in the budget for the next fiscal year. The new house will have provision for both screen and stage shows.

The management of the St. Louis Municipal Opera has announced that the seven performances of "The Song of the Flame" at the Forest Park Theatre the week ending on July 2 broke all previous attendance and receipt records, with gross receipts of more than $38,000. This topped by $2,000 the previous high water mark set by The Merry Widow in 1924. It is believed the record was a world's mark for a production presented at a $2 top.

Valley Park

Robbers secured approximately $6,000 in a hold up of the Lake Hill Park Amusement resort near Valley Park, Mo., the night of July 4. The establishment was recently purchased by Joe Erber, who formerly operated motion picture theatres in East St. Louis and Belleville, Ill. The intruders first cut the telephone wires and then bound the night watchman and Mr. and Mrs. Erber. The money stolen represented the receipts for the three-day Fourth of July holiday season.

A lone bandit on July 4 held up two women in the lobby of the Family Theatre, 1442 South Broadway, St. Louis, Mo., escaping with the box office receipts totaling $27. An hour later the police arrested a suspect and he was later identified by Mrs. Josie Amterhaus, cashier for the theatre, and another woman and a man as the robber. The suspect has denied all knowledge of the hold up.

Victor Meyer, manager of the Palace Theatre, New Orleans, La., has relieved James P. Brennan. manager of the Grand Opera House, St. Louis, so that Jimmy can vacation on Lake Minnetonka in Minnesota. At the end of July Meyer will return to New Orleans to act as vacation relief for Vannah Taylor, manager of the Orpheum Theatre in the Crescent City.

Harry Greenman has returned to St. Louis to reassume the management of Loew's State Theatre, Washington avenue near Eighth street. He held the same post for two years prior to the early part of this year when he was sent to Pittsburgh, Pa., to open a new house there for the Loew Circuit.

The audience at the St. Louis Municipal Theatre in Forest Park was treated to an extra thrill the night of July 9 when a meteor flamed across the sky, broke in two and ended in a pyrotechnical flare northwest above the stage of the big open air theatre.

The consolidation of the St. Louis Pathe and Producers exchanges was perfected on Sunday, July 10, when all of the equipment, furniture, etc., of the Producers exchange was moved into the Pathe headquarters, 3316 Olive street. In the new arrangement James A. Harris, Pathe manager continues as manager of the consolidated office, while J. E. O'Toole, Producers manager will manage the De Mille pictures. Arthur La Plant of Producers becomes office manager. Otherwise the sales forces will remain intact.

D. E. Boswell, formerly Tiffany salesman in Arkansas and Tennessee with headquarters in Memphis, Tenn., but under direction of the St. Louis, has resigned to become a manager of the Columbia exchange in Portland, Oregon.

Charles Weaver, 2329 Rutger street, St. Louis, Mo., emerged the winner the night of June 30 in a contest to determine the best boy harmonica player in St. Louis. The decision was made by Borrah Minevitch, leader of the harmonica band at the Ambassador Theatre in Syncopation Week, June 25 to July 1.

Lloyd Pantages, brother of Rodney Pantages, manager of the Pantages Theatre, San Francisco, was a recent visitor here.

Nebraska

Moving Picture World Bureau,
Omaha, Neb., July 20

THE girls of the local office of Universal, held an indoor circus one night recently. Piano rag-time, and black-bottom dancing were among the features.

Mrs. James Ambrose, wife of the manager of the local United Artists office, died in a hospital in St. Joseph, Mo., June 21. She had been ill more than a month in an Omaha hospital before she was removed to St. Joseph.

Fritz Friend, special representative for Warner Bros. in this territory, was held up and robbed by three negroes in Omaha just as he was leaving the building late at night. They took $165 from him, but overlooked his diamond.

L. S. Yeager, proprietor of the Star Theatre at Bloomfield, Neb., died recently after a very short illness. Pneumonia was the cause. The family is continuing to operate the theatre.

Licenses of the theatres at Grinnell, Ia., were renewed July 1, after a long, bitter legal fight to prevent Sunday shows. It begins to look as though the show people had won the fight.

New York

Moving Picture World Bureau,
Albany, N. Y., July 20.

LAST week brought the hottest weather thus far this summer to central and northern New York with the result that the motion picture theatres played to the smallest audiences of the summer. The mercury hovered in the nineties for several days and in some theatres there were but mere handfuls during the night shows. Poor business was reported by both downtown houses and those in residential sections and in the smaller villages.

Harry Papayanakos, owner of the Rialto Theatre in Potsdam, and one of the best known exhibitors in all northern New York, knows how to keep a secret. And it might also be said that the same thing applies to his bride, who was formerly Miss Sylvia Lagona, daughter of a wholesale fruit dealer in Potsdam. It leaked out last week that the couple were married in Malone last October. They kept their secret, however, until last week, and in some unknown way the wedding became known and Mr. Papayanakos confirmed the report with a smile.

There were few exhibitors in Albany last week, probably due to the extreme heat. William Smalley, of Cooperstown, spent a day or so in Albany, but declared his room at the hotel was so hot he had not slept an hour during the night. Pete Dana, formerly of the Schine circuit, but now of Buffalo, stopped over a few hours while driving through from New York City. Jimmy Sper, former local manager for Bond, and who has been in Florida, was in town, calling on old friends.

Lee Langdon, of the Warner Brothers exchange, is back from a vacation spent at Lake Cossayuna, bringing with him not only some of the best fish stories heard along the Row, but also proof of his ability with the rod and line. Mr. Langdon admitted that he fished from 4 a. m. to 9 p. m. each day, and that his best results came when he emulated President Coolidge and used the lowly worm.

C. R. Halligan, of the Universal exchange, has written a scenario, Mr. Halligan's first attempt along this line, and he is planning to submit his efforts to some of the producing companies. Mr. Halligan has not made up his mind whether he will buy a car with what he expects to receive for the scenario, or invest the money in bonds.

Ogdensburg

James S. Burnham, who opened the Hippodrome Theatre in Ogdensburg, only a week or so ago, has certainly been playing in hard luck. One afternoon last week there was a blaze in the projection room and in seeking to extinguish it, Mr. Burnham had his eyebrows and hair singed. The police assisted in emptying the theatre and the fire department extinguished the flames with chemicals. Only two weeks ago Mr. Burnham lost all of his belongings in a fire which destroyed the Chandler apartments, in which he resided. He was also a heavy loser in the fire a year or so ago which destroyed the Opera House in Ogdensburg.

Dick Bolton, who runs the theatre at Hague, was one of those interested in the Marathon swim that was staged in Lake George last week. Mr. Bolton was so busy in handling the preliminaries that he admitted that he almost forgot that he was running his theatre.

H. C. Bissell, a well known Albany film salesman, blossomed forth last week as an orator when he attended and spoke at the opening of the Community House at Schroon Lake, which was built and which will be managed by Father Blais.

San Francisco

Moving Picture World Bureau,
Berkeley, Cal., July 20.

SOME INTERESTING improvements have been made of late in the Warfield Theatre, San Francisco, including the reseating of the entire house. The work was carried on without interfering with any of the performances. The Lurie Theatre of this city, recently reopened under new management, is also to be reseated at an early date.

Albert Herter, noted artist, was a recent visitor at San Francisco and took occasion while here to express his opinion regarding the over-decoration of moving picture houses. He declared that the richly decorated theatre tends to take away from the splendor of the picture and that a theatre should be designed on but one key and that key should be simplicity. It may be rich, he said, but should not be colorful.

Hal Honore, of the executive staff of the Granada Theatre, recently surprised his many friends in theatrical circles by taking unto himself a wife. His bride, who was Miss Darley Mae Lee, has since left on an opera tour of South America, to return in December.

Quite a round of changes have taken place recently at the San Francisco branch of Universal, following the transfer of C. S. Baker to the Minneapolis office. Mr. Baker has been succeeded here as assistant manager by W. M. Bigford, former head booker, who in turn has been succeeded by his former assistant, George J. Fitzgerald. E. White, formerly assistant shipper, is now head shipper and Morris Miller has been made first assistant shipper. This branch recently had a visit from W. K. Lendon, district auditor.

Mrs. Hannabelle Gordon, cashier for the San Francisco Pathe Exchange, has tendered her resignation and will leave shortly for Los Angeles to make her home.

Richmond

Dan Reardon, manager of the California Theatre, was installed recently as president of the Richmond Lions Club in appreciation of his interest in civic affairs.

Berkeley

The Berkley Theatre has been closed temporarily by West Coast Theatres, Inc., and extensive alterations will be made before it is reopened.

King City

Mr. aud Mrs. Leslie Hables, of the Reel Joy Theatre, are enjoying a camping and fishing trip in the wilds of Oregon and plan to be away about two months.

Boulder Creek

The Forest Theatre at Boulder Creek, Cal., is being conducted by P. G. Hoch, following the death of A. C. Sweeney, who operated it for years.

Eureka

The Rialto Theatre, owned by George M. Mann, has been remodeled and is again in operation, after having been closed for a time.

Shafter

The Cozy Theatre has been reopened under the management of Parker Lapp.

Benjamin F. Simpson, well known in theatrical circles throughout the West, and associated with the moving picture industry almost since its inception, passed away at San Francisco, June 25.

The Orpheum Theatre, founded in San Francisco, celebrated its fortieth anniversary the last day of June. The local theatre was the first to show moving pictures, offering these in the nature of a scientific novelty.

Algy Van Twidder has undertaken to help a friend out of a pre-nuptial scrape, and obtains "on approval" a diamond necklace to exchange for "the letters" intending to get the necklace back., But the adventuress hides it in the cage of a pair of turtle doves beneath the bridal bell and one of the doves flies off with the jewel about its neck, and is retrieved only after a spirited pursuit. A good chase comedy.

Berkeley

Russell Rache, formerly with West Coast Theatres, Inc., at Fresno, Cal., and at one time with the Marcus Loew interests in the East, has been placed in charge of the U. C. Theatre at Berkeley.

Oroville

The T. & D. Jr. Enterprises have announced their intention of proceeding at once with their plans for erecting a theatre at an estimated cost of $250,000.

Michigan

Moving Picture World Bureau,
Detroit, Mich., July 20.

DAMAGE estimated at $25,000 resulted from the gale which struck the new United Artists Theatre, now under construction, at Bagley and Clifford streets. Four 72-foot steel girders toppled to the ground during the terrific wind and rainstorm and several workmen narrowly escaped injury. No one was hurt, however.

An open air theatre has been established by W. S. Butterfield at Gull Lake, where he has a summer home. Performances start at nine every night and run for 90 minutes on Friday and Saturday. The enterprise is being conducted by Mr. Butterfield himself.

Bill Elliott, Paramount salesman from Indianapolis, spent a few hours with his friends in this city. He was accompanied on the motor trip by his wife.

Al Mertz, Standard manager in Detroit, announces the following as members of the newly organized sales force: Dan Doland, Harry Lloyd and George Hupenbecker. They have been assigned to state territory.

Muskegon

The new Judson theatre in Muskegon will be leased to the W. S. Butterfield interests when it is completed, according to an announcement from that organization last week.

$25,000 is being spent on the Rialto theatre on Muskegon, according to Paul J. Schlossman, the owner. He is building a new front and will completely redecorate the house. Considerable new equipment will also be installed.

The Rivoli in Muskegon was sold recently. Warner and Wood purchased it from Herly M. Derr.

It is definitely decided that the Temple, Detroit, playing Keith Vaudeville, will add feature pictures for the coming season. An organ has already been installed in this connection. The policy is likely to be three shows a day, with weekly feature changes.

Ironwood

A new theatre seating about 1,500 has been planned for Al Picker at Ironwood, Michigan.

Henry S. Koppin, who operates a large chain of local theatres, declares he has no trouble in getting good pictures for his houses.

Mrs. Earl Rathbun, daughter of Col. W. S. Butteffield, was married recently to Charles S. Mott, vice-president of the General Motors Corp. She is the former wife of Earl H. Rathbun, whom she divorced about a year ago on the grounds of desertion. For a while he was associated with the Butterfield circuit and at one time managed the Strand in Lansing.

Pennsylvania

Moving Picture World Bureau,
Pittsburgh, Pa., July 20.

AFTER almost six years as manager of the Associated Exhibitors exchange here, and more recently a special representative for the local Pathe branch, Jack Withers, has resigned, and on July 18th, took up his new duties as manager of the local Tiffany branch. Jack is very popular here, and his many friends are wishing him the best of success in his newest venture.

Mark N. Horowitz, an old-timer in Pittsburgh's Film Row history, has returned to the old haunts, and this week took up his new duties as salesman for the local Tiffany branch. Mr. Horowitz worked for years as a salesman in the Pittsburgh field, having spent practically all of his time as a representative of the old Quality Film Corporation. For the past six years he has been connected with the business in Cincinnati. He stated to a World representative that he is highly pleased to get back to his favorite stamping grounds, and reported that he is receiving a real welcome from his many exhibitor friends here.

The P. D. C. branch in Pittsburgh is now housed in the spacious quarters of Pathe on the first floor of the film building at 1018-20 Forbes street, the move being in line with the merging of the company's branches in other parts of the country.

Among the out-of-town exhibitor visitors along Film Row in the past few days were: Andrew Battison, Irwin; Edward Beadle, Canonsburg; Mike Manos, Greensburg; William Gray, Monongahela City; Mannie Steinberg, Canonsburg; Guy Oglietti, Leechburg; Samuel Haimovitz, New Kensington, and Bart Dattola, New Kensington.

Harry Williams, veteran local film man, this week took up his new duties as manager of Harry Rachiel's Brookline Theatre. Harry succeeds William Bernardi, who resigned last week. The new manager has the best of wishes of a host of acquaintances for the best success in his new position.

David Silverman, booker at Pathe, after having undergone a slight nasal operation, is spending a two-week vacation in New York City.

Arthur Sullivan, accessories salesman at First National, is spending a two-week vacation in Atlantic City.

The employees of the First National exchange gathered at a road house near Pittsburgh Monday evening of last week, to stage their annual chicken and waffle dinner and dance celebration.

Our sincerest sympathy is extended to Al. Hurteau, office manager and cashier of Pathe, who was called to his home in Boston the past week owing to the death of his mother.

The Universal employees held their annual picnic at Harmarville Park Saturday afternoon and evening a week ago.

Leo Adler, traveling auditor for the Pathe exchanges, is spending a fortnight at the Pittsburgh branch.

Gould Starts Trip

E. W. Gould, manager Morningside Theatre, 8th Ave. and 116th St., New York City, leaves on Monday, July 25, for his annual vacation. He will visit various places of interest in Nova Scotia.

Razor Raised Rumpus

Louis Coupolas of the Lincoln Theatre, Kansas City, operates a negro motion picture theatre, so that apparently was the source of his idea for a practical joke which he worked on Harry Taylor, Universal branch manager, the other day. Louis rushed in the door of the exchange flourishing a large black razor and demanding a "cut" on a certain film. At first he was taken seriously, but a good laugh all around ensued.

Kansas City, Mo.

Moving Picture World Bureau,
Kansas City, Mo., July 20.

THE structural work of the interior of Kansas City's $4,000,000 Midland Theatre, which will seat 4,000, is completed and the concrete floors and balconies have been poured. In its present condition, without any of the finishing touches, the great auditorium gives an impression of a gloomy vastness which exaggerates its actual size. The theatre will be controlled by Loew, having a policy of first run pictures and elaborate stage presentations.

Several changes in management, new theatres and improvements on theatres in the Kansas City territory have been announced. A Polar Air Cooling system is being installed in the Liberty theatre, Chapman, Kas. The Iris theatre, Bonner Springs, Kas., owned by Foree and Smith, is closed pending a sale of the theatre to Independence, Mo., interests. The New State theatre at Great Bend, Kas., has been opened to the public. A. C. Wooten is manager. The Colonial theatre at St. Joseph, Mo., has been re-opened, after having been closed several months. The Lyric theatre at Abilene, Kas., has been purchased by W. D. Fite and R. F. Fite, who own several theatres in the Kansas City territory. The Cozy theatre at Dodge City, Kas, is being remodeled by Manager W. H. Harpole and a cooling system installed.

The Kansas City P. D. C. branch moved into the Pathe exchange Saturday, marking the first Middle Western move of the merger of those two companies. Additional space recently was provided in the Pathe office with a view to the move.

Among the out-of-town exhibitors in the Kansas City market this week were: C. M. Pattee, Pattee theatre, Lawrence, Kas.; Walter Wallace, Orpheum, Leavenworth, Kas.; F. G. Weary, Farris theatre, Richmond, Mo.; G. L. Hooper, Topeka, Kas.

The M. P. T. O. Kansas-Missouri headquarters in Kansas City is the scene of house-cleaning and redecorating and re-arranging of furniture this week. President R. R. Biechele had a difficult time finding a piece of furniture which did not have fresh paint on it, while Mrs. June Medcalf, secretary, managed to retain her typewriter out of the wreckage.

B. C. Cook, manager of the Economy Film Service, Kansas City, leaves next week on a business-pleasure trip to California. Walter Burkey, owner or the Admiral theatre Kansas City, returned from a vacation in St. Louis. Bill Warner, First National branch manager, was seeking more contracts in Wichita, Kas., this week. W. E. Bishop, exploiteer for M-G-M, was a Kansas City visitor. While Charley Masters, booker at the F. B. O. exchange is on a 2-weeks vacation, J. A. Masters, assistant manager, will be at the booking desk. However, when Charley's vacation ends, "J. A." goes to the Canadian Rockies for a fishing trip.

Among the out-of-town exhibitors in the Kansas City market this week: C. M. Pattee, Pattee Theatre, Lawrence, Kas.; Arthur Ford, Leavenworth, Kas.; Walter Wallace, Orpheum, Leavenworth, Kas.; Frank Weary, Farris Theatre, Richmond, Mo.; G. L. Hooper, Orpheum, Topeka, Kas.

The Joint Board of Arbitration at Kansas City. as well as the Film Board of Trade of Kansas City, has changed meeting time. The joint board will meet on Mondays at 1 o'clock and the film board on the same day at 11 o'clock. Miss A. L. Menagh, secretary of the film board, is back on the job again after attending the first annual convention of secretaries of film boards of trade at French Lick, Ind.

Eph Rosen, Tiffany branch manager at Kansas City, and C. A. Schultz, Midwest Film Distributors, Inc., manager, were out in the territory this week looking for more business. as was Harry Strickland, Warner Bros.' branch manager.

Ohio

Moving Picture World Bureau,
Cincinnati, Ohio, July 20

ACCORDING to recent announcements, Toledo is to have two new theatres, construction having already started on a $2,000,000 theatre and office building by the Forum Amusement Co. The house, which will have a seating capacity of 3,000, will be known as the Forum. A new house will be erected in West Toledo, to cost $350,000. It will have 1,350 seating capacity. The East Side Amusement Co., is sponsoring the project.

C. B. Wills is erecting a 225-seat house at Spencerville, Ohio, which will be known as the Ohio Theatre.

F. A. Kelly, who for past twelve years has been manager of the Lincoln Theatre, Massillon, until that house was recently taken over by the Schine organization, has resigned his post, and will soon take up the general managership of a prominent chain of Ohio houses.

More or less opposition is being experienced by Cincinnati managers by reason of a traveling theatre which is making the rounds of the city. In addition to vaudeville acts and specialties, moving pictures are also exhibited. The theatre is under direction of the Public Recreation Commission of the city.

The Palace Theatre, Hamilton, Ohio, has gained considerable patronage among proud mothers through a tieup with a photographer whose duty it is to photograph young children in the home, the photographs being subsequently shown on the Palace screen.

John Schwalm, manager of the Rialto Theatre, Hamilton, reports that his "Silver Nights" are going over big with his patrons. Each Friday every patron is presented with a piece of table silverware with the purchase of an admission ticket, which arrangement is to continue until a complete set of several pieces has been acquired by the patron who regularly attends the Friday night shows.

After several weeks of illness, Harry Taylor. Universal branch manager at Kansas City, was back on the job again this week. K. L. Eagon, formerly of the Chicago F. B. O. office, has joined the Kansas City Educational branch. Lee Miller, former manager of the Bagdad Theatre, has joined the Warner Bros. sales force. covering Southeastern Kansas. The Loie Bridge Company. which for several months has furnished the stage attractions at the Globe Theatre, first run house of Kansas City, has moved to the Electric Theatre. St. Joseph, Mo. Miss Ruth Dircks has been appointed secretary to W. E. Truog. sales director of Universal. Mrs. "Nicky" Goldhammer, wife of the St. Louis Warner Bros. branch manager, was a Kansas City visitor, she being en route to Omaha on an automobile tour. Mrs. Mary O'Neil, after ten years of service, has decided to resign as cashier of the Midwest Film Distributors, Inc., in Kansas City and return to her home in Peoria, Ill. Tommy Thompson, booker for Midwest Film Distributors, Inc., will leave this week on a vacation, as will Miss Virginia McMillan, secretary to Harry Strickland, Warner Bros. branch manager.

Dickinson "Spliced"

C. W. Dickinson, Universal salesman, is through "batching" at last, and he's doggone glad of it. Mrs. Dickinson and the Dickinson heir have returned from a two-year stay in Fort Lauderdale, Fla., and will again make their home in Pittsburgh.

Matuska Hurt

Frank Matuska, well-known owner of the new State Theatre, Jackson, Minn., was severely injured recently while working on his farm. The team of horses which Matuska was driving became frightened and dragged him for some distance.

Minnesota

Moving Picture World Bureau,
Minneapolis, Minn., July 20

THE most successful managers' convention in the history of Finkelstein & Ruben was held in Minneapolis last week at the Curtis hotel. More than 200 F. & R. theater managers and executives attended the meetings, heard the many significant addresses on the firm's problems and development, and took part in the many recreational features which marked the annual session. Speakers at the convention included Mayor George E. Leach of Minneapolis, the Rev. W. C. Sainsbury, pastor of Central Park Episcopal church of St. Paul, and a number of prominent movie executives. These latter included Theodore Hays, chairman of the board of executives and director of the department of public relations; M. L. Finkelstein, I. H. Ruben and William Hamm; Edmond Ruben, associate manager, J. H. Haupp, manager of the Capital, St. Paul; Frank Lemke of the accounting department; Ben Friedman, general manager of the American Amusement Co. and others. Harold Daigler, supervisor of St. Paul theaters, presided at the sessions.

Finkelstein and Ruben has added another house to its chain recently through the lease of the Grand Theatre at Northfield, Minn., from Everett L. Dilley, who will be retained as resident manager.

The Arbitration Board set a record last week at its regular meeting in Minneapolis by settling 38 cases in the one afternoon.

A high official of the Delft Theatre circuit, a northern chain, has denied that a deal is pending between his company and F. & R. He admitted, however, that an offer had been made by the Minneapolis firm.

Good Thunder, Minn., is to have a theatre again through the efforts of Carl Ebert. Minneapolis Universal representative. The Gem Theatre in the town has been closed for three years. Ebert called a meeting of the business men, sold them on the idea of the necessity of a theatre in the town and secured from them a good lease on a building and the promise of their co-operation if he could secure someone to furnish the equipment and to operate the house. C. A. Wendtland was interested in the proposition and decided to move his equipment from Monterey to the new location.

The American Amusement Company has closed the Sandon Theatre at Mankato, Minn., for the summer, but will reopen in September.

The Blue Star Theatre at Grenada, Minn., has been sold by A. M. Heiter to Hiatt and Tomlinson.

John Konz, of Lake Crystal, Minn., came to Minneapolis last week to buy products for his theatre.

North and South Dakota

Alvey Brown, formerly of Rapid City, opened the new Iris Theatre at Deadwood, S. D., recently, with Monte Blue in "The Black Diamond Express."

One of the largest cooling systems on the F. & R. circuit was recently set in motion at the State Theatre, Sioux Falls, S. D. Jay Dundas, manager, and Charlie Winchell of the Key City department put on an extensive advertising campaign in connection with the opening of the plant and much interest was aroused.

The Hub Theatre at Fairmount, N. D, has been leased by Raymond Mergens, who intends to show pictures four nights a week.

Pictures will be shown at Dallas, S. D., on Thursday and Sunday nights by Alex Mazwell of Gregory, S. D.

Illinois

Moving Picture World Bureau,
Chicago, Ill., July 20.

THE PROJECTED Booker T. Washington theatre at 47th and Grand boulevard to seat 3,500 will be leased to the Lubiner and Trinz circuit according to word from their headquarters and it is expected that work will start early next year. This will be the largest theatre devoted to the colored people in this part of the country.

Fitzpatrick-McElroy circuit will build a new movie theatre for Blue Island, Ills., a site having been purchased recently by the company.

Champaign.

The many friends of Al Valentine for several years connected with the Bryn Mawr theatre as assistant manager will be pleased to hear that he has been made manager of the house by the new owners.

Eugene Russell has opened the Rialto theatre at Champaign, Ills., taking the house over from the Virginia Amusement Company. Don McElroy of the Fitzpatrick and McElroy circuit has returned from a motor trip thru the west including Yellowstone Park and brought back some fine movies of the vacation that may be shown at the houses of the company.

Woodstock

John Miller will rebuild the Princess theatre at Woodstock, Ills., and increased the seating capacity several hundred seats.

The Ascher circuit is remodeling their Portage Park theatre on the north west side of the city, installing a new cooling plant and a new organ. George Aylesworth is manager of the house, which is one of the finest in that district.

Kankakee

The Plaza Theater at Kankakee which has been dark for some time past has been reopened under the management of W. T. and T. C. Pierce.

Lake Forest

Vincent T. Lynch has closed a lease on the theater which is to be erected in Lake Forest by the James Anderson estate. The Lynch circuit are steadily increasing operations in Chicago suburbs, the most recent acquisition to the chain being the new Willard Theater at Villa Park.

Floyd Brockwell, of Balaban & Katz Midwest Theaters, has appointed Louis Reinheimer as his assistant. Mr. Reinheimer has been connected with the Roseland-State Theater.

W. E. Burford, W. E. Bruns and F. N. Weber are the incorporators of a new Great States Securities Company which will handle the sale of the securities of the Great States Theatre circuit, that are being sold to the patrons and investors in the Great States territory.

The syndicate that was organized by Eddie Silverman and Jimmy Coston to take over four of the Ascher circuit south side theatres included Norman and Fecher, D. J. Chrissus, Theodore Ludes and Louis Jacobson.

Kewanee

The opening of the Pierce's new Plaza Theatre at Kewanee, gives that city a model small theatre. The house is of a Spanish atmospheric type of architecture, with all the equipment of a modern de luxe house. Pierce will shortly remodel the 1,000 seat Peerless Theater which was erected some two years ago and put in a 30-foot stage.

Len Ullrich has resigned as short subject salesman for Metro-Goldwyn-Mayer to become west side city salesman for F. B. O., replacing Al Hoffman. Mr. Hoffman is now covering northern Illinois for Universal.

Harold Wise, for some time associated with Fitzpatrick & McElroy is back selling film having been appointed city salesman for the Columbia exchange.

Oklahoma

Moving Picture World Bureau,
Oklahoma City, Okla., July 20.

THE Universal Chain Theatrical Enterprises, Inc., has started the erection of a new $500,000 theatre at Phoenix, Arizona, to be ready for opening in the early spring. The new theatre will be strictly modern and up to date.

The Arkansas Amusement Company will open their new Riceland Theatre at Stuttgart, Arkansas, in the near future.

Texas

A new theatre to be patronized by negroes exclusively is to be built by W. S. Rhodes at Houston, Texas, in near future. The theatre will cost over $47,000 and will be located in the negro district of the city.

The new Bison Theatre at Dallas, Texas, will be opened by R. R. Hall in the near future.

THE Jones Theatre at Shawnee, Okla., will be opened in the near future. H. G. Stettmund has purchased the Odeon and H and S Theatres at Chandler, Okla. The Criterion Theatre at Tonkawa, Okla., recently damaged by fire, has been purchased by Griffith Bros. Amusement Co. from A. Hover, and the house is to be rebuilt, remodeled and newly furnished.

Miss Bertha Menz, daughter of Mr. and Mrs. B. G. Menz of El Reno, Okla., and Pat McGee, the popular manager of Publix's Criterion Theatre at Oklahoma City, Okla., were married in Sacred Heart Cathedral, El Reno, Okla., Wednesday morning, July 6th. The newly-weds who are popular members of the younger set left for an overland trip to Chicago, and after a brief honeymoon trip, will be at home to their friends at 117 West Sixteenth street, Oklahoma City.

W. E. Marshall, chief usher for Publix's Criterion Theatre at Oklahoma City, has been promoted to position of house superintendent.

W. E. Truog, district manager for Universal at Kansas City, passed through Oklahoma City Wednesday en route to San Antonio, where he is supervising the erection of the new Universal exchange at Tamaleville.

Jack Miller of the Chicago Exhibitors and Illinois Theatre Owners association headed the lobby which helped to defeat the bill before the Illinois legislature, which was drawn to give theatre employes one day of rest each week. Dave Kahane represented the legitimate theatres at the Springfield meetings.

The Admiral Theatre Co., at Lawrence and Crawford avenue is in hands of the receivers, due to the foreclosure of the mortgage on the property. Mort Goldburg manager of the house was named as receiver by the Federal court last week.

Eddie Rosecan, formerly of the Illinois-Indiana Theatres, Inc., is now a representative of Gregory & Bernasek in their dealings with Balaban & Katz Midwest Theatres, which recently took over the buying of pictures for Gregory & Bernasek's circuit.

Sam Halper of the Irving, Pershing and Metro Theatres, accompanied by his wife are touring Europe.

Earl Johnson, of the Illinois-Indiana Theatres, Inc., has become associated with James Coston, and the Coston-Johnson organization will hereafter book the majority of theatres which heretofore have been served by the Illinois Indiana Theatres, Inc. Mr. Johnson is closing his office at 845 S. Wabash Avenue, and from now on will make his headquarters at Coston's office in the Standard Oil Building 910 S. Michigan Ave.

Jonas Perlberg has been appointed manager of Lubliner & Trinz Covent Garden Theatre

Northwest

Moving Picture World Bureau
Seattle, Wash., July 20.

AN ambitious thief rifled the new Bagdad Theatre, Jensen & Von Herberg's new Ballard Theatre, almost before it had been open twenty-four hours. He carried off six pairs of velour drapes monogrammed with the company's initials.

Work of building F. C. Weskill's new house in Sand Point, Idaho, was begun this week. Weskill owns the Gem in Colfax. The new theatre will seat 750 and be of the Spanish type.

Manager Clem Pope of the Clemmer, Spokane, drove a thrifty Scotch bargain with the "Mc's" and the "Mac's" during showings of a recent film. The system was: "You Pay Half and I'll Pay Half." Judging by the response, there's an awful lot of "Micks" in Spokane.

Manager Harry Culbert of the Granada, Spokane, one of the Spokane Theatres, Inc., of which Ray A. Grombacher is head, has been transferred to the Liberty. Culbert is in charge of the Liberty, Granada and Egyption, during Grombacher's visit to New York, which, according to speculation, has something to do with the report that Ray is about to sell out to West Coast, who are building a 3,000-seat house in Spokane.

Canada

Moving Picture World Bureau,
Ottawa, Canada, July 20

THE IMPERIAL THEATRE, Ottawa, recently acquired by Famous Players Canadian Corp., blossomed forth with a large new orchestra under the direction of Rene Marier, a prominent local conductor, on July 16, as a permanent house feature. The Imperial has made considerable box-office progress recently under the new management of Ray Tubman, representing Famous Players.

A large new moving picture theatre is under construction in Notre Dame de Grace, Montreal, by a new organization, Confederation Amusements, Limited, of Montreal. The new house will seat 1,800 people and will cost in the neighborhood of $300,000. The location is at Old Orchard and Sherbrooke Streets. The president of the new company is E. Tabah, head of the dry goods firm of Tabah, Cousins, Limited, Montreal. The theatre is scheduled to be opened early in 1928.

About forty guests were present at the luncheon of the British Empire Films of Canada, Limited, which was held in the National Club, Toronto, for the purpose of inviting the official co-operation of the Ontario Provincial Government for the production of pictures in Canada. The guests of honor included Premier G. Howard Ferguson; Hon. W. H. Price, Provincial Attorney-General; Hon. Dr. J. D. Monteith, Provincial Treasurer; Capt. Bruce Bairnsfather, the English cartoonist; Rt. Hon. Arthur Meighen, former Premier of Canada, and others.

Cleveland, O.

Moving Picture World Bureau,
Cleveland, Ohio, July 20

Messrs. Steele, Flanagan and Rosenthal, all of Cleveland, have mapped out a big theatre building program. The Morrison, a 1,000-seat house in Alliance, will be completed in August; the Kent Theatre, a 1,000-seat house in Kent, will also be completed in August. B. C. Steele stated that they have closed contracts for two sites in two other towns to be announced later. The expansion will be made outside of Cleveland.

Selling the Picture to the Public

This Department Was Established September 23, 1911 by its Present Editor

Epes Winthrop Sargent

H. M. Addison Plasters Great Lakes Theatre With Complimentaries That Are Well Disguised

OPENING a new house just as Summer is coming on means one of two things: either the house will drag along until fall or it must be put over with a judicious distribution of complimentary or part rate tickets. The simplest way is to flood out the complimentaries with lavish hand, trusting to the establishment of the theatre-going habit so firmly that attendance will continue after the free tickets have been withdrawn. A better way is to seek some form of distribution that will give the tickets a semblance of value. The wise manager never indulges in a general distribution. H. M. Addison, manager of the newly opened Great Lakes Theatre, Buffalo, is wise beyond his generation. His schemes may be of interest to others.

One of Mr. Addison's first stunts was the graduate ticket. Buffalo has many schools, each of which graduates a class in June. Special tickets were printed up for each school. This involved a change in the type form for each school, but that gave the tickets an individuality that was well worth the slight cost. It also permits the date to be changed so that the use may be controlled. The text on a specimen ticket reads: "Bennett High School. Graduating Class of 1927. Admit one. Thursday evening, June 23, 1927. Great Lakes Theatre. Compliments of H. M. Addison, Managing Director."

This not only brings the pupils to the theatre, but most of them bring one or more friends, each of whom pays full price to be made acquainted with the allurements of the theatre.

Even were seats selling to near capacity, this would be an excellent move, for several years of use have proven this graduation ticket to be one of the best good will builders. It is used every year by alert managers.

But the schools will make only a small part of the patrons Mr. Anderson desires to reach. He wants to get everyone in at least once, and he does not want to appear to be flooding the city.

In this emergency he has evolved the industrial hook-up. Dealing with the large concerns, employing a number of workers, he provides these with special tickets, good for one particular night. Only one concern is admitted on any evening, and by concentrating the attendance on this one evening, he assures the presence of a large number of persons who and are known to each other. There is good psychology in this move. If you see your friends in a theatre, you feel that everyone goes. You may know that they, too, are present as guests, but the impression is created, none the less. And by dating the tickets they not only seem to have a greater value, but the flow of patronage is better controlled.

These tickets are enclosed in the employees' pay envelopes, and form a pleasant surprise that adds to the value of the invitation. The tickets are printed to suggest that it is the firm's treat, which, of course, is appreciated by the distributors.

Mr. Addison also gave a block to the Great Lakes Transportation Company, in return for a hook-up in which the steamer company donated a number of trips to be used as prizes in a poster contest. These are put out as coming from the transportation company, and do not appear to be "snow."

Mr. Addison does not appear to have used the one-cent tickets yet, to get them in early for the benefit of verbal advertising, but he has done considerable judicious papering without appearing to have done so.

This is better for the larger cities, where there are many who employ workers in large numbers. It is not worth while printing up the tickets for a limited distribution of two or three dozen. Where there are no large concerns, it is better to make distribution through the retail stores, either with or without the purchase of goods, but for big city work Mr. Addison has hit upon a clever scheme but then that's Addy's way.

Rosie's Gang

Making a prologue put over Rough House Rosie at the Grand Theatre, Columbus, Ga. Milton H. Kress had Rosie and her gang.

Ten performers, three girls and seven men, gave a medley act that had the usual drag of a local talent offering. It fitted in particularly well.

He got an extra publicity on the fact that the author was formerly a resident of Columbus.

Big Seashore Campaign For the Fire Brigade

Fire department co-operation gave a big drive to The Fire Brigade in Atlantic City. It does not materially differ from many other campaigns except in that it appealed to people from all over the country, who were spending their vacations at the shore.

The picture was in the Strand Theatre, on the Boardwalk, and the Strand arranged with Director of Public Safety William S. Cuthbert and Chief John J. Barnett of the Fire Department for a number of ballyhoo stunts, including motion pictures of themselves and a longer length of a test of the high-pressure system made on the Boardwalk. This not only gave an outdoor ballyhoo but was useful on the Strand screen.

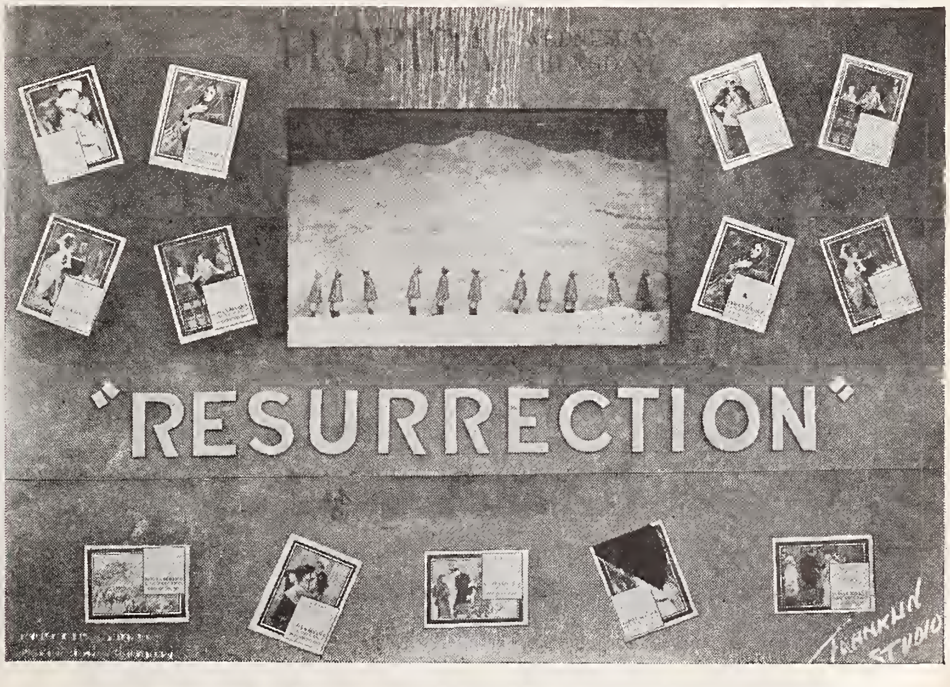
An old piece of apparatus was parked on the Boardwalk, and on the opening day this and the most modern fire machine were paraded to the theatre, preceded by the F. D. band for both the matinee and evening opening.

Ten members of the department put out the heralds on the picture and all fire houses carried 6x14 foot banners, while the street car lines donated their fender space; which is never sold.

In view of the regulations against advertising on the Boardwalk, the co-operation is unusual.

Blew Them, Too

Charles S. Morrison not only invited the graduating class of the Jacksonville High School to visit the Arcade Theatre to see Lovers, but he arranged with a nearby store to blow the 165 members to soda at the conclusion; which made it twice as interesting. If you did not entertain the graduates, you lost a fine bet.



AN ANIMATED DISPLAY ON RESURRECTION FROM THE SOUTH

Charles S. Morrison got the suggestion of nice cool snow for the Florida theatre, St. Petersburg, with a vacuum cleaner. The figures were mounted on an endless belt to give added movement to the display.

Seeing Wheels Go Round Made Added Interest

Drums of the Desert Had An Indian Lobby

There was a time when you could get a report on an Indian lobby at least once a month, but it is a year or more since the last was reported.

Now comes W. F. Brock, of the Rialto Theatre, Chattanooga, Tenn., with a very effective display on Drums of the Desert, and got more than his average on the Zane Grey picture.

His banner was the author and title lettered on a painting of a desert scene with a line of buttes in the distance, done in the colorful desert colors. Directly in front of this was a teppee built of five poles, lashed tripod fashion and covered with gay blankets. A blanket served as a carpet, and the front was partly opened to disclose the interior.

Before this, nearer the street, was a tripod from which swung an iron kettle over a small fire of sticks, the flame effect being gained with a red incandescent lamp. For five hours each afternoon the teppee was tenanted by a man and woman in Indian dress.

Green cedar boughs along the side wall helped to give realism to the set.

It is not often that an elaborate lobby is used these days and Mr. Brock's display had all the effect of novelty, which helped the draw.

Sold Gilda

T. W. Erwin, of the Majestic Theatre, Austin, Texas, sold his photo cards of Gilda Gray to a local drug store, which printed up with back with a store advertisement and the theatre announcement and made a distribution of 28,000 cards. They paid for the accessory and printing and did the distributing. Erwin kicked in with a ten dollar Publix Chez book for a prize.

Production Hints from Edward L. Hyman

Managing Director, Mark Strand Theatre, Brooklyn

"Broadway Nights," the First National production with Lois Wilson and Sam Hardy in featured roles, was the chief photoplay attraction of a program which also contained the Mark Strand Topical Review, two musical numbers and a Vitaphone presentation. This performance ran altogether 2 hours and 1 minute, of which time "Broadway Nights" took 1 hour and 11 minutes to unfold the plot; the Topical Review ran 10 minutes, thus leaving 40 minutes for the musical numbers.

The first of these presentations was the overture "Evolution of Dixie," a special arrangement by Mayhew L. Lake. This orchestral work is a fantasie depicting the gradual evolution of "Dixie." Art titles on the screen introduce each of the movements. The lights were as follows: vari-colored bridge lamps on the motion picture screen, with steel blue floods from the dome on the musicians and side drapes. The overture consumed 7 minutes.

The next presentation was Gus Van and Joe Schenck, on the Vitaphone. They were heard in a new group of comedy songs, and as far as tone quality and photography are concerned, it developed into one of the best Vitaphone subjects seen thus far in this theatre.

After the Topical Review came the big stage number of the program, called "Cabaret" and blended perfectly with the feature photoplay, "Broadway Nights." The setting was in full stage and represented a wisteria garden on a summer night. A lattice work cyc. served as the background with different colored spots, amber, magenta and green, shooting across the top of the pleats; 6 deep blue box lamps on the cyc.; Japanese rice paper lanterns were spread all around the setting. Art Landry, the master of ceremonies, and his band boys were dressed in flannels and tuxedo coats. The routine was as follows: the band opened with "Alabama Stomp," to which music the Mark Strand Girls did a very snappy dance. White floods on girls and curtains from the dome and bridges. Joe Rose, an acrobatic dancer, was next and while he was doing his stuff the orchestra played "Hello Bluebird, Hello." A white spot from the dome covered him; bridges deep blue floods. Walter Smith, basso, followed with the "Song of the Wanderer;" he was covered by an amber spot from the dome; light blue aluminite borders. The Patterson Twins then did a dance to the tune of "Precious." A white spot from dome on Twins; deep violet floods on orchestra from bridges. Harry Breuer, the xylophone virtuoso of the orchestra, then played "Gloria." An amber spot from the dome covered him. Gus Mulcahy, booked as "Brooklyn's Own Harmonica Blue Blower," followed with an exhibition of a dancing harmonica player. He was covered by a white spot from the dome; everything else off. As an encore the orchestra played "Clap Yo' Hands" and then closed with the entire company taking part. This presentation ran 25 minutes.

Suited

Building up on the loving cup stunt, so successfully worked for The Collegians in many parts of the country, Tom Blair, of the Rialto Theatre, Tonkawa, Okla., tied up both a jeweler and a clothing store. One gave a cut and the other a suit of clothes to the most popular athlete. Naming a newspaper man one of the judges assured good publicity and the other two judges were selected from the faculty.

A loving cup is just a loving cup, but a suit of clothes is something useful.

Exposed a Mechanism To Add to Interest

Building a roller coaster to advertise Rough House Rosie, Roy Smart, of the Riveli Theatre, Greenville, S. C., added to the kick by showing how it was done.

Getting a good store location, he built a coaster with a five-foot drop, and about nine feet long. In default of coaster cars, he used toy automobiles. The track was built of tin and the framework of "blind stop."

The cars shot down the incline and onto an elevator which raised them to the top for another trip. Originally Mr. Smart planned to mask this in, but he experimented and found that this was even more interesting than the descent. It seemed like a glimpse of behind the scenes that intrigued.

The only inconvenience was that it got such a crowd that it was necessary to have a special spot cop to keep an opening for the through traffic; not that many wanted to go by without stopping.

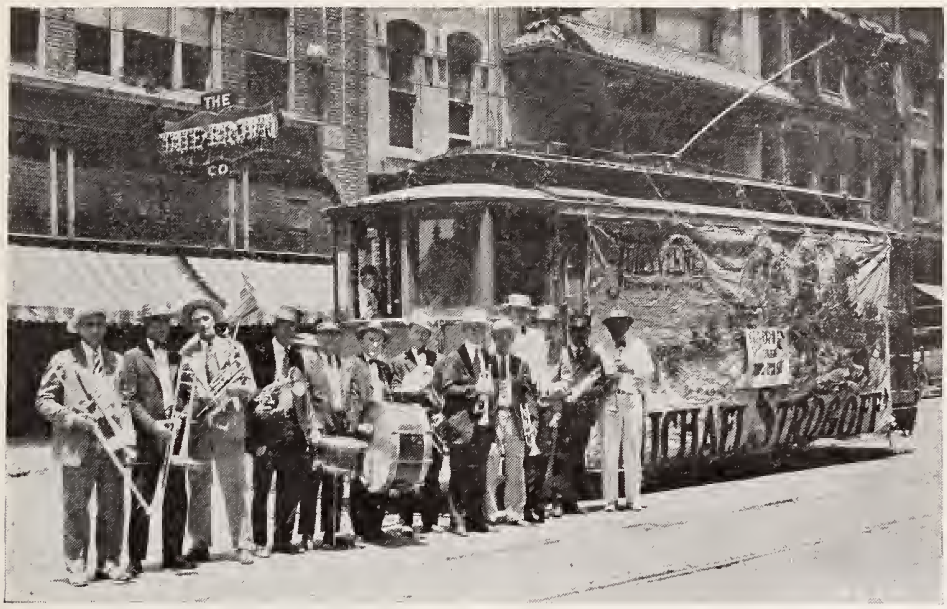
Of course there was plenty of advertising for the picture and stills showing Rosie on the rides at Venice, which is still the Los Angeles Coney Island.

In Charlotte, N. C., the Reo agency kicked in with both feet to put over The Yankee Clipper with a parade of Flying Clouds, a bannered truck, and in the newspapers. It also contributed toward the distribution of 1,000 copies of the advertising booklet.

MAKING A PROLOGUE OF A TRUCK BROKE ALL RECORDS

A fire truck and members of the local department broke all house records at the Baldwin theatre, Royal Oak, Mich., with The Fire Brigade. The apparatus on the stage seemed to be a better puller than street work.

Got Trolley Company To Donate Car And a Band



THE TROLLEY COMPANY GAVE THE BAND AND THE CAR
E. E. Whittaker did kick in with 25 passes, but he got the car on the proposition that it made business for the trolley company and they advertised Michael Strogoff at the Imperial Charlotte, N. C. for six days.

Trolley Company Gave Car and a Large Band

E. E. Whitaker had Michael Strogoff at the Imperial Theatre, Charlotte, N. C., for three days, and he wanted to make some extra sales. He persuaded the trolley company that if they helped him to sell the play, they would get theirs out of the extra traffic, and his argument was so well presented that the company not only ran the car for three days in advance and the three days of the run, but it supplied the services of the fourteen piece band during the rush hours. The car was kept out from sunrise to sunset, but the band played only four hours a day.

There was no charge for the courtesy, but Mr. Whitaker provided 25 passes, which included the band.

The motorman was instructed to take advantage of as many traffic stops as possible, and for once he collected the red lights instead of seeking to avoid them, which gave the people a better chance to absorb the banners.

Although the stunt was worked the latter part of June, the receipts were well up to the cold weather mark, and the company is sold on taking a repeat on the stunt, because they carried a part of the excess patronage over their lines. And Mr. Whitaker really got better service than he would have been given had he merely sought to hire the car.

Broke Into the Line Twice in One Parade

Trailing the circus parade and breaking into the local festival grow hoary with age, so to make it a little different F. F. Vincent, a Universal exploiteer, did it twice in the same place on the Rose Festival in Portland, Oregon, and nearly caught second place for one entry.

His first stunt was to hold a series of impersonation contests on Universal stars in nearby towns and bring the winners to Portland to take part in the parade. As he made a hook to a coach company, the transportation was donated and the traction people stood the hotel bills, as well. The girls were shot into the parade in one of the busses, decorated for The Claw, which was playing in town that week, and they managed to add a few pennants for Oswald, just to help along.

The second entry was a racing car mounted on a float to tell that Denny was coming to the Columbia Theatre the following week. This entry nearly took second prize and others than Vincent felt it should have been first.

Advertising floats were frowned upon, but the pictures seemed to be different from the commercial floats and brushed by.

Motorized Model

Playing Nungesser's The Sky Raider with A Million Bid at the Rivoli Theatre, Greenville, S. C. The chief display was a miniature airplane hung from the underside of the marquise with a motor to revolve the propellor. At the Children's Matinee the model, minus the motor, was given one of the children.

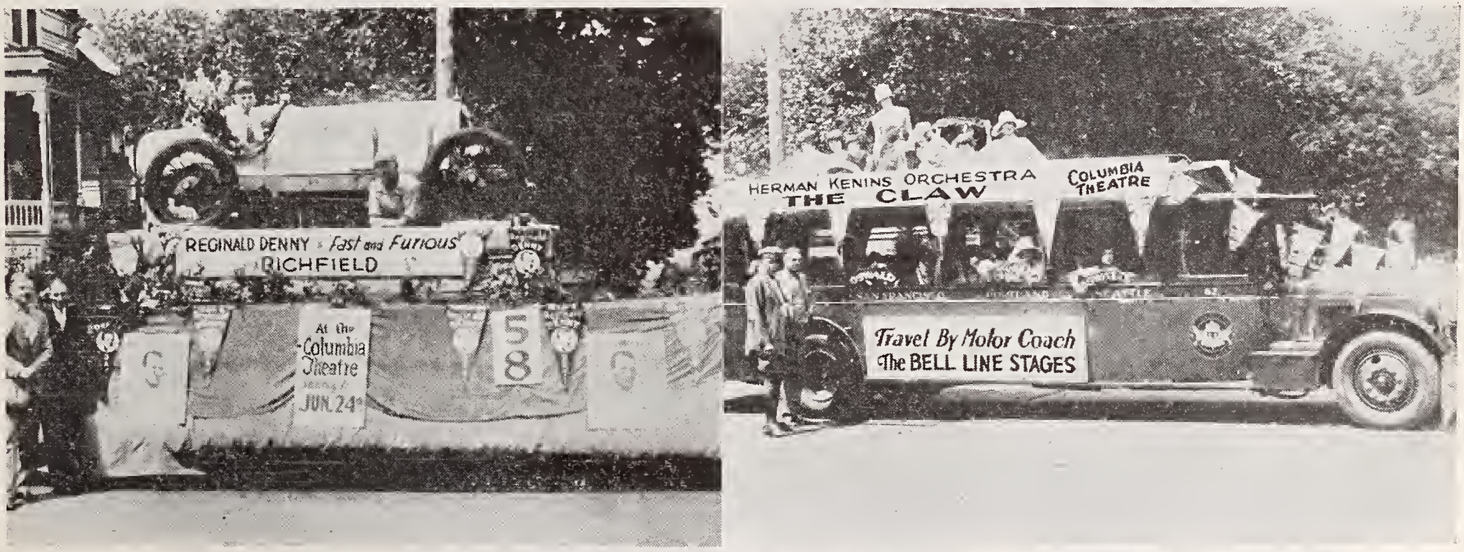
The picture brought a lot of extra publicity as well as additional business.

Under Foot

Using a sidewalk projector a large A in vivid red was thrown on the main street during the run of The Scarlet Letter at the Grand Theatre, Muncie, Ind. Three thousand book marks for the library, two store hook-ups and a tie-up with the Normal School helped.

Miniature Ring

About the best bet on Knockout Reilly at the Majestic Theatre, Austin, Texas, was a miniature prize ring in the window of a sporting goods store. T. W. Erwin got a number of windows, but this idea was the winner. Cutouts from the posters were used for the fighters.



TWO FLOATS IN THE PORTLAND ROSE PARADE SPONSORED BY A UNIVERSAL EXPLOITER
F. F. Vincent got the girls in the bus by staging a series of resemblance contests and they were supposed to look like some Universal star. The bus company paid hotel bills and supplied transportation. The other entry was worked up with a gasoline company which supplied the fake Denny with a racing car that was Fast and Furious.

Original Racer Was Best Bally For First Auto

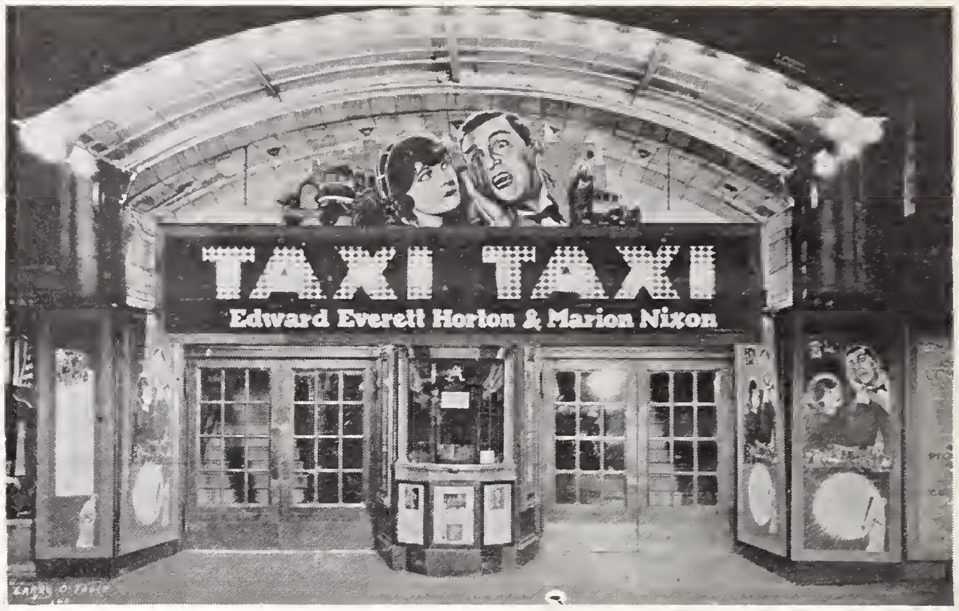
Revives Leg Contest For Rolled Stockings

Although the stunt is not wholly new, J. R. Luntzel, of the Keith Theatres, Louisville, revived it very effectively for Rolled Stockings at the Rialto Theatre.

He offered prizes for the most shapely legs, getting plenty of newspaper support for his contest. He backed this up with a rolled stockings display in the lobby of the Rialto.

This was just the show window stunt moved over to the theatre. A structure about seven or eight feet high was provided with an opening framed to cut the view just below the average skirt of today, and back of this a couple of girls paraded with rolled stockings until they were withdrawn to give the special police a chance to clear the lobby and permit a fresh crowd to collect. The structure, of course, was liberally bannered for the picture, stress being placed upon the argument that the picture brought to the screen new faces as well as new legs.

It made a pot of money for the house, but if it can be worked in connection with some stocking store, it is generally better to work in the store window and keep the lobby free for the crowds the stunt will send to the box office.



PLAID LETTERING MADE A GOOD BANNER FOR TAXI, TAXI

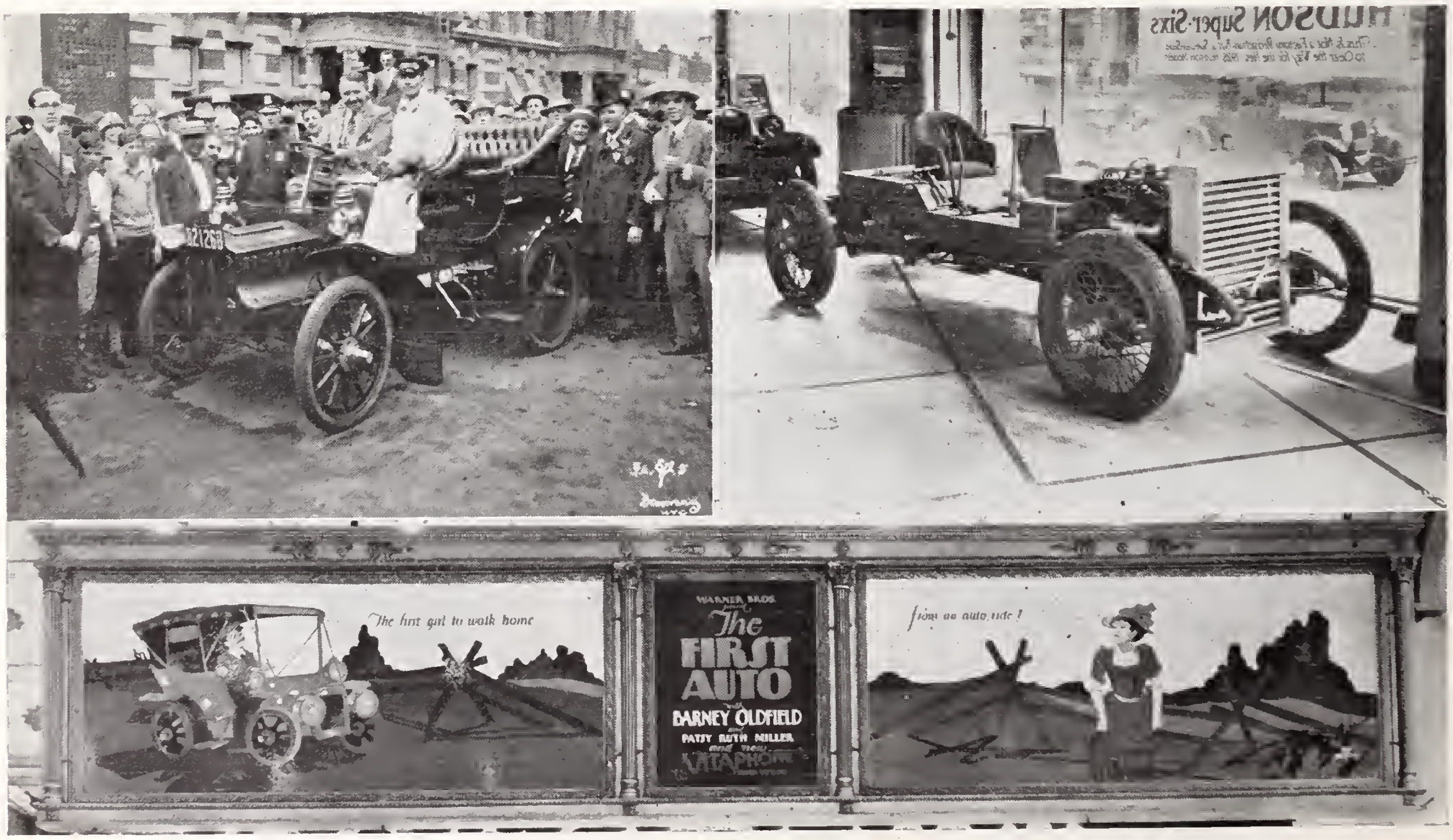
Dressed up with a cutout, the America theatre, Denver, a strong flash at small cost. This style of lettering gets attention because it is different and may easily be cut from wall paper or oilcloth.

Identification Contest Aided in Thirty Stores

Putting a fresh kink in the identification of the stars' idea got thirty windows and a lot of interest for Keith's Palace Theatre, Columbus, O. It was worked by A. J. Sharick, of the Universal exploitation staff.

Thirty pictures were planted in stores where the still would help attract to the goods. Snookums, for example, presided over a display of baby goods, while George Lewis shared a window with sporting goods and June Marlowe was framed in bathing suits because she was wearing one herself.

Only an identifying number was shown on each print and the contestant had to look into each window, identify the star and turn in his list together with a hundred-word essay on "Why I Like This Star," being limited to any one of the thirty shown. This feature made it easier to judge the winners in the event of too many correct lists.



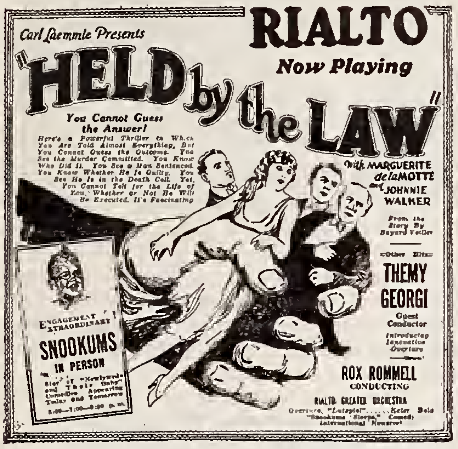
THREE HIGHLIGHTS FROM THE EXPLOITATION OF THE FIRST AUTO IN NEW YORK

On the right is Barney Oldfield's original racing car, 999, borrowed from the Henry Ford museum by Warner Brothers for the New York run. It was perambulated on a truck and the n put on window show. On the left is Oldfield himself in the parade which greeted his arrival and below one of the paintin gs under the Colony theatre marquise.

Benday Backing Is Better Than A Full Reverse

This Cut Attractor Matches the Title

In this example from the Rialto Theatre, Washington, D. C., the attractor cut matches the title unusually well. It is seldom that a company turns out a design so thoroughly in harmony with a title, but then the titles are not always such as lend themselves as well to illustration as this Universal release. The title is comprehended perfectly in this giant hand clutching the persons who are the chief actors in the drama.


Carl Laemmle Presents
RIALTO
Now Playing
"HELD by the LAW"
You Cannot Guess the Answer!
Here's a Powerful Thriller in Which You Are Told Almost Everything, But You Cannot Guess the Outcome. You See the Murder Committed. You Know Who Did It. You See a Man Sentenced. You Know Whether He Is Guilty. You See He Is in the Death Cell. Yet, You Cannot Tell for the Life of You, Whether or Not He Will Be Executed. It's Fascinating
with MARGUERITE de la MOTTE and JOHNNIE WALKER
From the Story By Bayard Veiller
Other Hits
THEMY GEORGI
Guest Conductor
Introducing Innovation Overture
ROX ROMMELL
CONDUCTING
RIALTO GREATER ORCHESTRA
Overture, "Lustspiel"......Keler Bela
"Snookums 'Sleeps,'" Comedy
International Newsreel
ENGAGEMENT EXTRAORDINARY
SNOOKUMS
IN PERSON
Star of "Newlyweds and Their Baby" Comedies Appearing Today and Tomorrow
3:00—7:00—9:00 p. m.

A STRONG CUT ATTRACTOR

Getting a suitable cut assuredly aids in making sales since it arrests the attention of the reader and gives a favorable impression before the sales talk is considered. The inset for Snookums relates to his personal appearance. Snookums, it will be recalled, made a visit to the President and otherwise comported himself as a picture star should.

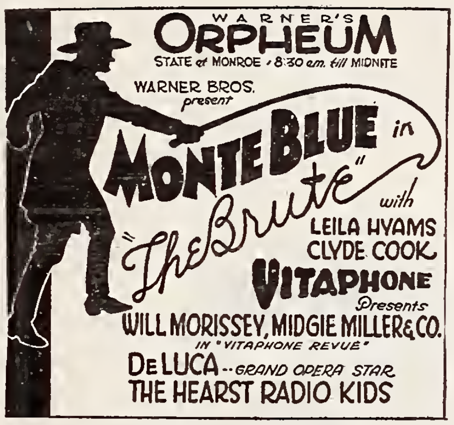
All of the sales talk was contained in the section beneath the "held" and is a trifle too full. Cutting it down by two lines would have permitted the use of two point leads, which would have made for much easier reading. Eight lines leaded will mean much more than ten lines solid because so many more will be tempted to read the opened lines.

This is only 80x3 or less than six inches deep, but it has an excellent display value.

Silhouette Cut Gives Brute Strong Emphasis

This is a 50x2 from Chicago on The Brute, and a nice example of what a strong black can do if intelligently employed. Not only is the figure strongly attractive, but the reverse strip from which it emerges adds to the vigor of the attractor, while the whip lash, spelling the title, adds the final touch. Even without the defining white line about the concealed half of the figure, it would have been good, but the line adds materially to the emphasis.

Good attractor work is far more important in a Chicago paper than it would be in a small town with fewer houses to fight. Line rates are high and costs must be considered and an artist who can get distinction in a fifty-line drop is worth while, or would be if he were content to do his art work and let the printer do his stuff. The trouble here is that the artist has done it all, with a weakening of the announcement to which the attention has been so finely drawn.

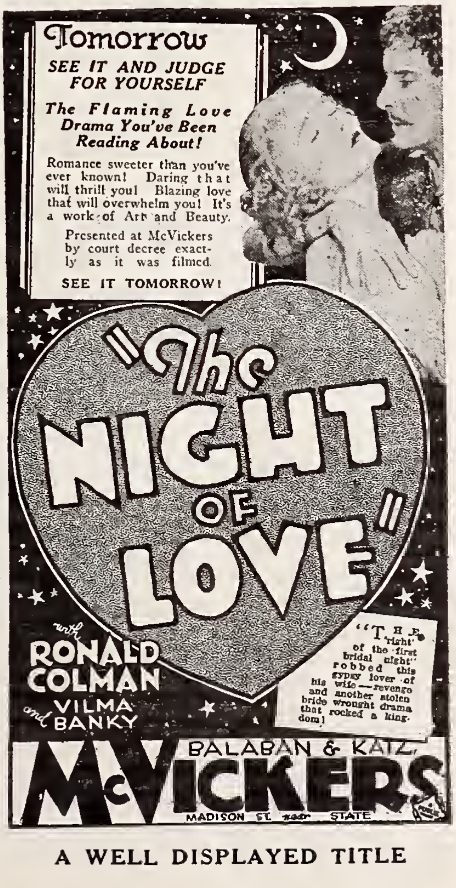

WARNER'S
ORPHEUM
STATE at MONROE • 8:30 a.m. till MIDNITE
WARNER BROS. present
MONTE BLUE in
"The Brute"
with
LEILA HYAMS
CLYDE COOK
VITAPHONE
Presents
WILL MORISSEY, MIDGIE MILLER & CO.
IN "VITAPHONE REVUE"
DE LUCA--GRAND OPERA STAR
THE HEARST RADIO KIDS

A STRONG ATTRACTOR

Straight type for the names would have improved the selling value of this space very much, and it would not have been at all difficult to set in type for all below the title, with the exception of the Vitaphone slug. Use the art work idea, but slide on the hand lettering.

A Benday Background Is Better Than Full Black

One of the best ads to come out of Chicago in some time is that for The Night of Love at McVickers. There are four good smashes, the title, the cut, the story of the story and the straight sales talk at the top of the space, the latter suggesting interest with its concluding "Presented at McVickers by Court Decree exactly as it was filmed." In the original home of censorship, that line means much and suggests more.

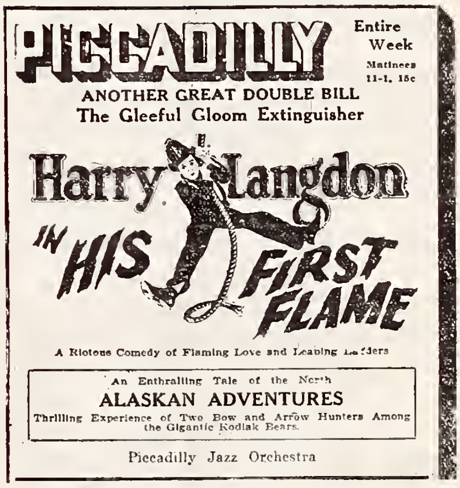

Tomorrow
SEE IT AND JUDGE FOR YOURSELF
The Flaming Love Drama You've Been Reading About!
Romance sweeter than you've ever known! Daring that will thrill you! Blazing love that will overwhelm you! It's a work of Art and Beauty.
Presented at McVickers by court decree exactly as it was filmed.
SEE IT TOMORROW!
"The NIGHT OF LOVE"
with RONALD COLMAN and VILMA BANKY
"THE 'right' of the first bridal night" robbed this gypsy lover of his wife—revenge and another stolen bride wrought drama that rocked a kingdom!
BALABAN & KATZ
McVICKERS
MADISON ST. near STATE

A WELL DISPLAYED TITLE

The chief attractor value of the space is in the title rather than the cut. This stands out even whiter than it would against a solid black because the gray tone is less repellant than the black. There is a tremendous muck of black letters, hand work and all the rest to fight against on the Chicago photoplay pages, and this comes through above all the rest merely because it offers the utmost in contrast. White against gray might seem to be weaker than against a heavy black, but if the letters are large enough they always come through better. Black might help a slightly smaller letter, but for newspaper work the benday ground is a much safer bet for any use where the reverse might seem to be indicated.

Gets Good Display From a Small Cut

This two fours from the Piccadilly Theatre, Rochester, is part of a double display, the other house carrying the remainder of the pica rule and the lower bar. It is interesting as showing how a small press book cut can be used to do most of the selling. A qualifying line above and one six point below are all the selling talk required to put over the comedy.


PICCADILLY
Entire Week
Matinees 11-1, 15c
ANOTHER GREAT DOUBLE BILL
The Gleeful Gloom Extinguisher
Harry Langdon
IN HIS FIRST FLAME
A Riotous Comedy of Flaming Love and Leaping Ladders
An Enthralling Tale of the North
ALASKAN ADVENTURES
Thrilling Experience of Two Bow and Arrow Hunters Among the Gigantic Kodiak Bears.
Piccadilly Jazz Orchestra

FROM THE PRESS BOOK

Using little additional copy gives a better play to the Alaskan Adventures presented with this picture. This interesting offering was put over by the Eastman management some time ago, and requires little selling other than the title. Here the title rides strong in a twelve point medium bold because the supporting lines have been held to six point Roman. Fullface lines would have made a mess of the entire job and would not have been as prominent as the display shown here. It is not the blackness of the type which counts but rather the display gained. If this could be fully appreciated there would be fewer poor advertising displays.

Time For Clocks

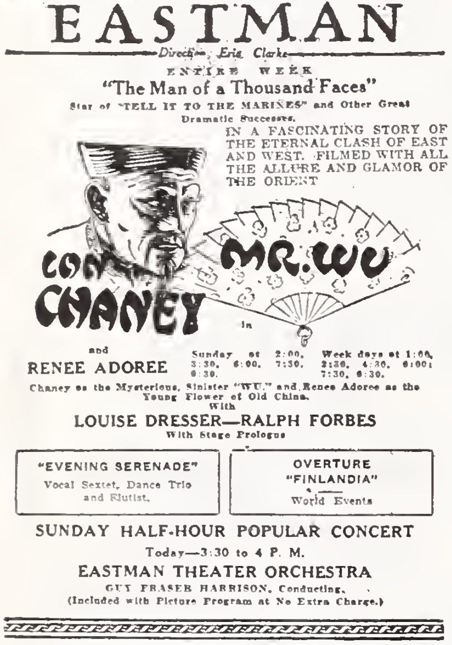
Figuring that Three hours called for a clock display, James H. McKoy, of the Rex Theatre, Spartanburg, S. C., tied a local jeweler to a clock display. It not only made a good window, but it got three clocks set three hours apart, for the lobby.

These were permitted to be run down, and considerable interest was aroused in the question as to whether they still would be three hours apart when they came to a stop.

Temple, Toledo, Adds Vitaphone to House Title

Achieves Same Effect With Half Portion Wu

Most of the displays for Mr. Wu have made a big display of the ingenious make-up used by Lon Chaney, generally with some added details of a Chinese background. They have been effective, and selling, but the Eastman Theatre, Rochester, achieves much the same effect with a cut less than two inches high, and this includes the title. Even this seems to have been cropped at the top, to get it a little smaller. The Eastman takes around a two sixes, and seldom goes much above that even for the largest attractions. And it keeps on selling, too.



EASTMAN

Direction, Eric Clarke

ENTIRE WEEK

"The Man of a Thousand Faces"

Star of "TELL IT TO THE MARINES" and Other Great Dramatic Successes.

IN A FASCINATING STORY OF THE ETERNAL CLASH OF EAST AND WEST. FILMED WITH ALL THE ALLURE AND GLAMOR OF THE ORIENT

LON CHANEY in MR. WU

and RENEE ADOREE

Sunday at 2:00, 3:30, 6:00, 7:30, 9:30. Week days at 1:00, 2:30, 4:30, 6:00, 7:30, 9:30.

Chaney as the Mysterious, Sinister "WU," and Renee Adoree as the Young Flower of Old China.

With

LOUISE DRESSER—RALPH FORBES

With Stage Prologue

"EVENING SERENADE"
Vocal Sextet, Dance Trio and Flutist.

OVERTURE
"FINLANDIA"
World Events

SUNDAY HALF-HOUR POPULAR CONCERT

Today—3:30 to 4 P. M.

EASTMAN THEATER ORCHESTRA

GUY FRASER HARRISON, Conducting.

(Included with Picture Program at No Extra Charge.)

VERY LITTLE CHANEY

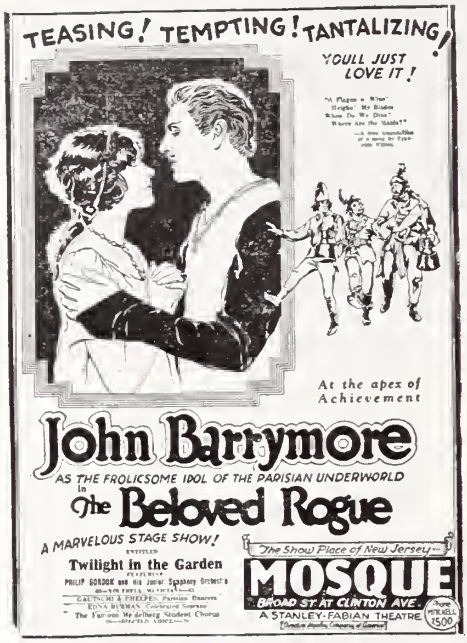
There is an awkward bank of all capitals to the right of the cap; four and a half lines in twelve em measure which would have been twice as effective in a light italic of the same size, but apart from this the space is nicely set, and we think it got Wu over as well as the larger spaces used elsewhere, chiefly because Rochester has been trained to this style of display.

This was the form of advertisement used when the Eastman opened. It has never changed in general appearance, but the house gets as much business as it would from quarter pages merely because it never has spoiled its patrons with flashy cuts. However, the Eastman is fortunate in that it is not required to fight the other houses. The display generally runs on a separate page; probably by arrangement.

Romance and Rollicking Combined in This Space

Four elevens are used to sell The Beloved Rogue at the Mosque Theatre, Newark, N. J., and the art work nicely combines the love story with the rollicking atmosphere through the intrusion of three roisterers into the cut showing the love scene. The contrast in the art treatment of the two phases gives emphasis to the combination and makes for added effect.

It would seem that there should be room for more selling talk in this ample space. Perhaps the name of Barrymore needs no further argument, but at the same time a little selling would not have hurt. The only suggestion of the type of story is given in the translation of a fragment of one of Villon's poems without explaining that Villon is the hero of the story. Probably the press notices were counted upon to put over the general idea, but unless Newark has changed very recently, we imagine that some supposed this to be another crook drama in spite of the costuming.



TEASING! TEMPTING! TANTALIZING!

YOU'LL JUST LOVE IT!

At the apex of Achievement

John Barrymore

AS THE FROLICSOME IDOL OF THE PARISIAN UNDERWORLD

in The Beloved Rogue

A MARVELOUS STAGE SHOW!

ENTITLED

Twilight in the Garden

FEATURING

PHILIP GORDON and his Junior Symphony Orchestra

GAUTSCHI & PHELPS, Parisian Dancers

EDNA BURMAN, Celebrated Soprano

The Famous Heidelberg Student Chorus

"The Show Place of New Jersey"

MOSQUE

BROAD ST. AT CLINTON AVE.

A STANLEY-FABIAN THEATRE

Phone MITCHELL 2500

A GOOD COMBINATION

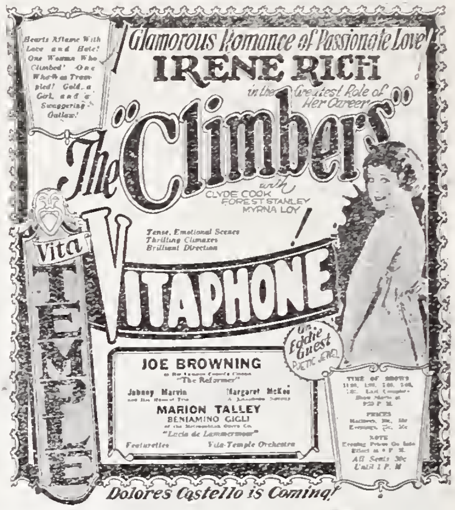
The main cut is nicely handled and the irregular corners do much to give distinction. Any department from the square or oblong cut is worth while, if it is desired to give the suggestion of dignity and importance. It might also be noted that the figures within the space are held commendably free from the besetting sin of the usual art departments. There is no more detail used than is required to get the proper effect, in consequence of which the figures stand out boldly. It helps materially.

Changes Signature to Advertise Vitaphone

Here is an example of the changed signature of the Temple Theatre, Toledo, now known as the Vita Temple. This matches the electric house front sign and is being made into a trade mark. The Vitaphone plate in the centre of the display rather fades this particular example, but in other ways the change of name has helped the sound device toward permanent establishment.

This almost square four nines presents an inviting appearance in spite of the fact that the press work does not give full value. It will come through better in the reproduction, but the original is too lightly printed. Hand work is used here only where type cannot conveniently be set in. The result is a far more readable announcement and one that will do far better selling. No amount of hand work would have sold the Vitaphone program so invitingly and type throws up the value of the hand lettering where this serves the purpose of giving a distinctive letter to the play title. This is one of the best spaces the Temple has turned out in some time and while the nearly square space is reprehended by many authorities, we hold that if the square looks well the square is as good as the oblong.

It's just another instance of the fact that no rule is ironclad. We do not believe that changing the proportions of this space would have given as good a result. Consequently this is the best layout for this copy, all rules to the contrary.



Hearts Aflame With Love and Hate! One Woman Who Climbed! One Who Was Trampled! Gold, a Girl, and a Swaggering Outlaw!

Glamorous Romance of Passionate Love!

IRENE RICH

in the Greatest Role of Her Career

The "Climbers"

with CLYDE COOK, FOREST STANLEY, MYRNA LOY

Tense, Emotional Scenes
Thrilling Climaxes
Brilliant Direction

Vita TEMPLE

VITAPHONE

Eddie Guest Poetic Jewel

JOE BROWNING

"The Reformer"

Johnny Marvin — Margaret McKee

MARION TALLEY

BENIAMINO GIGLI

of the Metropolitan Opera Co.

"Lucia de Lammermoor"

Featurettes — Vita-Temple Orchestra

TIME OF SHOWS

PRICES

NOTE

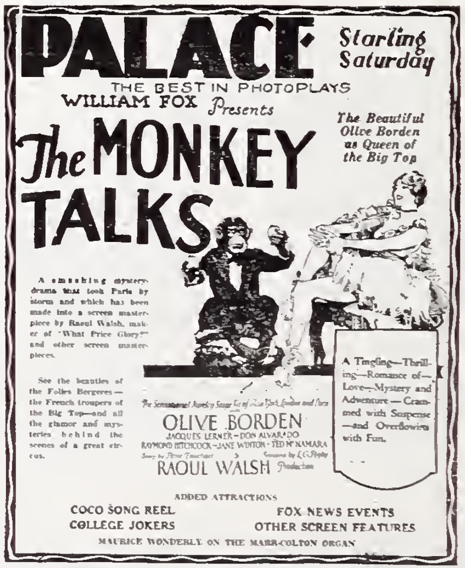
All Seats 30c Until 1 P. M.

Dolores Costello is Coming!

RENAMING THE HOUSE

This Open Display Is Really From Pittsburgh

This advertisement of the Palace Theatre looks more like a Baltimore space than one from Pittsburgh. It carries none of the familiar Pittsburgh earmarks. It just goes to show that it can be done, though it is not done very often.



PALACE Starting Saturday

THE BEST IN PHOTOPLAYS

WILLIAM FOX Presents

The MONKEY TALKS

The Beautiful Olive Borden as Queen of the Big Top

A smashing mystery-drama that took Paris by storm and which has been made into a screen masterpiece by Raoul Walsh, maker of "What Price Glory?" and other screen masterpieces.

See the beauties of the Folies Bergeres—the French troupers of the Big Top—and all the glamor and mysteries behind the scenes of a great circus.

OLIVE BORDEN

JACQUES LERNER—DON ALVARADO

RAYMOND HITCHCOCK—JANE WINTON—TED McNAMARA

RAOUL WALSH Production

A Tingling—Thrilling—Romance of—Love—Mystery and Adventure—Crammed with Suspense—and Overflowing with Fun.

ADDED ATTRACTIONS

COCO SONG REEL — FOX NEWS EVENTS

COLLEGE JOKERS — OTHER SCREEN FEATURES

MAURICE WONDERLY ON THE MARR-COLTON ORGAN

BALTIMORE IN PITTSBURGH

The display, about three sevens, is largely based on a notched press book cut with some convincing sales talk set in. This is all type and leaded to make it more legible. It carries no particular allusion to the monkey, permitting the reader to speculate, and cashing in on that speculation. It sells, rather, the atmosphere of stage and circus. This is a certain appeal everywhere and the fact that the reader is not told just how the monkey fits into the scheme of things adds to the interest aroused. This would be a good space no matter where it hailed from. Coming from Pittsburgh, it is doubly good.

Through the Box-Office Window

Reviewers' Views On Feature Films

Edited by C. S. Sewell

"The Blood Ship"

Tense, Virile Melodrama of the Sea, Starring Hobart Bosworth, Is Absorbing Entertainment

WITH A TITLE THAT serves as an appropriate index to the type of story, Columbia Pictures is offering "The Blood Ship" starring Hobart Bosworth. It is an exceptionally vivid robust red-blooded melodrama of the seas during the days of the sailing ship, and looks like a big box-office attraction for the majority of theatres. At the Roxy Theatre, New York, the climax received a generous round of applause.

The story opens in a sailors' lodging house on the water-front but soon shifts to "The Green Bough," or, as it is known to the sailors, "the blood ship," and all of the subsequent action takes place aboard. Right at the start, two widely different characters come to the fore, one a scrappy, confident, enthusiastic young chap, the other a silent stranger who seems out of place among the roistering tars. From different motives, both sign on "The Green Bough." The remainder of the crew is shanghaied.

The spectator is early apprized of the nature of Captain Swope's vessel whose crew always desert at the first port, and once on board you find that his reputation for cruelty and brutality has not been exagerated. It develops that the enthusiastic young chap has fallen for the supposed daughter of the captain, while the stranger, Newman, is bent on revenge, having been sent to prison for a murder Captain Swope committed, also that Swope posing as his friend has stolen Newman's wife and baby.

Bulldozing, browbeating and subjecting the crew to almost inconceivable brutality, they finally mutiny and make way with the captain and his first mate, returning to port with Newman as master and the boy and girl romantically happy.

From the opening shot to the final fade-out there is tense, exciting melodrama that rivets the attention with not a second's let-up. The construction of the story is excellent and despite the high pitch attained early in the footage there is no anti-climax, scene after scene holding the spectator's interest taut through its powerful emotional stress and powerful drama.

No fault can be found with the mounting of this picture. The atmosphere of the water-front saloon and the scenes aboard ship are convincing and there are many excellent shots of the ship itself under full canvas. Director George B. Seitz has directed this picture in a masterful manner.

The foundation of the hold of "The Blood Ship" lies in its emotional appeal based on the fiendish brutality of the captain and the first mate and these are certainly played up to their utmost. One sees the mild-mannered lad kicked to insensibility, then striving to reach water while the mate keeps the crew away at pistol point. The wife is pictured as being turned over to the crew by the captain when he tires of her, and Newman is strung up by his wrists and flogged with a cat-o-nine-tails weighted with metal slugs. "The Blood Ship" is no picture for the squeamish or chicken-hearted, but men and women alike who are thrilled by the call of adventure and terrific emotional appeal will certainly find this film to their liking.

Hobart Bosworth in a role that suggests his part in "The Sea Wolf" and other of his big successes gives a powerful and impressive performance and one would not imagine more effective handling of the roles of the two brutes than those of Walter James and Fred Kohler. As the only woman in the cast, Jacqueline Logan makes a good impression and Richard Arlen is satisfactory as the young hero, although his role is a minor one. In fact the romantic angle is distinctly subordinate to the powerful drama. Blue Washington as the negro contributes considerable effective comedy relief which has been so handled that it forms pleasing interruptions without destroying the tension.

Columbia Pictures presents
Hobart Bosworth in
"The Blood Ship"
Based on novel by Norman Springer
Directed by George B. Seitz

CAST:

A. Newman	Hobart Bosworth
Mary	Jacqueline Logan
John	Richard Arlen
Captain Swope	Walter James
Mate	Fred Khler
"The Knitting Swede"	Jas. Bradbury Sr.
Nils	Arthur Rankin
Cockney	Syd Crossley
Second Mate	Frank Hemphill
Rev. Deaken	Chappell Bossett
Negro	Blue Washington

Length—6,843 Feet

Newman and John ship aboard the "Golden Bough"; the rest of the crew are shanghaied. It develops that Captain Swope framed Newman, who served time for murder, and stole Newman's wife. Unable to endure the brutality the crew finally mutinies and seize the ship. Newman gets his revenge and John wins Mary, who turns out to be Newman's daughter. Stirring thrill melodrama of sailing ship days.

"Painted Ponies"

Thrilling Rodeo Stunts Furnish Highlights Of Exciting Western Starring Hoot Gibson

Carl Laemmle presents
Hoot Gibson in
"Painted Ponies"
Directed by Reeves Eason
A Universal-Gibson Special

CAST:

Bucky Simms	Hoot Gibson
Pinto Pete	William Dunn
Blenning	Charles Sellon
Jim	Otto Hoffman
Adeline Blenning	Ethlyne Clair
Beanpole	Slim Summerville

Length—5,416 Feet

Bucky Simms comes to enter a rodeo and incurs the enmity of Pinto for this reason, as well as because he makes a hit with Adeline. Pinto shoots Adeline's father and frames Bucky, but Bucky is allowed to enter the rodeo and not only beats Pinto, but captures him when he kidnaps Adeline. Exciting western with corking rodeo stunts.

A RODEO IN WHICH hero, villain and other cowpunchers execute some mighty exciting stunts, is the highlight of "Painted Ponies" Universal's newest production starring the popular Hoot Gibson.

Everything centers around this rodeo, with Hoot as an all-around champion disputing the claims of the villain who is the local champion. There is just enough of a story to hold the picture together and round out the dramatic and emotional angles. It grows out of the fact that the rival champion who is also Hoot's rival for the girl frames Hoot when her father is shot.

There is a touch of novelty to some of the earlier scenes in which Hoot, after becoming interested in the girl, gets the cowpunchers aboard a merry-go-round that she is operating and runs it so fast that they are all thrown off. This has its comedy twist when the sheriff wants to arrest the reeling boys for intoxication.

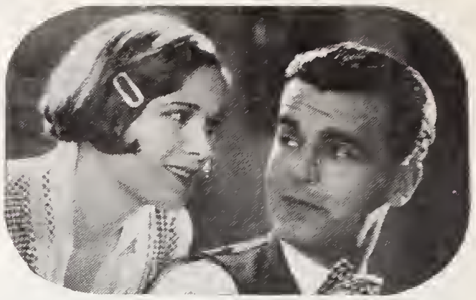
With its chase after the villain, the kidnapping of the girl, her rescue by the hero, etc.,

there are many of the old-standbys of the usual western in this picture, and it is the rodeo that is the main attraction. Not only is there more of it, but it is better handled than usual and the bull-dogging, bronc-riding, steer catching etc., are sure to give the action-lovers some real thrills. In the bronc race and other events Hoot again demonstrates that he is no more drug-store cowboy. The stunt stuff, coupled with the star's genial personality, should make this a satisfactory attraction where westerns are liked.

Ethlyne Clair, formerly of the Newlywed two-reel comedies, is O. K. as the girl and Slim Summerville, contributes considerable comedy.

"Ten Modern Commandments"

Esther Ralston Wins Personal Appreciation In a Flashy Story of Theatrical Broadway



STHER RALSTON gets more of a chance in "Ten Modern Commandments" than in her recent productions. This is particularly true of the first part of the story in which she is neither a clothes horse nor a living picture. Clothes—and the reverse—come later in the story, but not until she had had a chance to win favor with an engaging portrayal of a sort of superior slavery in an actor's boarding house; the niece of the landlady.

The story is a bit thin as to plot, yet it is well laid out to get and hold attention, and is more true to the life than many backstage yarns. Kitty O'Day, is hired to pose as the manager's newest flame merely to keep at bay the temperamental and demonstrative star, having proven her ability to handle the lady. She gets her sweetheart's song into the production and when he assaults the manager, in the supposition that he has wronged the girl, she locks the producer in his bathroom that he may not order the number out, and makes a personal triumph leading the song.

Taken from a story by Jack Lait, the coloring is better than usual, particularly the landlady, who is not the usual crabbed type, but the plump and genial woman who makes the grade in real life. This small part is nicely played by Maude Truax while Jocelyn Lee gets plenty of chance as the star, though the part is overstressed. Arthur Hoyt is good as the manager, and also a trifle overdrawn, while Neil Hamilton is good as the song writer. Miss Ralston not only gets herself over, but pulls the part after her, avoiding the invitation to become a rough soubrette. Dorothy Arzner has handled the megaphone very well. The picture will please the average patron.

Adolph Zukor and Jesse L. Lasky present
Esther Ralston in
"Ten Modern Commandments"
Directed by Dorothy Arzner
A Paramount Picture
CAST:

Kitten O'Day	**Esther Ralston**
Tod Gilbert	**Neil Hamilton**
Aunt Rubby	**Maude Truax**
Sharon Lee	**Jocelyn Lee**
Disbrow	**Arthur Hoyt**

Length—6,497 Feet.

Kitten, maid in a theatrical boarding house, abhors the stage, but when she falls in love with Tod, a song writer, in trying to help him she lands behind the footlights and against the opposition of Sharon, the primadonna puts the song over. Comedy drama of backstage life.

"The Prince of Headwaiters"

A Father's Sacrifice For His Son Furnishes Theme For Production Starring Lewis Stone

MOTHER HAS HAD HER INNING on innumerable occasions as the example of sacrifice for her offspring, and now in First National's "The Prince of Headwaiters," starring Lewis Stone, father is put forward in such a role.

The crux of the story is the situation where a successful headwaiter discovers one of his patrons who is the prey of a notorious golddigger is his own son. He saves the lad who has been reared by his mother's snobbish family but for the boy's sake keep silent.

Lewis Stone is an excellent actor and will no doubt please his admirers, but he brings to every role the same mannerisms and dignity; and due also to the way in which the role has been built up, he suggests more the polished gentleman of ultra-wealth and refinement than the usually accepted idea of a headwaiter, and he certainly is not convincing as the youthful art student in the prologue.

Somehow, a father's sacrifice never has as strong emotional appeal as a mother's; coincidence plays an important part in bringing father and son together, and some will be disappointed at the unhappy ending so far as father is concerned; however, the story does prove fairly interesting and dramatic.

The supporting roles are in competent hands. Lilyan Tashman gives a vivid performance as the gold-digger and comes very near taking the limelight away from the star.

Sam E. Rork presents
"The Prince of Headwaiters"
With Lewis Stone
Based on story by Viola Shore and Garret Fort
A John Francis Dillon production
A First National Picture
CAST:

Pierre	**Lewis Stone**
Faith Cable	**Priscilla Bonner**
John Cable	**E. J. Ratcliffe**
Mae Morin	**Lilyan Tashman**
Barry Frost	**John Patrick**
Eliott Cable	**Robert Agnew**
Beth	**Ann Rork**

Length—6,400 Feet

Pierre, art student, marries Faith Cable who is taken away by her wealthy father. Years later, he becomes a head-waiter and saves his own son from an adventuress without revealing his own identity. Drama of father-love and sacrifice.

"Not for Publication"

Ralph Ince Directs and Stars in Entertaining Political Drama With Thrilling Flood Climax

A DRAMA OF CROOKED POLITICS which involves a murder and a romance between the boss's sister and a reporter and works up to a thrill climax, is offered in the F. B. O. picture "Not the Publication" in which Ralph Ince is both director and star.

A political boss is accused of crooked work in connection with a water project. The reporter sent to cover the story stumbles on a murder mystery and enters the employ of the boss. He falls in love with the boss's young sister, and through the villainy and double-crossing of a henchman learns that the man was killed by accident. The boss confesses the truth, invites the villain to go with him into the construction pit just before the water is turned in and both perish in the flood. The different ramifications of the story serve to hold the interest and the flood scene with the waters sweeping down the valley and finally engulfing the shack and the two men is handled so that it provides a good thrill. There is no attempt to make a mystery of the murder as the spectator knows the solution, but the efforts of the reporter to find out the truth motivate much of the action.

Ralph Ince is at his best in vigorous hard-boiled types of this kind and gives a good performance. A certain amount of sympathy is swung toward him by his love for his sister and his atonement in leaving the waterworks to the city as his monument. Rex Lease makes a likable hero and Jola Mendez is attractive as the girl. Eugene Strong is an effective villain.

Altogether, "Not for Publication" should prove satisfactory in the average house.

Joseph P. Kennedy presents
"Not For Publication"
Based on story "The Temple of the Giants" by Robert W. Ritchie
A Ralph Ince production
An F B O Picture
CAST:

"Big Dick" Wellman	**Ralph Ince**
Brownell	**Roy Laidlaw**
Philip Hale	**Rex Lease**
Beryl Wellman	**Jola Mendez**
Eli Barker	**Eugene Strong**
Pike	**Thomas Brower**

Length—6,140 Feet.

In a row with Wellman, political boss, Brownell is accidentally killed. Hale, a reporter, falls in love with Wellman's sister. When Hale learns the truth, Wellman for his sister's sake goes to his death with Barker, a blackmailer, when a big valley is flooded. Melodrama.

"The Black Diamond Express"

Warners Offer Exciting Railroad Melodrama As Newest Starring Vehicle for Monte Blue

A GOOD RAILROAD MELODRAMA that should satisfy and thrill patrons who like this type of entertainment is "The Black Diamond Express" starring Monte Blue with Edna Murphy in the featured role.

There is obviously considerable familiar material in a picture of this kind, with the hero as the engineer and the story working up to a climax revolving around the plight of the girl in which the fast train he is running of course in some way figures. This time, there is no villian and a different twist has been given by having the hero at the throttle of the fast express which is pulling a private car in which the girl is going on her honeymoon with the other fellow. An attack by bandits affording opportunity for a punch scene in which the hero attempts to save the husband by cutting loose the car and running it down hill but it is too late and he finds happiness with the girl.

Good human interest and considerable drama is supplied by the engineer's wayward brother being one of the bandits and by the hero who realizes the gulf between himself and the rich girl, deliberately disgusting her by feigning intoxication at a party. The weak brother redeems himself in the big climax and aids the hero in summoning aid but is killed by another bandit.

Howard Bretherton has capably directed this story, playing up the fascination of railroading, smoothly handling the story so that it holds the interest and develops a good share of thrills.

Monte Blue is satisfactory as the engineer and Edna Murphy in addition to being attractive never did better work than as the girl. Myrtle Stedman, Claire McDowell, William Demarest and Carroll Nye round out a competent cast of supporting players.

Warner Brothers Present
Monte Blue in
"The Black Diamond Express"
With Edna Murphy
Directed by Howard Bretherton
CAST:

Dan Foster	**Monte Blue**
Jeanne Harmon	**Edna Murphy**
Mrs. Harmon	**Myrtle Stedman**
Martha Foster	**Claire McDowell**
Fred Foster	**Carroll Nye**
Fireman	**William Demarest**
Truesdell	**J. W. Johnson**

Length—5,803 Feet

An accident brings Dan, an engineer, and Jeanne, a rich girl, together and love results. Persuaded by Jeanne's mother, Dan feigns drunkenness and disgusts Jeanne, who marries Truesdell. Dan drives the train on their honeymoon and rescues Jeanne when robbers hold up the train. Her husband is killed and she finds happiness with Dan. Stirring heart-interest thrill melodrama.

"Wedding Bills"

Raymond Griffith, in a Gauzy Farce Gets Ample Laughter With a Terrific Pursuit

Adolph Zukor and Jesse L. Lasky present
Raymond Griffith in
"Wedding Bills"
Directed by Erle Kenton
A Paramount Picture
CAST:

Algernon	**Raymond Griffith**
Miss Bruce	**Ann Sheridan**
Tom Milbank	**Hallam Cooley**
Miss Markham	**Iris Stuart**
Mimi	**Vivian Oakland**
Mr. Markham	**Tom S. Guise**
Valet	**Louis Stern**

Length—5,869 Feet.

Much sought after as best man at weddings, Algernon comes to hate them, but he falls in love with a pretty girl and everything changes. Before he gets her, there is a general mix-up involving a vamp, a missing necklace and several misunderstandings. Amusing farce comedy.

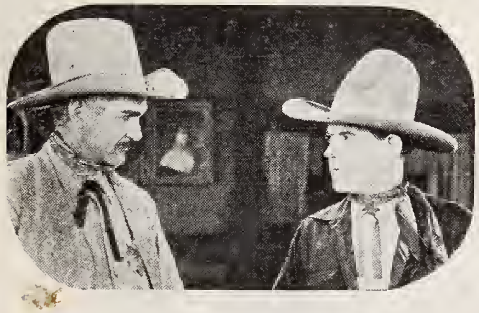
RAYMOND GRIFFITH is shown once more in a chase, not as elaborate as the one which served as his introduction as a farceur, in "Paths to Paradise," but none the less nerve racking as the car repeatedly threatens to shoot off a curve of the mountain road and down into the canyon. Up to the start of the chase "Wedding Bills" is a decidedly light farce, rather slow in movement, but well constructed to build up interest. From there on it has action in plenty with a touch of skyscraper climbing and all the rest of the sure-fires, which seem to lose none of their sureness with the deft handling of this director. There is nothing new, but plenty of good old material.

The story opens with Griffith functioning at three weddings in one afternoon, and so tired that he goes to sleep standing up. When he starts out to help his next groom, he is told that unless a set of letters are obtained there will be no wedding. He gets the letters in exchange for a necklace, but the plan to steal the necklace back nearly fails. As the necklace is on approval and he faces a jail term, the interest is obvious.

Griffith plays surely and with a deftness of touch that at times raises the story above farce. He carries most of the burden, getting able support from a competent cast, none of whom are given much of a chance to shine. It makes good entertainment without creating any deep impression.

"Two-Gun of the Tumbleweed"

Another Corking Good Leo Maloney Western, Chock Full of Action, Punch and Excitement



SCORE ANOTHER CORKING good western to the credit of Leo Maloney in "Two-Gun of the Tumbleweed." This picture which is being distributed by Pathe is the newest of a series in which Maloney, who is both star and director, seems to have hit upon the knack for turning out unusually snappy westerns which should go well wherever pictures of this kind are popular.

Like his other offerings, this Maloney film contains all of the popular ingredients in generous measure and does not offer any radical departure from the regular run of formulas. This one deals with a ranch foreman's encounter with an exceptionally villianous leader of a band of cattle rustlers and all-around bandits. Nothing new in this, but the story has been worked out with a series of cleverly devised situations that develop exceptional suspense and keep piling up thrills and melodramatic excitement. To add to the interest, two girls figure in the story and the spectator is kept in doubt as to just which one the hero will finally take. There is action a-plenty with the hero continually in difficulty and getting out of tight places by means that are not only more plausible than usual, but which develop extraordinary punch. The climax, a gun-duel in the dark, ending with the hero shooting the villain through both arms, that is a corker.

For an exciting western "Two-Gun of the Tumbleweed" would be hard to beat. It has everything that western fans like.

Pathe Presents
Leo Maloney in
"Two-Gun of the Tumbleweed"
Directed by Leo D. Maloney
CAST:

"Two-Gun" Calder	**Leo Maloney**
Doris Gibson	**Peggy Montgomery**
Nan Brunelle	**Josephine Hill**
Brunelle	**Fred Dana**
Darrel	**Joe Rickson**

Length—5,670 Feet

Two-Gun helps Doris run her ranch but they quarrel because he champions a nester who is hiding from Darrel, a rival rancher. Two-Gun is captured by Darrel's men, but escapes, rescues Doris by beating Darrel in a gun duel and takes her in his arms. Exciting western.

Beauty Veils Herself

WE are glad that there is only one veil instead of the traditional seven on Eleanor Black, stunning Sennett-Pathe mermaid. Veils are much nicer than bathing suits.

WILLIAM HAINES, M-G-M's recently created star by popular request and his director, Edward Sedgewick, stage a little comedy scene not called from in the Script of "Spring Fever," Haines' first starring vehicle.

NANCY HELLMAN, Sennett-Pathe beauty, rests en deshabille, from her arduous bathing activities. Mack Sennett belongs in the Hall of Fame.

EMIL JANNINGS and one of his pets, a parrot called Lora. The Paramount star brought the bird from Germany.

LON CHANEY as a Russian moujik threatens Mack Swain in a scene from the M-G-M star's latest vehicle, "Mockery," a tale of the Revolution of 1917, directed by Benjamin Christensen.

MARION NIXON, one of the most beautiful girls in pictures, who is appearing in Universal's "The Chinese Parrot." One of "U's" specials. Looks as if the slit skirt were coming into fashion again.

Straight from the Shoulder Reports

Exhibition Information Direct from the Box-Office to You

Edited by A. Van Buren Powell

F. B. O.

DON MIKE. Star, Fred Thomson. Good picture that pleased everyone. Thomson is a good bet here as his pictures are taken from good stories and not the sterotyped western. Tone good. Sunday yes, special no. Draw railroad and mining class, town 3,050. Admission 10-35. Giles Master, Strand Theatre, Gallup, New Mexico.

FLAMING FURY. Star, Ranger (dog). Just a fair dog picture. We ran on a Saturday. Pleased about fifty per cent. Tone O. K. Sunday yes, special no. Draw mixed class, town 3,500. Admission 10-35.. J. R. Long, Opera House (500 seats), Fort Payne, Alabama.

HER FATHER SAID NO. Star, Mary Brian. Kerflop. Nothing to this one. Mary all out of place in this one. Audience all left. Tone O. K. Appeal 25 per cent. Sunday yes, special no. J. R. Long, Opera House (500 seats), Fort Payne, Alabama.

LAUGHING AT DANGER. Star, Richard Talmadge. Quite a good, thrilling picture. Went over quite O. K. Special no. M. Kalicha, Capitol Theatre, Karachi, India.

MOTHER. Star, Belle Bennett. A very good Mother story but slow in action and doesn't have the appeal that the Mother Type once had. Will please the average fans but will not draw any extra business. Good program but not worth featuring with all the bigger ones on the market. Appeal 80 per cent. Special no. Admission 10-30. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

MOULDERS OF MEN. (7 reels). Special cast. Frankie Darro and Rep Lease special mention on their splendid work. Miss Morris and Tearle and Tearle's side kick fine. Good picture. Tone, appeal good. Sunday yes, special no. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

MULHALL'S GREAT CATCH. Star, Lefty Flynn. Splendid subject and one that pleased. Tone good, appeal 80 per cent. Draw general class, city 23,000. Admission 10-25. Ed C. Curdts, Bijou Theatre (300 seats), Greenville, South Carolina.

A REGULAR SCOUT. Star, Fred Thomson. This is an excellent Thomson subject that will please everyone and especially the kids as it brings in the Boy Scouts and the kids go wild over the picture. A one hundred per cent Saturday picture. Sunday no. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

First National

SCARLET SAINT. Stars, Hughes-Astor. Here's an old one but it's a dandy. A society drama that should please even the rough necks. Tone O. K. Appeal 90 per cent. Sunday yes, special no. Draw mixed class, town 3,500. Admission 10-25. J. R. Long, Opera House (500 seats), Fort Payne, Alabama.

Fox

GREAT K. & A. TRAIN ROBBERY. Star, Tom Mix. This was very good; one of the best Mix pictures that we have shown. Tone, appeal good. Sunday yes, special no. Draw town and farming class, town 600. Admission 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

THIRTY BELOW ZERO. Star, Buck Jones. No wonder everybody wants to go in the movies! The biggest piece of cheese here I ever had on my screen. Who ever heard of an aeroplane carrying anyone up north without control? Ask Lindy! Appeal 10 per cent. Draw neighborhood, better class, city 90,000. Admission 10-20. Charles Epler, Manager, New Allen Theatre (600 seats), Allentown, Pennsylvania.

WINGS OF THE STORM. Fair dog picture. People are going somewhat stale on so many dogs and horses in the pictures. However, this had a fair amount of outdoor action in it and while it was not big it satisfied as a program. Draw farm, town, resort classes, town 600. Admission 10-30. E. C. Silverthorn, Liberty Theatre, Harrisville, Michigan.

> H. H. Hedberg, one of us, named us Our Gang to typify the fraternal, good-will, stick-together spirit that governs our sending of dependable reports on pictures we have played.
>
> Playing fair by picture and producer, aiming to help each other and you, we will be very glad to have your tips as an earnest of your wish to help us and be one of us.
>
> OUR GANG.

Metro-Goldwyn

AUCTION CLOCK. Star cast. A good program picture that will please average fans but not worth boosting as a special. Appeal 80 per cent. Special no. Admission 10-30. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

FLESH AND THE DEVIL. Stars, John Gilbert, Greta Garbo. Very good and not nearly as hot as they say it is. A very good production from every angle and one which should not offend any one. Tone O. K. Appeal good. Sunday yes, special no. T. L. Barnett, Finn's Theatre (500 seats), Jewett City, Connecticut.

SLIDE, KELLY, SLIDE. Star cast includes William Haines. One of the best little pictures of the season. Interesting all the way through. One hundred per cent entertainment. and I had the misfortune to run it on one of the hottest nights of the summer. Tone O. K. Appeal good. T. L. Barnett, Finn's Theatre, Jewett City, Connecticut.

TIN HATS. Star, Conrad Nagel. Cannot offer much on this one. It seemed to me a poor imitation of Behind the Front and failed terribly. Tone O. K. No special. Draw town, farm, resort classes, town 600. Admission 10-30. E. C. Silverthorn, Liberty Theatre, Harrisville, Michigan.

TIN HATS. Well, it was rotten here. Got a few weak giggles. Some report this a scream—well, you had better feed your folks on some good comedies. Tone good, appeal 5 per cent. Sunday no, special no, no, no! W. H. Clower, Liberty Theatre, Wirt, Oklahoma.

VALENCIA. Star, Mae Murray. Just a fair program picture. Brought no comments and no kicks. Tone O. K. Appeal 50 per cent. Sunday, special no. Draw mixed class, town 3,500. Admission 10-25. J. R. Long, Opera House (500 seats), Fort Payne, Alabama.

VALLEY OF HELL. Star, Francis McDonald. This western is better than the average. If your people like westerns you cannot go wrong on this one. Draw mill and farm class, town 1,000. Admission 15-25. L. E. Parsons, Parsons Hall, Marcellus, New York.

Paramount

CASEY AT THE BAT. Here it was rotten, not worth the price asked and I'd say not worth showing and wouldn't book it. Fred R. Carney, Star Theatre (700 seats), Marked Tree, Arkansas.

KISS IN A TAXI. Star, Bebe Daniels. Can't say much about it. The story like Campus Flirt in which she was well liked. Of course the picture was made on a money saving plan. Tone poor, appeal 35 per cent. Sunday, special no. Draw neighborhood, better class, city 90,000. Admission 10-20. Charles Epler, Manager, New Allen Theatre, (600 seats), Allentown, Pennsylvania.

THE POTTERS. (6 reels). Star, W. C. Fields. Good picture for the entire family. True to life. However, title did not draw. Appeal fair. Sunday yes, special no. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

ROLLED STOCKINGS. 7 reels. Special cast. Good college picture with Richard Arlen, James Hall and Louise Brooks all splendid in their roles. Not a rolled stocking could we see. Tone, appeal good. Sunday yes, special no. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

SPECIAL DELIVERY. Star, Eddie Cantor. Well liked here by those who saw it. Lots of old gags but they still bring the laughs. Great tieup for this title. Book it and bring 'em in. Tone fair, appeal 90 per cent. Sunday, special no. Draw neighborhood, better class, city 90,000. Admission 10-20. Charles Epler, Manager, New Allen Theatre(600 seats), Allentown, Pennsylvania.

TIN GODS. Star, Thomas Meighan. Very good, with fine tone. Sunday, special yes. H. P. McFadden, Reel Theatre (200 seats), Natoma, Kansas.

WEDDING BILLS. 6 reels. Star, Ray Griffith. A good picture with a poor title. Griffith is there if given proper stories. Sunday yes, special no. Draw all classes. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

Pathe

FLAMES. Not much to this picture. Just a fair program picture. Tone O. K. Appeal 60 per cent. Sunday, special no. Draw mixed class, town 3,500. Admission 10-25. J. R. Long, Opera House (500 seats), Fort Payne, Alabama.

RIDIN' ROWDY. Star, Buffalo Bill, Jr. Oh, you Buffalo Bill! And a good western—went over with a bang! Tone good, appeal 95 per cent. Draw general class, city 23,000. Admission 10-25. Ed C. Curdts, Bijou Theatre (300 seats), Greenville, South Carolina.

Producers Dist. Corp.

CRUISE OF THE JASPER B. Very good: well cast and well supported. Regular attendance. A. D. Francis, Family Theatre, Metamora, Michigan.

FIGHTING LOVE. Good picture and very good acting: will please most moviegoers.

Not so good for Sunday. B. B. Nielsen, Scenic Theatre, Tyler, Minnesota.

FORBIDDEN WATERS. Star, Priscilla Dean. Just an average program attraction that will barely get by as such. Kill another day with this one. Appeal 70 per cent. Special no. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

Tiffany

COLLEGE DAYS. Stars, Charles Delaney, Marceline Day. And real football players. Truly a great college picture. Pleased all, with many commenting favorably. Tone good, appeal 100 per cent. Sunday yes, special yes though sold on regular program. Julius Hollander, Sanders Theatre, Indianapolis, Indiana.

United Artists

WINNING OF BARBARA WORTH. Stars, Vilma Banky, Ronald Colman. Good average western with some wonderful flood scenes, but not worth the price we paid for it. Tone O.K. Appeal 70 per cent. Sunday yes, special hardly. Draw town and farm class, towns (Fromberg & Bridger) 500 each. Admission 15-35. McDonough-McCall Amusement Co. Liberty (200) and Star (200 seats), Fromberg and Bridger, Montana.

WINNING OF BARBARA WORTH. Stars, Vilma Banky, Ronald Colman. Mighty good picture that drew well for me due, I think, to the author's popularity in this town. I find that the author has more to do with the pulling power of a picture (outside of farce comedies) than the stars. If some of the high priced stars could see the houses they draw on some of their ordinary program pictures in a small town they might not think they were worth as much as some of them ask. I'd sooner have a good dog picture than some of the high priced titles with stars. Hope Banky and Colman stay together as I think they're a great team. Tone good, appeal 100 per cent. Sunday, special yes. H. L. Beudon, Grand Theatre, Port Allegany, Pennsylvania.

Universal

BEAUTIFUL CHEAT. Star, Laura La-Plante. Not so good, Laura. Something not there—maybe "it" was missing, we dunno. Crowd did not take to it. Slimmest pickings we have had for a long time. Tone good, special no. Appeal 50 per cent. Draw from town 450. Admission 10-15. C. G. Brothers, New Grand Theatre (above 400 seats), Grand River, Iowa.

BORDER SHERIFF. Star, Jack Hoxie. A dandy western; one of Hoxie's best. Tone fair, appeal 95 per cent. Sunday, special no. Draw from farming community 450. Admission 10-25. George Fleischman, Paramount Theatre (200 seats), La Jara, Colorado.

CALGARY STAMPEDE. Star, Hoot Gibson. This one was good. Miss Faire (in support) was new here, but pleased well. Hoot pulls with the best. The race scenes brought them up to the top pitch of excitement. Tone excellent, appeal good—had S. R. O. Draw from town 450. Admission 10-25 usual, this posted as special. C. G. Brothers, New Grand Theatre (over 400 seats), Grand River, Iowa.

COHENS AND THE KELLYS. Star cast. We pulled the biggest house we ever had. Used local tie-ups with merchants and put the push behind the advertising. Although we opened in our new house with double our former seating capacity yet we were not able to take care of all the crowd. Charles Murray has long been one of our favorites and a veteran in the ranks. Everybody praised the show and then some. Tone good, appeal 100 per cent. Yes for special. Town 450. Admission 10-15. C. G. Brothers, New Grand Theatre (above 400 seats), Grand River, Iowa.

Mary Maberry is a Mack Sennett charmer seen in many Pathe releases

DESPERATE GAME. Star, Peter Morrison. A fair western, plenty of action, but not what there should be. Cast fair. Picture fair. Tone, appeal good. Sunday, special no. Draw working class, city 13,500. Admission 10-20. G. M. Bertling, Favorite Theatre (167 seats), Piqua, Ohio.

FLAMING FRONTIER. Star cast, includes Hoot Gibson. Nine reels in good condition. This is a good show but a little too long. Lost money, as it did not draw much of a house. Tone good, appeal fair. Draw general class, town 470. Admission 15-25. A. H. Mathias, Dillsboro Theatre (250 seats), Dillsboro, Indiana.

HOME MAKER. Stars, Alice Joyce, Clive Brook. Fairly good picture but situations hardly possible. Acting good and fair appeal. Some touches of good comedy. Tone good, Sunday yes, special no. Draw all classes country and suburban population. Admission 10-20. George Lodge, Green Lantern Theatre, Claymont, Delaware.

ICE FLOOD. Star, House Peters. This was a very good story of the North woods and had some fine scenes in it. However, these pictures have been kind of worked out and they don't have their pull at the box office like they once did. Good program picture, however. Appeal 80 per cent. Special no. Admission 10-30. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

LOOKING FOR TROUBLE. Star, Jack Hoxie. Not so good, Jack. Just ordinary western. Our crowd likes 'em hot, but this one was just lukewarm. Try harder. Tone good, appeal fair. Draw from town 450. Admission 10-15. C. G. Brothers, New Grand Theatre (above 400 seats), Grand River, Iowa.

MAN IN THE SADDLE. Star, Hoot Gibson. Good western. Hoot draws better than most westerns for me. Tone, appeal good. Sunday yes, special no. Draw town, farm class, town 600. Admission 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

MAN IN THE SADDLE. Star, Hoot Gibson. This picture pleased the western fans. Hoot still taking the goofy part, but probably not as good as usual. Plenty of action, and beautiful scenery. Not a special. Draw small town and country class. Admission 10-25. H. V. Ritter, McDonald Theatre, McDonald, Kansas.

MIDNIGHT SUN. Star, Laura LaPlante. A good special but lost me money. If I advance price they go somewhere else. Tone good, appeal 100 per cent. Sunday, special no. Draw oil field class, town 350. Admission 10-25. W. H. Clower, Liberty Theatre, Wirt, Oklahoma.

OUTSIDE THE LAW. Stars, Lon Chaney, Priscilla Dean. (Reissued.) The beginning does not indicate clearly what the picture means and the audience does not grasp the situation until about the third reel. After that the picture is good and holds the attention. Tone only fair, appeal 70 per cent. Sunday yes, special no. George Lodge, Green Lantern Theatre, Claymont, Delaware.

SCRAPPING KID. A good western in five reels. Tone good, appeal 60 per cent. Sunday, special no. Draw oil field class, town 350. Admission 10-25. Irvin Bridges, Liberty Theatre, Wirt, Oklahoma.

THE TERROR. Star cast. Just a fair picture: it was not the kind of a picture for this small town. Appeal 50 per cent. Sunday, special no. Draw farming class, town 400. Admission 10-25. Floyd G. Ward, Ward Theatre, Stark, Kansas.

THE TERROR. Star, Art Acord. A fair western, a little better than most of Art's. Tone, appeal good. Sunday yes, special no. Draw town, farming class, town 600. Admission 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

TEXAS STREAK. Star, Hoot Gibson. Gibson is one of the most popular stars in these small towns. This was a good western. Tone good, appeal great. Sunday yes, special no. Draw rural class, small town circuit. Admission 10-25. A. F. Allen, Pastime Amusement Company, Chelsea, Vermont.

WHOLE TOWN TALKING. Star, Edward Everett Horton. Good comedy feature: nearly everybody liked it. Tone good, appeal great. Sunday yes, special no. Draw rural class with small town circuit. Admission 10-25. A. F. Allen, Pastime Amusement Company, Chelsea, Vermont.

WHOLE TOWN'S TALKING. Stars, Horton-Harlan. Good enough for any house. Horton and Harlan are some combination for humor. Tone good, appeal 100 per cent. Sunday yes, special no. Draw from rural community 450. Admission 10-25. George Fleischman, Paramount Theatre (200 seats), La Jara, Colorado.

YELLOWBACK. No action—no story—nothing but film. It's a Universal western with the same scenery. Saw the same ranch house in 150 Universal westerns, more or less. Is it Laemmle's Cottage? Appeal here 30 per cent. Draw neighborhood class, city 90,000. Admission 10-20. Charles Epler, New Allen Theatre (600 seats), Allentown, Pennsylvania.

Warner Bros.

STEELE OF ROYAL MOUNTED. (Vitagraph-Warner Bros.) Good picture that didn't get them in. Tone good, appeal 90 per cent. Sunday, special no. Draw oil field class, town 350. Admission 10-25. W. H. Clower, Liberty Theatre, Wirt, Oklahoma.

Miscellaneous

LIGHTNING RIDER. (Liberty). Star, Al Hoxie. A splendid western, well directed and good photography. Natives liked it. Tone good, appeal 95 per cent. Draw general class, city 23,000. Admission 10-25. Ed C. Curdts, Bijou Theatre (300 seats), Greenville, South Carolina.

Short Subjects

FIGHTING WITH BUFFALO BILL. (Universal-serial). Played six episodes. Holding good. Good serial. Irvin Bridges, Liberty Theatre, Wirt, Oklahoma.

BETTER BUSINESS BUILDERS

not once or twice a month but EVERY WEEK

Your Good Music Can Keep Them Coming Back

This "Come-again" interior is in the new Publix Indiana Theatre, Indianapolis, Indiana, of which a description appeared last week back of this color sheet.

BUSINESS OFF! Too hot to get them in? Shucks. You don't want to think it. Why there's a man who had to go in cold to open a new theatre that was situated between two other houses run by a locally well-known man. He opened the house. And ever since he has been as busy as the hinges on a speakeasy door. Getting them in. And they are coming in, too!

B. B. B.

That's the man you were told about by a patron several weeks ago, back of this color sheet. H. M. Addison, that's the one who's getting summer business in a bigger way than ever. You've read the outsider's story. Now turn the page and find his own intimate, inside, business building story.

B. B. B.

What you don't know about fuses may never hurt you—and then, again, it may be the means of keeping that good will building theatre shut while the damage done by a short-circuit is being repaired—maybe the theatre being rebuilt. So, we are giving you a chat about fuses published by courtesy of the magazine, Safeguarding America Against Fire. It is worth your time.

B. B. B.

Back of the Curtain Line this week O. T. Taylor gives still more hints on patron pulling "cool" stage material for building attendance in small or large theatres.

B. B. B.

F. H. Richardson has more practical talks, tips and projection news in Better Projection this week. All Bull's-eyes.

B. B. B.

There is something coming, too, that you won't dare miss! Never before has there been a more perfectly thought-out or better planned series of features than the six or more that Eugene De Rosa, world-known architect and theatre specialist, is preparing.

B. B. B.

The First One is a winner. It will "break" in the next issue of BETTER BUSINESS BUILDERS. And that means next week. Building better business for you every week.

B. B. B.

Then, there are other big, fine things coming. Feature stories on points that cannot fail to create widespread attention. On Business Building as the theatre is built. On Lighting for better business. On giving the organ a chance to prove it is a corking seat salesman.

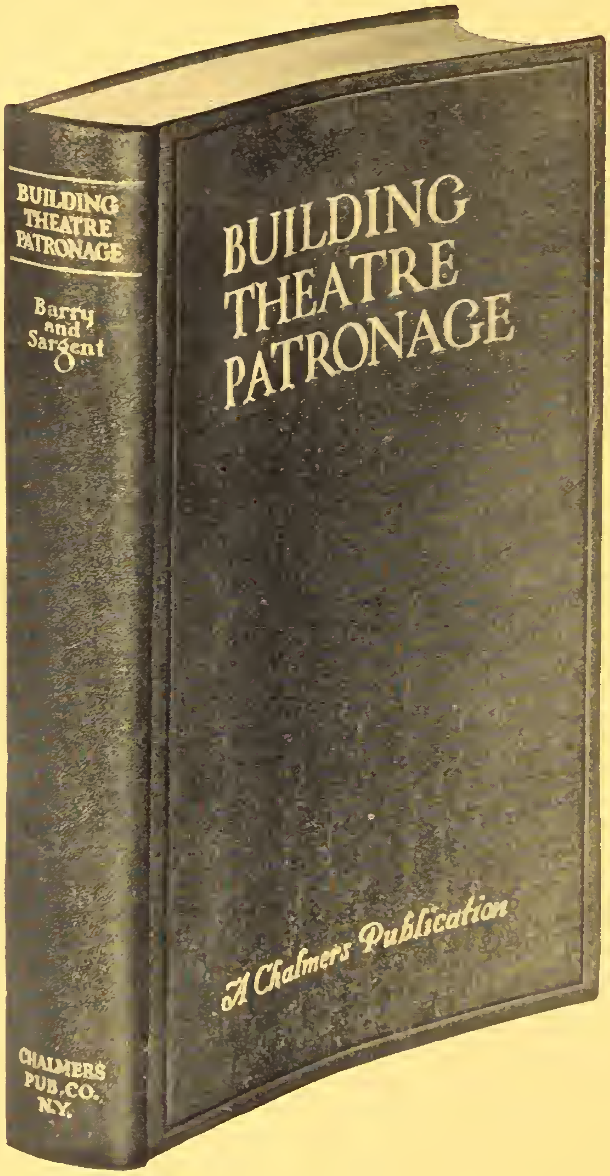
B. B. B.

And still other topics of interest to you. Things you may not have thought much about. Things you haven't cared much about. Tickets. Electric bulbs. Little things of vast importance. Vacant lots for parking. Roofs for playgrounds. Big things of like importance.

B. B. B.

They're coming to you. BETTER BUSINESS BUILDERS—every week.

7 Circuits Have Already Adopted It



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In Picture Language:—

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John F. Barry and Epes W. Sargent wrote BUILDING THEATRE PATRONAGE with a single idea in mind—to help theatre managers, both big and small, make more money.

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BETTER BUSINESS BUILDERS—EVERY WEEK

Addison Tells How He Works To Keep Good Will Selling Tickets

Several weeks ago in Better Business Builders a patron told how H. M. Addison worked to keep the people boosting and buying tickets. So prompt was the request for something from "Addie" himself that we had to rush him for a story—but he came through and here is one of the best business building features you've had in a long time.

By H. M. ADDISON

Managing Director, Fox Great Lakes Theatre, Buffalo, N. Y.

IN BUFFALO, a city of more than half a million persons, with a brand new theater built squarely between two long established playhouses run by a man who has grown up in the show business in his home town and is known to every man, woman and child in the city, the writer, who made himself known in Binghamton and half a dozen other stops along the route from the days in Hawthorne, Pa., when he ran errands for the village physician and dreamed of surgical miracles he was to perform, is making a success with the Great Lakes theater in the face of stiff opposition because he uses the same tactics in a big town that he used in the smaller.

"Addie," as hundreds in Birmingham, Scranton, Utica, Reading, York, Pittsburgh and other places know me, large and small, I hold my own with opposition, not by sheer force of a better show but by standing so solid with townfolk that no other manager can compete against the good will established. In Buffalo, the coldest city in the United States to a new theatrical venture, they're already beginning to call me "Addie" around where menfolk congregate to eat or talk and therein lies the story.

No matter what is on the bill for the week, we don't go around shouting about it, we devote time to selling the Great Lakes theater and "Addie" to new neighbors and box office receipts in Buffalo indicate in no uncertain way the response.

And I don't make a deep, dark secret of how I go about winning my share of patronage away from the other houses. A decade ago the average manager of a theater was only a step ahead of the sheriff and but a level or two above the saloonkeeper of the town in which his place was located. Last week, "Addie" sat at the side of the president of the Kiwanis club and Potentate of the Shrine Club at their weekly luncheons, heard himself cheered by the Kiwanians and Shriners for playing host the day or two before to 1,000 underprivileged children the club is caring for and was called upon to make a speech to tell the club what he was planning to do in Buffalo.

With the theater less than a month old, we have managed to make the whole town talk and it didn't happen." To remain Al Jolson's famous line, "Buffalo ain't seen NOTHIN' yet!"

The house opened cold on Decoration Day, the first of the dreary summer's holidays. Was it a flop? Anything but. From the time the doors were open until long after midnight, a steady stream of cash customers bought tickets, viewed the new playhouse, saw the opening bill and went away wondering. Most of them saw "Addie," a lot of them shook my hand and got a personal word.

Theaters in Buffalo in times past have had gala openings, assured a full house by the liberal distribution of "invitations." The Great Lakes theater opened the first day the same way it opened yesterday—first come, first served and *buy your ticket at the box-office, regular price.* And they came, laid down their money for their tickets and went away pleased. The Mayor was there, prominent citizens of the town were there and the theater had one of the biggest opening day attendances in history and it wasn't paper.

Already practically every organization in the city has had a theater party in the house but the biggest one is to come, when the Shrine, in a few weeks, will march its band, drum corps, three uniformed patrols and hundreds of members down to the theater and practically take it over for the night.

Another of our innovations just had its premier. A special Saturday morning performance for juvenile music lovers of Buffalo when 2,500 music pupils of the city, chaperoned by their teachers, were our guests at a special Saturday

Help Church put on a cantata or pageant at Easter Time—every exhibitor should be a good stage manager; if not, then marry the leading lady as the author did.

BETTER BUSINESS BUILDERS—EVERY WEEK

morning performance, at which Alex F. Taylor, organist, presented a special one-hour recital for the students. The first day was such a knock-out that plans for next week include a special program by Herman Schultz's little symphony orchestra, a concert by Taylor and the presentation of some of the more advanced pupils themselves in special numbers. The stunt took the city by storm and made thousands of friends for the Great Lakes theater.

Another business builder now being put on is several trips up the lakes for the person who draws the best picture of the exterior of the theater or a reproduction of one of the boats of the Great Lakes Transit corporation, which is co-operating and furnishing the transportation for the trips.

Ponies for the kids—or a pony for a kid—as prize for musical ability, essay or ticket book sale—rings the bell

Invitations have already been issued through newspapers to the Smiths of Buffalo "to be guests of Managing Director Addison at a special Monday show." The first five hundred Smiths to present themselves at the Great Lakes box office will be admitted free. If more than 500 turn up, the next 500 will be given tickets of admission to the following Monday's show and so on, ad infinitum, as long as the Smiths appear.

That these stunts have sold Buffalo is apparent. In hundred of ways, the observant person may read even if he runs. One of the things about which I am most proud is a personal letter from Mayor Schwab, addressed to the performers appearing at the Great Lakes theater and framed and posted on the call board backstage. In it, the Mayor welcomes the actors to the city, requests they co-operate with Managing Director Addison in making the place a dispensor of clean amusement and adding that nudity and vulgarity have no place in a theater as beautiful as the Great Lakes. The letter from the Mayor was a good stunt and a good thing for the theater—in fact, so good that I had seen to it that the letter was written in my office and sent down to Mayor Schwab, with the suggestion that it wouldn't do any harm if he issued one like it. The one written on the mayor's stationery came back by return messenger, the thing got plenty of publicity and it is understood the opposition are still wondering how it came about. Here's where they learn.

Summer is trying to edge its way into Buffalo but the Great Lakes theater is not planning to submit gracefully to the usual summer slump in business. Our campaign is to make the Great Lakes theater indispensable to Buffalo and in the face of the stiffest opposition a playhouse has ever experienced in that city it is holding its own well.

I am not anxious to talk much about myself. I'd rather talk about the Great Lakes theater but the other night a little fellow about ten expressed the situation most lucidly as to why my method of personal contact pays.

I had played host to sixty district champions in The Buffalo Evening Times marble contest to pick a city champion to send to Atlantic City for the national tournament, and presented the cup to the winner. Afterward the boys went out to the rear of the theater for the newspaper picture.

When the photographer was through, I shook hands with all my guests, wished the city champion luck in the national meet and told him when he came back from the trip to drop in and see me at the manager's office.

(Continued on page 289)

You can't blame the weather.

You *know* it will be hot in July and August. It always is.
You *know* people like to be comfortable — and won't sit and perspire in a hot theatre.
So you can't blame the weather—nor the public. It's up to yourself if you want good, profitable business this summer.

Why not write for our Booklet W-12?

TYPHOON
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A National Institution

Our Creed:

"To exemplify in our daily contacts with those whom we are privileged to serve, that age-old business doctrine: 'He profits Most Who Serves Best.'"

NATIONAL Theatre Supply Company is organized, equipped and peculiarly fitted by personnel to serve those in the theatre industry who likewise practice the doctrine of better service in the conduct of their businesses and profit thereby.

We serve in every capacity wherein the furnishing and maintenance of theatre equipment is concerned—in every emergency affecting the service of our patron's interests.

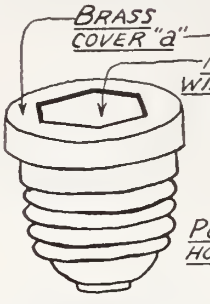
Working conscientiously, day and night, from 31 vantage points throughout the United States and with full regard for the responsibility which we assume in

Serving and Servicing the American Theatre Industry

National Theatre Supply Company

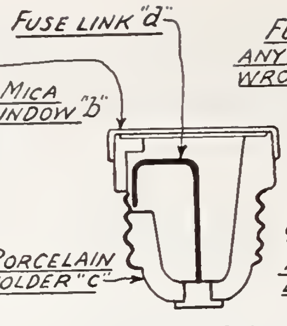
Offices in all Principal Cities

What Fuses Mean to Seat Sales



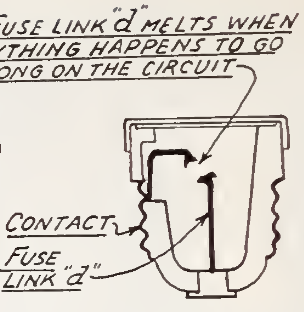
COMMON FUSE

FIG 1



SECTION
OF FUSE IN GOOD CONDITION

FIG. 2


FUSE LINK "d" MELTS WHEN ANYTHING HAPPENS TO GO WRONG ON THE CIRCUIT
CONTACT
FUSE LINK "d"

SECTION
OF BLOWN FUSE

FIG. 3

What is a fuse? How can a simple section of fusible wire save your theatre from a possibly disastrous fire and the loss that closing means to your bank account and the damage to your prestige if the fire should come when the house is jammed? What Mr. Perth explains about fuses in general has a direct application to the theatre. It may save all your good will efforts from going into the discard when you are just sitting pretty. Read it. File it with the other Business Builders you are saving.

By L. PERTH

(Reprinted from Safeguarding America Against Fire)

ELECTRICITY today has become a universal commodity. In their daily life people are freely using electrical energy in the shape of light, heat and power. They are reasonably familiar with the use and operation of the various electrical appliances that have become a part of their household equipment, and yet there seems to exist in the public mind a general misconception as to the function of fuses in electrical installations.

There is a widespread practice, malpractice, rather, of "doctoring" blown-out fuses by means of copper coins or other make-shifts and thus subjecting the building to one of the most common fire hazards and perhaps serious damage to electrical equipment.

What are fuses and why is their installation so essential to an electrical installation? A fuse may be likened to the "safety valve" of a steam boiler. Just as the safety valve opens automatically when the pressure inside the boiler has reached dangerous proportions, so the fuse "blows" when abnormal conditions threaten the safety of the circuit.

The ordinary fuse shown in the drawing consists of a piece of wire or strip made of fusible metal which felts as soon as the current develops a rate higher than the wires can carry, thus protecting the system from any possible danger. The fuse-link "d" is mounted inside a porcelain holder or plug "c" which is provided with a brass cover "a." This cover has a cut-out at the top usually filled with clear mica, forming a window "b" which makes it possible to see the interior of the fuse-plug (Figs. 1, 2 and 3).

Among the principal troubles that interfere with the safe operation of electrical circuits are short circuits and overloading, and whenever these conditions occur the wires are certain to heat excessively. Then the insulation is likely to become ignited. The next step is the start of a fire.

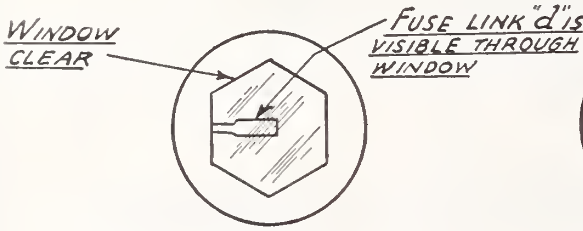
As a protection against the disastrous effects of such conditions, fuses are being installed which, due to the fusible nature of the metal they are made of, will give way or "blow" as soon as the heat in the wires reaches dangerous proportions, thus preventing accident to the installation and appliances as well. It is evident therefore that the replacing of a fuse by a copper penny or similar non-fusible material is equivalent to the tying down of the safety valve of a boiler and subjecting it to the dangers of explosion.

The public should understand the source of danger in the use of electricity and realize that when anything goes wrong in an electrical installation something must "blow." Therefore, when a fuse blows it is a symptom indicating trouble somewhere in the system and instead of rendering the fuse useless for its intended purpose, the cause of the "blowing" should be located and removed.

As mentioned above, short-circuits and overloading are generally responsible for the blowing of fuses. A short-circuit is the condition created when two wires touch each other. It usually happens with cords of electrical appliances or lights where the insulation has been worn out from constant use. Wires can then come into contact with each other. When the defective cord has been found its use should be discontinued until it is repaired or replaced. It also quite frequently happens that sockets, plugs or connections become loose, thus allowing two wires to touch each other and resulting in a short-circuit. The trouble should be investigated and remedied before putting in a new fuse.

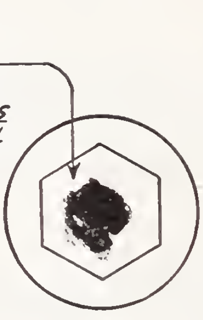
Overloading occurs when too many appliances are being used at the same time on one circuit, consuming more energy than the wires can carry. This condition will also cause fuses to "blow," which is a signal that something has gone wrong. The only right way to handle

(Continued on page 289)



FUSE
IN GOOD CONDITION

FIG. 4


INSIDE OF WINDOW COVERED WITH SMOKE INDICATES THAT FUSE HAS BLOWN

BLOWN FUSE

FIG. 5

WE APOLOGIZE

TO THE hundreds of Motion Picture Exhibitors who are interested in our proposition. We regret that we were delayed in giving complete details of how you can increase your profits by operating your own Merchants' Advertising Service.

BUT we were swamped! We received so many letters that we were unable to give them all our immediate attention.

NOW, we are glad to announce that we are prepared to handle promptly inquiries from an unlimited number of Exhibitors. Our full equipment is all ready and all of you will be immediately supplied with the proper information and material.

LET'S GO!

OUR proposition involves showing on your screen, clever, attractive, popular, short-length motion picture advertising films from the biggest and best library in the United States. It will enable you to handle your own service under your own Theatre name.

IF there are other Exhibitors interested in learning how they can increase their profits, we invite their inquiries.

Business Men's Film Exchange, Inc. Dayton, Ohio.

Retiring President John Hertner Addresses Theatre Equipment Ass'n.

Delivering an address before the Theatre Equipment Association members during the convention just concluded in New York, retiring President John Hertner, of Hertner Electric Co., made remarks that have an interest for the entire motion picture industry: the address is given in full.

Members of the Theatre Equipment Association and Friends:

This meeting marks the close of another year of the Association's existence and the end of its first period under its revised constitution. The actual time since our last convention has been about nine months and your directors and officers have tried to start its activities into lines better adapted to its present scope and purpose.

We have had three quarterly meetings, the first immediately following the annual Convention last October, the second in January and the last in April. It was decided to inaugurate a campaign of publicity by the use of journal advertising and through procuring such reading articles as we could secure. The Trade Journals have been giving us cordial support and we realize that our weakness lies in the lack of writers to supply the copy.

Your president has found it extremely difficult to devote to the Association a small part of the time and effort that he feels is its due and as a weak apology can only say that illness and the necessity of being away from the City for a large part of the time prevented his giving the work the attention that he had hoped to bestow upon it.

It has been a period of transition: perhaps this time of comparative quiet has been incidental to the change. Last October some of us doubted the wisdom or need of the Association's existence, some thought its usefulness at an end, others strongly favored its continuation. We should now know better as to how it is to be conducted. The road to its future should be smoother now than it was nine months ago. At the present Convention a program should be lined out for the guidance of your future directors, whether in the form of explicit directions or of general advice. Your outgoing directors know how such guidance is appreciated.

Another thing for which your officers and directors would be thankful would be an occasional letter in the course of the year with such criticisms as you chose to offer. If they have done well, it does no harm to tell them so. If they have acted foolishly or have been inactive, a great harm will be done if you remain silent.

Our Association is not large in members. We need not stand on ceremony. No necessity exists for formality. If any member has a thought touching the Association's actual or possible activities, it is a mistake not to send it to headquarters. The suggestion may not be used directly but it may become the starting point of something of the highest importance.

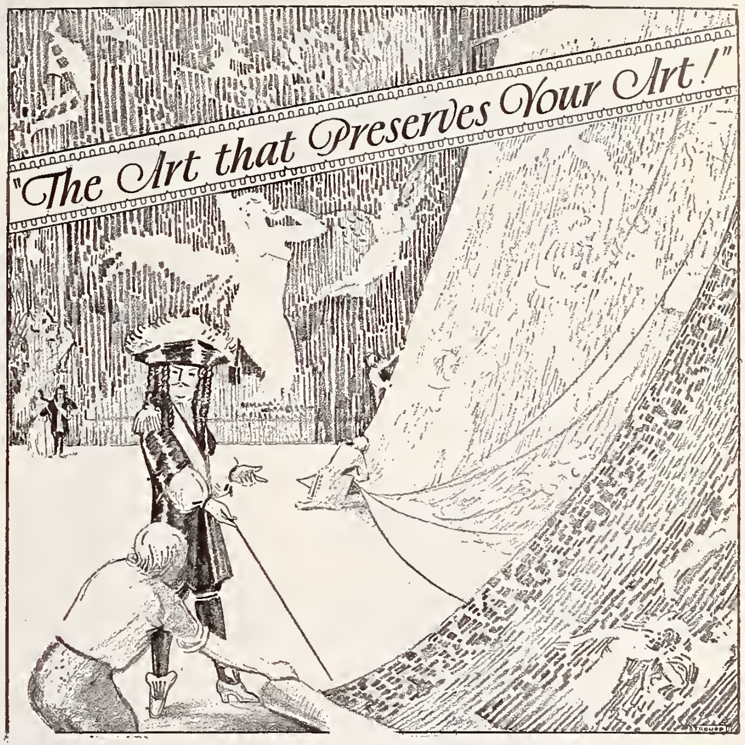
We found the treasury in splendid shape when we undertook the guidance of the Association last October. Today our funds have shrunken as the result of your directors' decision to set up the publicity campaign, already mentioned. Our desire was to spend what money we could without endangering the soundness of our finances. Today our bank balance is much decreased but we believe that the Association is a little better known and somewhat more favorably regarded than had we not put its name before the public.

The picture business is still young. With the producer, the manufacturer, the dealer and exhibitor, changes are still coming rapidly. Methods of producing, selling, and exhibiting pictures are not standardized and the manufacture and sale of the necessary machinery is still subject to change.

There is great need of an Association of this kind. Its purpose should be to maintain a contact between dealers and manufacturers. This contact should be both social and educational. We will all be benefited far beyond the money and time expended.

Some of us are dealers, others are manufacturers of equipment, to some extent our interests are alike, to a large extent they differ and sometimes they are opposed. At this Convention let us iron out what differences, if any, that exist but let us put our main efforts on the things we have in common. Let us find how the industry can best be served by our working in harmony in the making and marketing of the apparatus best adapted to the needs of the trade.

I wish, herewith, to express my sincerest thanks to the officers and directors who served with me and who were at all times ready to lay aside their own personal affairs whenever there was Association work to be done.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BETTER BUSINESS BUILDERS—EVERY WEEK

Back of the Curtain Line

Business Building Presentations and Practical Tips on Stage Work

Conducted by O. T. Taylor

More Summer Stage Tips

Diversified Entertainment Hints by O. T. Taylor That Suit All Types of Theatres, Large or Small, and Do Not Entail Lavish Expenditure

LAST week we suggested how "cool" ideas could be incorporated in the presentation program at a nominal cost by using a cameo-like setting in a split cyc as a scenic novelty.

This week we offer additional suggestions for this sort of novelty settings; ideas which may be used at intervals during the summer, either alternating with more pretentious stage shows or with presentations and prologues of a different nature.

Subjects have been chosen that will prove suitable for diversified entertainment; as a novelty scenic number for stage band; as an attractive backing for a dance offering, or as an atmospheric setting for a singer.

Each one of the three settings offer splendid opportunities for scenic and lighting effects. The following routine suggestions, one for each setting, shows how readily the settings may be adapted to various forms of entertainment.

ONE—(Fig. 1)—Featuring Male Quartette.

"Trees" is suggested as the opening number—the singer is discovered in a green overhead spot on a blue stage and is dressed in hiking togs. The setting is a cyc in cool color. (Medium Blue or Green). Other voices are heard joining in the chorus; the cyc parts to reveal the other three members of the quartette standing or sitting on and in front of a hill overlooking distant snow-capped mountains. Tall trees loom in the foreground and in the distance a river flows lazily on. This scene is also in blue side floods. The soloist joins the others and together they finish the song. During the chorus pink spot comes up on mountain peak and white side floods up slowly. Flood from projection room on singers.

"Sundown" and "Blue Skies" are suggested as additional songs. A good comedy number may be introduced to excellent advantage.

TWO—(Fig. 4)—Featuring Singer and Dancers.

Drapes part on a white stage revealing girls, in white sailors' costumes, doing a drill at the finish of which white dims out to a blue flood. The cyc parts to reveal a shore scene, fig. 4,

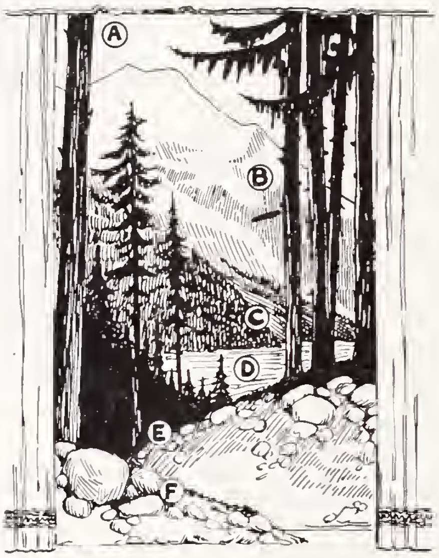

FIG. 1

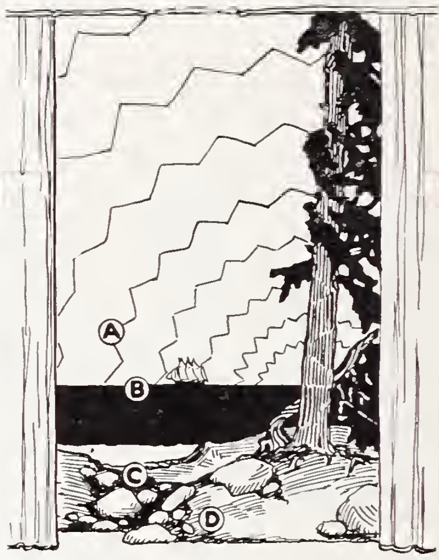

FIG. 4

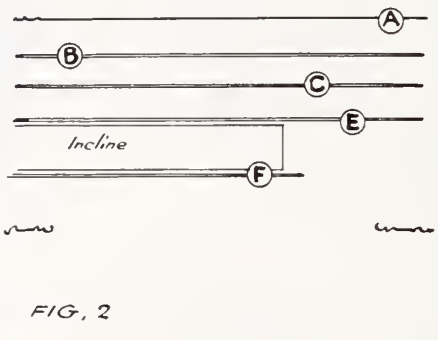

FIG. 2

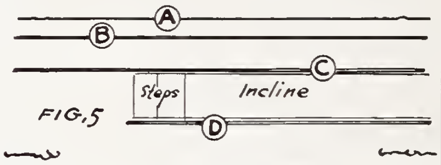

FIG. 5

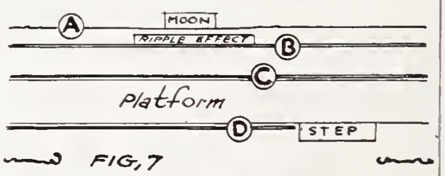

FIG. 7

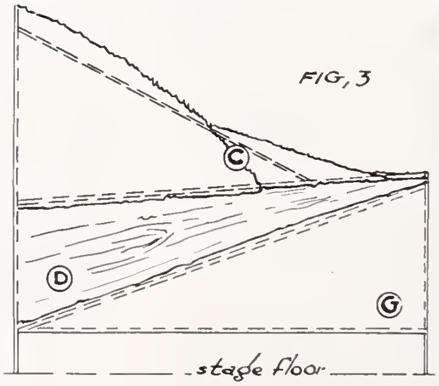

FIG. 3

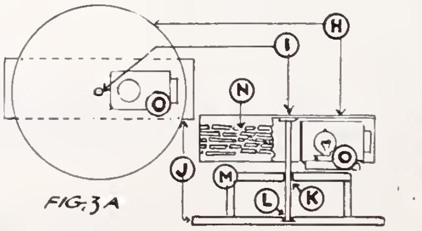

FIG. 3A

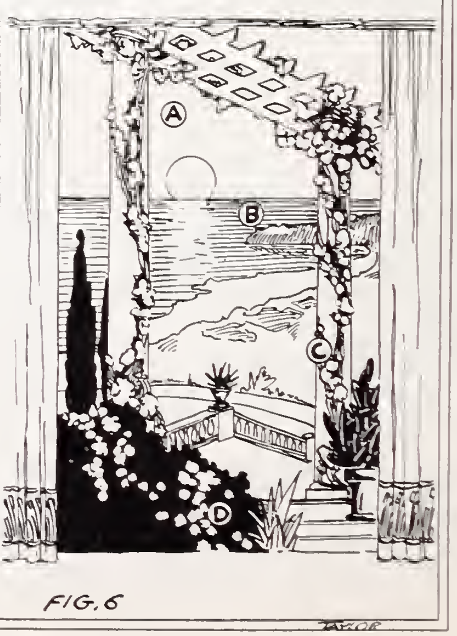

FIG. 6

TAYLOR

BETTER BUSINESS BUILDERS—EVERY WEEK

an old sailor, telescope to eye, watching the ship as it moves slowly along on the horizon. Blue and green side floods on setting; white overhead spot on sailor; white flood from floor, right, up slowly on sun rings (zig-zag lines on sky). Turning to the girls the sailor sings a popular sea ballad. Suggested: "I sing as I sail with the rollicking gale," "The Bell in the Lighthouse." Introduce dance specialties of a 'nautical' order, such as "Sailors' Hornpipe." Finish with sailor singing an old-time tune such as "Sailing" followed by a popular number.

THREE—(Fig. 6)—Featuring Singers and Dancers.

Pan, with his pipes, is discovered in a green overhead spot on a dim blue stage. He starts to dance, during which he, at intervals, motions the wood nymphs, right and left off-stage, to join in the dance. Green flood from projection room on the dancers. When all the nymphs are dancing, and the dance in full swing, Pan stops suddenly in a listening attitude, looking toward the center of cyc. The cyc parts on garden with an ocean view. Blue side floods and green glint on rose trellis. Pan and the nymphs scamper away as a singer is heard off-stage in "Roses remind me of you." The moon is rising slowly on the horizon. The singer appears in front of the steps, right, singing to the girl who is leaning against the left column. Pink spot on the girl from right. The girl joins him in the next song and the dancers are brought on for finale.

"In a Little Garden" and "By a Garden Gate" are additional songs of appropriate nature.

A large fan, placed off-stage so that the breeze will blow the light summer costumes of the singers, will aid materially in creating a cool atmosphere.

As scrim presentations, featuring organ or stage band, introducing a singer, or singers, these diminutive settings will be found charming and distinctive.

THE SETTINGS. Pointers on construction and painting.

Figures 1 and 2. The backing is a plain blue sky cyc, A. The mountain B, is a wall board, or a combination of wall board and paper, or muslin, on a batten frame. The foothills, C, is of similar construction, with the exception that the river, D, which is also part of this piece, is bleached muslin, dyed a medium blue to render it semi-transparent. A detailed plan of his piece is shown in figure 3. The dotted lines indicate batten frame work; the parts C and G are opaque (wall board or paper), and D the opening covered with dyed muslin.

The foreground pieces, E and F, are also of wall board and paper over batten frames. Fasten top of the big trees to fly batten.

The following river effect is obtained by the use of special effect slides projected from the rear. A serviceable effect machine can be made as follows: (see fig. 3A). Cut, from wall board, a round disk, H, attach to the shaft I, (the shaft can be a piece of ½-inch pipe, the upper end fitted with a floor flange to which the disk is fastened) fit the shaft to bearings, K-L, which are merely holes bored in the frame and base M. A card board band is fastened to and suspended from the edge of the disk in such a manner that the irregular slits in the band N, will pass horizontally in front of the pin spot, O, when the disk is revolved. The slits in the band, projected as enlarged spots onto the back of the muslin forming the river furnish the effect. The disk must revolve very slowly too fast will spoil the effect.

Do mountain peak in pure white high lighted with silver metallics.

Blend to a light blue and grey for the lower part of the mountain. The foothills get medium blue-green with dark green and brown shading. Foreground foliage in dark green. Tree trunks medium grown dark brown shading and orange highlights. Foreground medium greens and blues. Rocks cold gray and black.

Figures 4 and 5. The pieces making up this scene as well as the scene shown in fig. 6, are all identically the safe construction as fig. 1. The only difference being in the shape of the pieces and the number of pieces used.

Construction pointers on the ship effect are found in the January 1 and April 23 issues of the MOVING PICTURE WORLD. The sun rings, the zig-zag lines on sky, are in tinsel or metallics, to catch and reflect the light from the flood in the lower right corner, as the sun is just below the horizon. Apply the tinsel or metallics to strips or bands of muslin and pin the vands on the sky drop. This will save repainting the drop.

Do the water in vivid deep blue. The strip of beach is cream, almost white. Tree trunk is medium blue with bark definations in turquoise blue. Foliage dark green outlined in bright light green. Greens and blues predominate in the foreground, with patches, suggesting flowers, in yellow, pink, etc. Rocks light grey outlined in black. The above suggestions are for decorative treatment in masses of flat colors no blending, no shading, just even solid colors in masses with well defined outlines.

FIGS. 6 and 7.

This setting also features a beach which is, however, of an entirely different nature. The rose trellis, C, forms a frame for the beach vista. Here the rising moon is reflected in the water. A detailed description of this effect is found in the January 15 issue of the MOVING PICTURE WORLD.

Making the moon stationary, instead of rising, simplifies the making of the effect. Reflections are produced by cutting horizontal slits in the water, under the moon. String tinsel horizontally in back of slits, place a light strip on the floor, under the tinsel, so that the light is reflected through the slits. Place a small fan so that the breeze will keep the tinsel in motion.

Do water in deep blue. The beach in light grey. Shore formation and point jutting out into the sea are in medium blue, grey-green, lavender and dark gray; high lights in deep cream. Do balustrade, middle distance, in me-

(Continued on page 289)

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MOTION PICTURE OPERATOR, with two years' experience, wishes to secure work; age 23. Gambon Knott, 1808 Elsmere Avenue, Detroit, Michigan.

PROJECTIONIST and mechanic, non-union, thirteen years' experience, best references, desires position as projectionist and supervisor of projection in chain of theatres. Complete machine shop enables me to repair all equipment by factory methods. V. Groetzinger, 779 Looney Street, Memphis, Tenn.

PATENTS
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Loan and Trust Building, Washington, D. C.
The first important step is to learn whether you can obtain a patent. Please send sketch of your invention with $5.00, and I will examine the pertinent U. S. patents and inform you whether you are entitled to a patent, the cost and manner of procedure. Personal attention. Established 35 years.

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BETTER BUSINESS BUILDERS—EVERY WEEK

Better Projection

Good Projection Is a Business Asset. Poor Projection Is a Detriment. The Better Your Projection, the Better You Can Make Your Business. Give More Thought to Projection.

Edited by F. H. Richardson

(This department was founded by its present editor in 1910)

Exhibitor Asks About Length of Screen Life

JOHN L. THURSTON, writing from La-Salle, Ills., says: "Will spend a part of a short vacation from business writing to tell you what large value your "Bluebook" and the "Better Projection" department of the MOVING PICTURE WORLD has been to me.

"I own and manage three small town theatres, the largest seating 409. Started with one, and by careful management, studying the taste of my audiences and your books and department, together with that of Mr. Sargent, I have been able to add two more, which is all I can give the necessary attention to. The towns lie in a triangle, six, five and ten miles per "leg." By means of my trusty flivver, I visit each one each day, giving each my personal attention.

"I feel much of my success is due to what I have learned from your books and department, because I find that excellence in projection is one of the most important things of all, though of course the acting, the star and the story are important too. But my observation has been that a relatively poor "show" well projected, will go over as well or better than a poorly projected one of greater inherent value, and I have had ample opportunity to judge, because before I finally secured the projectionists I now have I had much trouble with poor work in the projection room.

"And now I want to ask you a question upon which considerable hinges. I have a Minusa in two of my theatres and a Gardner Velvet Gold Fibre in the other. One Minusa is three years old, the other twenty months and the Gardner only eleven months. The question I want to ask is how long should a screen surface be used? It is of very real importance because these screens cost very real money—real money to we small town men anyhow.. I have noticed you have said most screens are used too long. How long should they be used?"

MY COMMENT

This is a most interesting letter and I am very sorry Mr. Thurston did not give us his address, which as I understand it, is not LaSalle.

I believe those who have used my books and department consistently and with intelligent understanding have all found them to be a help. One of the things in which I feel real pride is the fact that of all the thousands upon thousands of my books which have been sold through sixteen years, not one complaint as to any lack of value has been received, while many have been extravagant in their commendation of them.

Yes, I have said, and now say again, that screen surfaces are, almost without exception, used altogether too long. Any surface I have knowledge of which has been used for three years is highly inefficient.

Bluebook School

"Better Projection Pays"

Question No. 601.—In your opinion, how often should the electrical part of the projection equipment be tested for grounds?

Question No. 602.—Tell us how you would install a permanent ground wire and lamp for testing.

Use your brains man. That's what the Creator gave them to you for. If you have a ceiling in your home—a calcimined one I mean—which has been up only one year and looks quite clean and perfect, take a piece of fresh, soft bread and kneed it to a soft mass or dough. In some inconspicuous corner draw the dough across the ceiling surface and see how dirty it really is.

A metallic surface screen does not absorb dirt so fast as calcimine, of course—not nearly so fast; BUT it does absorb some just the same, and it does become "dull' 'as to its reflection powers; also it probably will gradually turn a darker shade, which also lowers its reflection power.

A TEST

Next time you buy a screen, insist upon being supplied with a 2-foot by 2-foot piece of the same identical surface. You need not tell them what you want it for. Just make its delivery with the screen a condition of the purchase. Wrap this sample up carefully so that neither dirt or light can get to it and lay it away flat in a dark place.

Under that condition I don't think the surface will change appreciably for several years. Once in a while get it out and suspend it over your screen surface, noting the comparative results on it and on the regular screen surface. I venture the assertion that within six months the difference will be quite noticeable, and in a year you will be astonished at the difference.

Does this apply to glass bead screens, powdered glass screens, etc.? You may wish to know? My answer is: it DOES, because while such a screen may be cleaned perfectly possibly, insofar as has to do with the actual glass, still that glass is held and supported by something else, and I defy any one to clean that "something else" without impairing its reflection power.

Of course the glass bead and powdered glass advocates will vociferously assert that the glass covers the entire surface but a good microscope will disprove it and show that if three-quarters of the surface is actually covered it is decidedly above the average. Also such screens, or all I have had experience with have faded away.

I have said, and I say again that a PROPERLY painted or a calcimined surface renewed once every six months—the expense of renewal is very small—is much more efficient, and in every way better for the small town theatre which cannot afford to replace a costly surface every year or so, than any "patent" screen I have ever seen.

As to your present screens; get a piece of plaster board as long as your picture is high. Size it with strong glue size and either coat it with dead white calcimine—about three coats—or paint it three coats of half white lead and half zinc white, mixed half boiled linseed oil and half turpentine for the first coat, and about three quarters turpentine to one quarter boiled oil for the other coats. Support this over your 3-year-old screen and —the result will be the answer. Considerable trouble, yes, but you at least will be convinced.

WARNING: Buy no screen which has not submitted the surface, through this department, for official test and report. See 2nd Volume, Fifth Edition of the Bluebook.

Crater Impressions Came in Big Flock

May I express my appreciation to all those who responded to my recent request for reflector arc crater impressions. They came from nearly every state in the union, I think. A general average of three sets of a dozen each shows the following: 30 amperes has a 5/16-in. crater diameter; 25 has 9/32-in. and 20 amperes ¼-inch.

For some reason there were but few 18 ampere crater impressions sent. I would like some more of them if you please.

You may think the difference ten amperes makes in diameter is surprisingly small, and that such a slight increase can amount to but little in light production. If, however, you calculate the difference in area, you will see that it is considerable, and since each square mm of area means about 160 c.p. with the regular arc—have no data as to this on the reflector type—the increase in light is much more than you think.

Does Maryland License?

A Maryland man wants to know whether or not that state has such a thing as a license law for projectionists. Will some Maryland projectionist advise me as to whether the state or any city therein has such a law.

BETTER BUSINESS BUILDERS—EVERY WEEK

Y. M. C. A. Is Implored To Teach Projectionists

I have a card from the Educational Department of the West Side Y. M. C. A., New York City, carrying their advertisement, in which the following occurs: "MOTION PICTURE MACHINE OPERATING—during the summer men may register for the class starting in September."

For the information of the Y. M. C. A., permit me to say that the motion picture industry already has very much more than a sufficient number of motion picture machine operators." It has, however, a genuine need for more motion picture projectionists.

However, since the latter cannot possibly be made with anything less than a year devoted to practical work, combined with hard study, and the Y. M. C. A. course is, I think, presumed to be completed in only a relatively small fraction of that time, it cannot hope to do more than still further glut an already badly overcrowded market with "machine operators," which really means machine attendants.

Might I ask the Y. M. C. A., West Side Branch, which particular "machine" it refers to? There is a camera, a motor generator and many other "machines," including pianos and organs, used in motion picture work, you know. If a motion picture projector is the thing in mind, then why not say so?

It may be fairly presumed that any organization or individual competent to instruct in so complicated a thing as motion picture projection, or even in machine operating, would at least know the correct names for the things connected with the instruction.

Permit me to direct the attention of the Y. M. C. A., West Side Branch, to the fact that, the Society of Motion Picture Engineers is the body which determines the correct names for various things connected with the motion picture industry. Probably this instructor does not know that, so I will advise it; also I will advise it that the S. M. P. E. years ago officially declared the correct title for those projecting motion pictures to be "motion picture projectionist" and the correct name of the mechanical-optical-electrical device by means of which motion pictures are projected to be "motion picture projector."

Apparently, however, such trifles do not interest this instructor, or, as I said, it has not as yet instructed itself very thoroughly in matters concerning the thing it assumes to teach.

Plain talk? Well, yes, but when a reputable organization sets itself up as a teacher, surely we have the right to presume it will be thoroughly well posted on the subject it presumes to offer instruction upon, and to thoroughly equip its students with the knowledge necessary to make them competent—which, as I said, in motion picture projection is impossible in any time under a full year, and it would be an exceptional man who could master motion picture projection in that time, even by combining practical work with hard study.

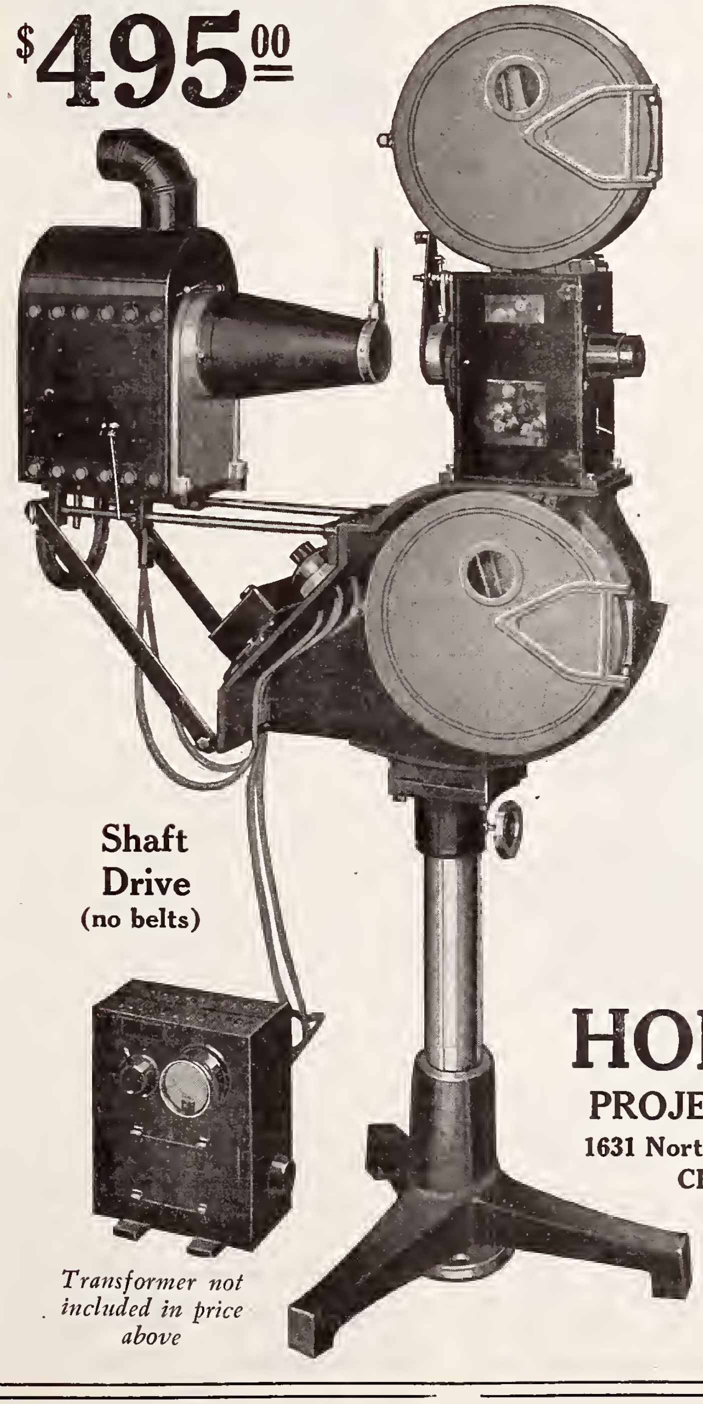
Incompetent motion picture projection is a menace to eyesight. Does the Y. M. C. A., West Side Branch, undertake to teach operating a locomotive in just a few months, without much of any practical work? If not, why not? I've been both a locomotive engineer and a motion picture projectionist, and I'm telling you flat that of the two a very much greater amount of knowledge is necessary to be competent in the latter than in the former. The difference lies in the fact that incompetency in locomotive operating spells immediate disaster, whereas, the damage caused by incompetent projection is insidious.

Projectionist Credited

Recently, by courtesy of Metro, I visited the Embassy Theatre, one of the Broadway de luxe theatres, and saw "Annie Laurie" put on the screen by Projectionists Joseph Kelban and T. Rugino. The putting on of the show was to their credit.

I might remark that the Embassy is one of the most charming small theatres in New York City. Its projection, being without angle, operates under almost ideal conditions. The projectionists do not, however, because of the inadequate ventilation provisions in the projection room. A projection room without ventilation, or with inadequate ventilation, is neither pleasant nor healthy to work in; also it is unsafe, in that should a film fire occur, where, may I ask, is the smoke going to go? And when smoke pours from the projection room into an auditorium, where is the average audience going to go, and go real sudden?

May I suggest to the management of the Embassy that this condition be remedied.



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always wanted but heretofore unobtainable

Perfect Projection

Simplest machine to thread and operate.

Stereopticon attachment without moving lamp or lamp-house.
(at small extra cost)

Shaft Drive
(no belts)

Transformer not included in price above

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PROJECTOR CO.
1631 North Halsted Street
CHICAGO

Send for Literature

Bluebook School Answers 577 and 578

Note:—This "School" is designed to arouse interest in the study of those many problems which constantly arise in motion picture projection, AND to cause men to really study the Bluebook and assimilate the vast amount of knowledge contained within its covers.

Question No. 577—Using diagram, describe combination test lamp for 110 and 220 volts.

I'm not going to consume space naming the correct answers, because there were 236 of them. Not one who answered was anything else but right, though some of the sketches were hardly what might be called works of art; also some of them were very good. I will publish the drawing by Charles Curle, Chattanooga, Tenn., because he even drew the filaments of the lamps and the insulation of the wires, which adds nothing of real value, except one of the very most valuable things imaginable, in that it shows Curle to be a man who believes in doing whatever he attempts thoroughly and well. Here is his drawing, to which I append his brief remark.

"A combination test lamp for 110 and 220 volts may be made as described on page 356, Vol. 1, fifth edition of the Bluebook. The accompanying diagram is self explanatory. It is readily understood that if wires A C or B C be used to test on 110 volts, only one lamp is called into use, where if wires A B be used, the two lamps must work in series, which is correct for the higher voltage; 110 volt lamps being used in both sockets, of course."

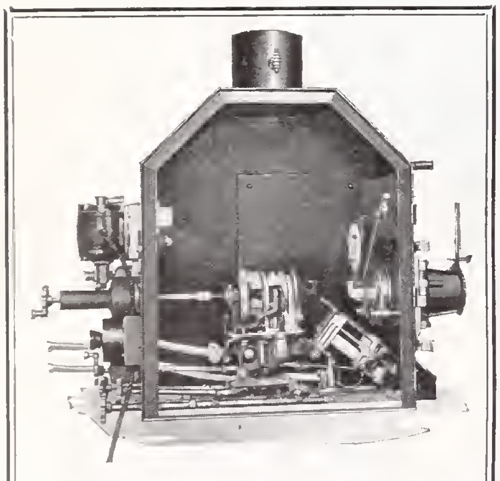
Question No. 578—(Numbered 579 in the questions when asked, by error of printer) Should projector ground wire be disconnected when testing projector lamp for grounds. Explain.

This is Harry Dobson, projectionist, Palace Theatre, Toronto, busy with Bluebook School Answers.

The following answered correctly—W. C. Budge, Brooklyn, N. Y.; G. L. Doe, John Doe, "Bill" Doe and Doughy Doe, all of Chicago; Frank Dudiak, Fairmont, W. Va.; George Lawrence, Sackville, N. B.; C. H. Hanover and Hanover No. 2, Burlington, Ia.; T. R. Guimond, Mobile, Ala.; T. R. Bankerton, Wentzville, Mo.; Albert Hancock, Dallas, Texas; T. R. Roand, St. Louis, Mo.; Al Lehman, Glenside, Pa.; Walter J. Lathrop, Little Rock, Arkansas; H. M. Johnson, Bangor, Maine; T. Y. Fullerton, Des Moines, Ia.; D. G. Henderson, Quincy, Ills.; W. C. Burke, Topeka, Kas.; Albert Cook, Denver, Colo; F. T. Spencer, Little Rock, Ark.; N. R. Quigley, Oklahoma City, Okla.; A. T. Boylson, Halifax, N. S.; G. Atkindon, Cleveland, O.; Chas. C. Colby, Santa Fe, N. Mex.; A. L. Tompkins, Ft Worth, Tex.; W. Turner, Pontiac, Mich.; T. D. Alexander, Decatur, Ills.; J. R. Hodson, Atlanta, Ga.; B. L. Atkins, Tampa, Fla.; B. Doe, Phoenix, Ariz., Thomas Arenson, Bakersfield, Calif.; James Putney, Nashville, Tenn. and Thomas Billings, London, England.

In addition there were many who merely answered, yes which is correct as far as it goes but does not comply with the conditions of the question. I have selected the answer of brother C. H. Hanover as short, fully explanatory and very well worded. He says:

"When testing the projector lamp for grounds it is necessary that the projector ground wire be disconnected in order that the projector and every part thereof be isolated from earth. If this be not done it is entirely possible that the circuit afforded by the ground, through the ground wire and the neutral ground, or some ground contact with opposite polarity if it be not 3-wire grounded circuit, may have less resistance than the filament of the test lamp, plus carrying capacity for the leakage, in which case the test lamp test would have no value, though this condition would have no effect on a magneto test, or even upon a battery and buzzer test. This answer does not apply to the Auerbach method."



THE H. C. HIGH INTENSITY LAMP
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Bought Your Bluebook?

High Honor Conferred On P. A. McGuire by P.S.

A FEW DAYS ago a committee called at the offices of the International Projector Corporation, 90 Gold street, New York City, and having cornered P. A. McGuire, Advertising Manager of that distinguished corporation, proceeded to present to him the unanimously-voted honorary membership in the American Projection Society.

Be it noted in this connection that in this department I recently said that "Mac" had been made honorary member of the A. P. S. That was an error. It was another organization.

Otto Kafka, President A. P. S., in making the presentation, made it plain that honorary memberships could only be granted by unanimous consent of the entire society, and that his membership was given in recognition of the work "Mac" (as his friends call him) had done for the improvement of projection, chiefly through the "Better Projection Rays" slogan, which was his own idea. "Mac" has done many other things, but that was the BIG thing and it certainly has helped a whole lot.

Jessie Hopkins, Past President; Otta Kafka, President; Jack Buckhardt, Treasurer; Lawrence Jones, the able editor of the American Projectionist, and Rickard Keuster, Managing Editor; Dick Glauber, M. D. O'Brien, Assistant Supervisor of Projection of Loew's, Inc., and others, were present, including J. Clayton, inventor of the Clayton take-up; Lester Bowen, who needs no introduction, and W. C. Michel and Samuel Burns, both Vice Presidents of the International Projector Corporation.

It has been whispered to me that "Mac" went right smack out and had three buttons sewed on his vest, but that's a canard. "Mac" has 'em sewed on with wire so they can't pop off. He has to because we all like him and are bragging on him all the enduring time.

The other ornery — beg pardon — honorary members of the A. P. S. are Wm. D. Burroughs, Atlanta, Ga.; Thomas A Edison, of whom I think you have heard; J. H. Hallberg, the old new up-an-coming supplyp man; Roger M. Hill, formerly of Washington, D. C.; C. Francis Jenkins, founder of the Society of Motion Picture Engineers; Edwin S. Porter, formerly of the Precision Machine Company; some chap by the name of F. H. Richardson, New York City, and S. L. Rothafel (Roxy).

Glad to welcome "Mac" into our distinguished midst. He's the right sort, and don't let them tell you different.

PHILADELPHIA, PA.—Permit has been issued for an addition to moving picture theatre of Jacob A. Ridgway at northeast corner Second and Ontario streets. Estimated cost, $60,000.

PHILADELPHIA, PA.—Alterations and an addition are to be made to Hunt's Auditorium, a moving picture house on west side of Broad street, north of Rockland. Work consists of new front and general remodeling to interior. Theatre has seating capacity of 900. Improvements estimated at $50,000.

BETTER BUSINESS BUILDERS—EVERY WEEK

"Addie's" Tips

(Continued from page 280)

"Gee, he's a regular guy," spoke the little chap to the boy next to him.

"Yer're right," answered the other, runner-up for the championship and an inmate of Father Baker's protectory.

That is what builds better business—making them like you and your theater.

If I have won again, it is by using the same tactics—making potential patrons of the playhouse talk about the house and its manager.

All of which might well be pasted in the scrapbook of those managers who are complaining because business is bad.

Children's activities have always taken a large part of my time. In the past I organized three Boy Scout Troops, am a scoutmaster in my own right and am becoming active in Scout work in Buffalo.

Another thing in the old days was the formation of a club of 20,000 children in Binghamton, members of which raise money, by aid of benefit performances in the theater which I was running, to purchase two bears for the city zoo.

Three thousand persons—most of them toddlers—at my daughter's birthday party was another thing I had in Binghamton. The party was held in the theater and the hostess cut the cake on the stage. It was a riot.

Right now, I am getting under way a series of Saturday morning musicales for junior music students of Buffalo, at which the youngsters are guests of Great Lakes with their teachers for an hour's entertainment prior to the regular opening of the house. Music is furnished by Alex F. Taylor, organist, and Herman Schultz's orchestra, under the direction of Mr. Schultz. Later, it is planned to have some of the more advanced pupils appear in numbers.

Fuses

(Continued from page 282)

such a condition is to hunt for the cause of the trouble. After the cause has been removed the "blown" fuse may be replaced by a new one.

In order to avoid overloading it is well to remember that motors of household devices should not be started when a great deal of current is being used for other purposes on the same circuit.

Motors should be kept properly oiled and greased and their interior should be protected from an accumulation of dirt. If these requirements are neglected the motor will require more energy than it was designed to use, which naturally will result in overloading and "blowing" of fuses.

When a fuse "blows" it should never be replaced by a new one until the trouble has been located and corrected. A new fuse will not remedy the condition so long as the cause of the "blowing" has not been removed. When hunting for trouble or putting in a new fuse, the main switch should be thrown open. The window of a "blown" fuse is always covered with smoke on the inside. Therefore, "blown" fuses may be easily identified by their darkened windows. (Figs. 4 and 5.)

Fuses are made in different sizes depending on the circuit they are to protect. Fuses for ordinary house or lighting circuits should not be larger than 15 amperes. If over-size fuses are used they may be so heavy that the wires or appliances will burn out instead of the fuse, and this is precisely what the fuse is intended to protect against.

The general arrangement of an ordinary house circuit is shown in Fig. 6.

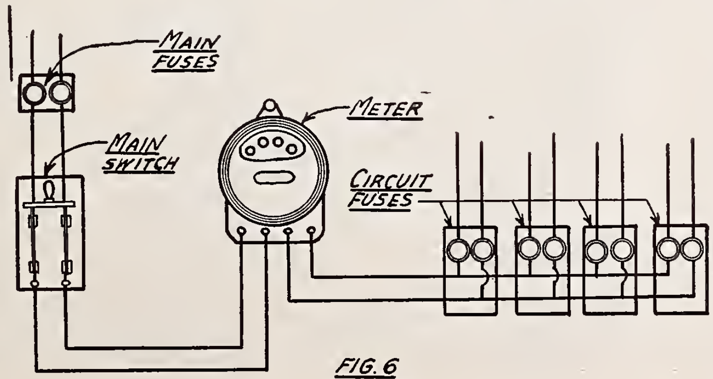


FIG. 6

International Projector Announces Annual Outing

The annual outing of the International Projector Corporation will be held this year at Narragansett Inn, Lindenhurst, Long Island, on Saturday, July 30th. The outing of the International Projection Corporation is confined strictly to employees of the company.

The committee in charge of arrangements, R. C. Kneuer, Chairman, C. Lutz and P. A. McGuire, has completed plans for the outing and reports that tickets are being sold rapidly. It is expected that the outing will be bigger and better than the one held last year, which was very successful from every standpoint. Other committees for the outing are G. A. Erickson, A. E. Meyer and C. Lutz, games, and T. A. Healey and H. Griffin, prizes.

PHILADELPHIA, PA.—Green & Altman, Heymann Building, 215 South Broad street, have plans by W. H. Lee, 1505 Race street, for one-story theatre and store building to be located at southwest corner 69th street and Elmwood avenue. Theatre will have seating capacity of 1,800. Estimated cost, $250,000.

SAVANNAH, GA.—Town Theatre, G. A. Gordon, president, 204 West Hall street, has plans by Olaf Otto, Arcade Building, for theatre seating 480.

Back of Curtain Line

(Continued from page 284)

dium blue with light yellow high lights. Rose trellis in very light blue foliage and trees in dark blue green outlined in bright medium green and turquoise blue. Roses in pink and white.

As Broadway Does It

Outstanding programs surrounding Broadway feature pictures, selected for adaptability to your stage facilities either as a whole or in individual units.

CAPITOL Theatre

Not to interfere with the laugh making qualities of the Callahans and the Murphys, and yet to hold up the high average and work along lines that build summer patronage, Major Bowes selected for the orchestra the charming "Merry Wives of Windsor (Nicolai). The lighting arrangements must have been out of whack the night the program was witnessed for instead of the usual gradual blending of color treatments, the lights on drapes, coves and orchestra pit seemed to jump from one combination to the next. The gradual shifting blend is less jarring for summer. Following the overture the drapes opened on full stage with a backing of a large blue velvet curtain, draped with blue folds at top, from which depended two vividly white-spotted silver tassels—effective. Lighting in blue, two pianos in duet for opening number, "By the Waters of Minnetonka" in second chorus of which cut in center of velvet was opened to show waterfall with water in motion, high cliff, white lighted, soft effect, girl in Indian costume singing. Cut opening closed at finish, and pianos went into snappy dance number for solo dance given front of stage in a white spot, good soft shoe and acrobatic number. Final piano duet popular airs, with orchestra coming in on finish and drapes closed in. The magazine was scored with the usual adequateness. The presentation began with drapes opening on a softly lighted woodland back drop and wood nymphs dancing on, a satyr with pipes coming on for second number in which he lured nymphs and little girl to follow, and as drop was taken away it disclosed a gorgeous fairy palace interior, with throne center back, fairy queen and ballet corps in attractive routine with an old Irish song rendered by one of the company and picture grouping for close. Much applause.

Your Presentations Will Interest and Help Others

Let's Hear From You

Address O. T. Taylor, Weir Theatre Aberdeen, Washington, or Moving Picture World, 516 Fifth Avenue, New York.

YOU START IT!
OTHERS WILL COME IN.

Quick Reference Picture Chart

Handy, Compact Information to Help You with Your Bookings, Showing: Title, Star, Type of Story, Date of Moving Picture World Review, and Footage on Current Films

One of the Departments That Make Moving Picture World the Leader

ASSOCIATED EXHIBITORS

	Kind of Picture	Review	Feet
		1926	
Galloping Cowboy (B. Cody)	Western	May 22	4,639
Earth Woman (Mary Alden)	Drama	May 29	5,830
Rawhide (Buffalo Bill, Jr.)	Mystery-western	June 5	4,460
Dangerous Dub (Buddy Roosevelt)	Western	July 31	4,472
Twisted Triggers (Wally Wales)	Action western	Aug. 7	4,470
Carnival Girl (Marion Mack)	Melodrama	Aug. 14	4,962
Bonanza Buckaroo (Buffalo Bill, Jr.)	Western comedy-melo.	Aug. 21	4,460
Hidden Way (Mary Carr)	Crook melodrama	Aug. 28	5,919
Code of the Northwest (Sandow)	Dog-melodrama	Sept. 11	3,965
Flying Mail (Al Wilson)	Crook melodrama	Sep. 25	4.500
Call of the Wilderness (Sandow)	Dog melodrama	Dec. 18	4,218
Bandit Buster (Buddy Roosevelt)	Western	Dec. 25	4,468
		1927	
Bad Man's Bluff (Buffalo Bill, Jr.)	Western	Jan. 1	4,441

BRAY PRODUCTIONS

Comma Butterfly	Nature Special	Dec. 11	1 rl
Even Up	Fistical culture	Dec. 25	2 rls
A Sport Calendar	Novelty Magazine	Dec. 25	1 rl
		1927	
So's Your Monk	Sunkist comedy	Jan. 1	2 rls
Dog Gonnit	Hot Dog cartoon	Jan. 8	1 rl
Hyena's Laugh	Unnatural History	Feb. 12	1 rl.
Present Arms	MacDougall Alley ser.	Feb. 12	2 rls.
Oh, Boy	McDougall Alley	Feb. 19	2 rls.
Bray Magazine 6	Yukon scenes	Feb. 19	1 rl.
Along Came Fido	Hot Dog cartoon	Feb. 26	1 rl
A Furry Tale	Nature special	Mar. 5	1 rl
Petering Out	Hot Dog cartoon	Mar. 12	1 rl
A Sorority Mixup	Sunkist comedy	Mar. 19	2 rls
Speed Hound	Fizzical Culture	Apr. 9	2 rls
Pete's Pow-Wow	Hot Dog cartoon	Apr. 9	1 rl
Bray Magazine	Topical news	Apr. 16	1 rl
Lunch Hound	Hot Dog cartoon	Apr. 23	1 rl

CHADWICK PICTURES CORP.

Paint and Powder (E. Hammerstein)	Stage life drama	Oct. 17	7,000
Some Pun'kins (Chas. Ray)	Rural comedy-drama	Dec. 26	6,500
		1926	
Perfect Clown (Larry Semon)	Feature comedy	Jan. 2	5,700
Prince of Broadway (G. Walsh)	Prize ring drama	Jan. 9	5,800
Count of Luxembourg (G. Walsh)	Romantic drama	Feb. 27	6,400
Transcontinental Limited (all star)	Railroad melodrama	Mar. 6	6,400
Devil's Island (Frederick)	Mother-love drama	Aug. 28	6,900
The Bells (L. Barrymore)	Drama	Nov. 13	6,300

COLUMBIA PICTURES CORP.

Lone Wolf Returns (Lytell-Dove)	Crook melodrama	July 31	5,750
Belle of Broadway (Compson-Rawlinson)	Romantic Drama		5,675
Sweet Rosie O'Grady (S. Mason)	Comedy drama	Oct. 2	6,108
Screen Snapshots	Three issues	Aug. 28	1,000
False Alarm (Lewis-Carr-Revier)	Melodrama		5,235
When the Wife's Away (Arthur)	Farce comedy		
Obey the Law (Lytell)	Crook drama		
Truthful Sex (Busch-H. Gordon)	Comedy drama		5,831
Better Way (Ince-Revier-Strong)	Melodrama		5,548
Remember (D. Phillips-E. Metcalfe)	War drama		5,495
Stolen Pleasures (Revier)	Comedy drama		5,054
Wandering Girls (Revier-Agnew)	Comedy drama		5,426
Pleasure Before Business (Davidson)	Hebrew farce	May 14	5,569

Dollars That Help 7,335 Exhibitors

LAST year 6,492—this year 7,335 exhibitors—read and used this dependable and handy picture reference guide. In order to guard the accuracy of this service to exhibitors we still continue to pay a dollar for the trouble any of these good friends will take in writing to tell us about any major error that may, through failure of producer to notify us of footage changes, or other cause, creep in.

We appreciate the interest our exhibitor friends take in telling us about the errors and we do not offer the dollar as a prize but as a slight compensation for the trouble taken in writing us. It's worth it to have that sort of friends. They help us to retain dependability leadership.

Waldorf

	Kind of Picture	Review	Feet
Price of Success (Lake-Glass)	Drama		5,567
Sealed Lips (Revier)	Drama		5,613
When Husbands Flirt (Revier)	Comedy drama		5,503
Fate of a Flirt (Revier)	Comedy drama		5,793

Perfection

Fighting Youth (W. Fairbanks)	Melodrama		4,781
Speed Mad (W. Fairbanks)	Racing melodrama		4,441
New Champion (W. Fairbanks)	Boxing melodrama		4,498
Great Sensation (W. Fairhanks)	Melodrama		4,478
Handsome Brute (W. Fairbanks)	Police drama		4,779

CRANFIELD & CLARKE, INC.

Molly May Series (Violet Mersereau)			2,000
International Twelve			
Novelty Twelve			1,000
Famous Paintings	De Luxe dramas		2,000
Real Charleston	Lesson novelty	April 24	2,000
The Angelus	Drama de luxe	May 15	2,000
Wooden Shoes	"International"	May 8	....

EDUCATIONAL FILM CORP.

		1926	
Figures of Fancy	Hodge-Podge	Nov. 13	1 rl.
Bad Breaks	Cameo comedy	Nov. 20	1 rl
Felix Hunts the Hunter	Sullivan cartoon	Nov. 20	1 rl
Thens and Nows	"Curiosities"	Nov. 20	1 rl
Raging Tide	Life cartoon	Nov. 27	1 rl
Midnight Follies	Mermaid comedy	Nov. 27	2 rls
Mighty Smithy	Life cartoon	Nov. 27	1 rl
Open Spaces (Big Boy)	Juvenile comedy	Nov. 27	2 rls
Felix Busts a Buhble	Sullivan cartoon	Nov. 29	1 rl.
Flaming Romance (Al St. John)	Burlesque melodrama	Nov. 29	2 rls.
Movieland	Lupino Lane comedy	Nov. 29	2 rls.
The Mona Lisa	Romantic Production	Nov. 29	2 rls.
Teacher, Teacher! (Hamilton)	Comedy	Nov. 29	2 rls.
Bruce Scenic	Hula-Hula, etc.	Dec. 4	1 rl.
Hoot Mon (Bobby Vernon)	Comedy	Dec. 4	2 rls.
Cool Off (Duffy-Cornwall)	Comedy	Dec. 4	2 rls.
A Briny Booh (Billy Dooley)	Comedy	Dec. 4	2 rls.
Land O' Fancy (Felix-cat)	Sullivan cartoon	Dec. 11	1 rl
Close Shaves (Arthur)	Tuxedo comedy	Dec. 11	2 rls
Reverse English (Felix-cat)	Sullivan cartoon	Dec. 11	1 rl
A Key-hole Cruise	Hodge-Podge	Dec. 18	1 rl
Have Courage (Dooley)	Comedy	Dec. 18	2 rls
Barnum Was Right	Life Cartoon	Dec. 18	1 rl
Much Mystery (Davis)	Mermaid comedy	Dec. 25	2 rls
One Sunday Morning (Hamilton)	Comedy	Dec. 25	2 rls
Parisian Importations in Color	Koda-Chrome process	Dec. 25	1 rl
		1927	
Felix Trumps the Ace	Sullivan cartoon	Jan. 1	1 rl
Balloon Tired	Life cartoon	Jan. 1	1 rl
Three Bruce Scenics	Instructive	Jan. 1	1 rl
Wild and Woozy (Jimmy Adams)	Christie comedy	Jan. 8	2 rls
Felix Collars the Button	Sullivan cartoon	Jan. 8	1 rl
Sweet Bahy (Lupino Lane)	Comedy	Jan. 8	2 rls
Mister Chump (Phil Dunham)	Cameo comedy	Jan. 8	1 rl
Why Women Pay	Life cartoon	Jan. 15	1 rl
A Movie Medley	Hodge-Podge	Jan. 15	1 rl
Sure Fire	Bobby Vernon comedy	Jan. 15	2 rls
Nic-Nax	Curiosities	Jan. 22	1 rl.
High Sea Blues (St. John)	Mermaid comedy	Jan. 22	2 rls.
Hot Cookies (George Davis)	Cameo comedy	Jan. 22	1 rl.
Paris Originations in Color	Kodachrome fashion	Jan. 22	1 rl.
Funny Face (Big Boy)	Juvenile comedy	Jan. 22	2 rls.
Howdy Duke	Lupino Lane com.	Jan. 22	2 rls.
Zoo Logic	Sullivan Cartoon	Jan. 29	2 rls
Summer Day	Bruce Scenic	Jan. 29	1 rl
Break Away (Neal Burns)	Christie comedy	Jan. 29	2 rls
Dear Season (Bud Duncan)	Cameo comedy	Jan. 29	1 rl.
Busy Lizzie (Geo. Davis)	Mermaid comedy	Feb. 5	2 rls
Highlights	Curiosities	Feb. 5	1 rl
Peaceful Oscar (Lloyd Hamilton)	Comedy	Feh. 5	2 rls
High Spirits	Cameo comedy	Feb. 12	1 rl.
Mike Wins a Medal	Life cartoon	Feb. 12	1 rl.
Duck Out (Bobby Vernon)	Comedy	Feb. 12	2 rls.
Listen, Lem (Al St. John)	Mermaid comedy	Feb. 19	2 rls.
Peaceful City	Life cartoon	Feb. 19	1 rl.
Wedding Yells (Johnny Arthur)	Comedy	Feb. 19	2 rls.
Soft Soap	Life Cartoon	Feb. 26	1 rl
Sailor Beware (Billy Dooley)	Comedy	Feb. 26	1 rl
Fiddlesticks	Curiosities	Feb. 26	1 rl
Quiet Please (Phil Dunham)	Cameo comedy	Feb. 26	1 rl
A Cluster of Kings	Hodge-Podge	Feb. 26	1 rl
Drama de Luxe (Lupino Lane)	Comedy	Mar. 5	2 rls
Heavy Date	Life cartoon	Mar. 5	1 rl
Hitting the Trail	Life cartoon	Mar. 4	1 rl
Gandpa's Boy (Big Boy)	Juvenile comedy	Mar. 12	2 rls
Icy Eyes (Felix-cat)	Sullivan cartoon	Mar. 12	1 rl
Pedigreed (Felix-cat)	Sullivan cartoon	Mar. 12	1 rl
Ask Dad (Sargent)	Cameo comedy	Mar. 12	1 rl
Bruce Scenics	Two subjects	Mar. 12	1 rl
Wise Old Owl	Hodge-Podge	Mar. 19	1 rl
Local Talent	Life cartoon	Mar. 19	1 rl
Chicken Feathers (Cornwall)	Christie comedy	Mar. 19	2 rls
Stars and Stripes	Felix the Cat	Mar. 19	1 rl
A Perfect Day	Cameo comedy	Mar. 19	1 rl
Hot Lightning (Beauchamp)	Mermaid comedy	Apr. 2	2 rls
Felix Sees them in Season	Felix the Cat	Apr. 2	1 rl

Star, Story Type, Review and Footage Here

	Kind of Picture	Review	Feet
Somebody's Fault	Hamilton comedy	Apr. 2	2 rls
Bruce Scenics	Two subjects	Apr. 2	1 rl
Roped In (St. John)	Comedy	Apr. 9	2 rls
Here Comes Precious (Adams)	Comedy	Apr. 9	2 rls
Cash and Carry (Burns)	Christie comedy	Apr. 9	2 rls
Odd Jobs	Curiosities	Apr. 9	1 rl
Dumb Belles (Dooley)	Sailor comedy	Apr. 16	2 rls
Buried Treasure	Bruce Scenic	Apr. 16	1 rl
Brain Storms	Mermaid comedy	Apr. 16	2 rls
First Prize (Dunham)	Cameo comedy	Apr. 16	1 rl
Ruling the Rooster	Life cartoon	Apr. 16	1 rl
Germ Mania	Felix the Cat	Apr. 16	1 rl
Prince of Whales	Life cartoon	Apr. 16	1 rl
Climbing Into Cloudland	Howe Hodge-Podge	Apr. 16	1 rl
Barn Yarns	Felix the Cat	Apr. 16	1 rl
Jail Birdies (Bobby Vernon)	Comedy	Apr. 16	2 rls
Breezing Along	Lloyd Hamilton com.	May 14	2 rls.
Hold That Bear (Phil Dunham)	Cameo comedy	May 14	1 rl.
A Bird of Flight	Hodge-Podge	May 14	1 rl.
Racing Fever	Life cartoon	May 14	1 rl.
Jungle Heat (Al St. John)	Gag-slapstick	May 21	2 rls
Eye Jinks	Felix the Cat cartoon	May 21	1 rl
Atta Baby (Big Boy)	Comedy	May 21	2 rls
Growing Money	Curiosities	May 28	1 rl
Auntie's Ante (W. Lupino)	Cameo comedy	May 28	1 rl
North of Nowhere	Life cartoon	May 28	1 rl
Queer Ducks (J. Duffy)	Farce-comedy	May 28	2 rls
A Jim Dandy (Phil Dunham)	Cameo comedy	May 28	1 rl

EXCELLENT PICTURES CORP.

A Man of Quality (G. Walsh)	Punch melodrama	Nov. 6	5,640
His Rise to Fame (Geo. Walsh)	Pugilist melodrama	Feb. 19	5,790

FILM BOOKING OFFICES OF AMERICA

Features		1926	
Hands Across the Border (Thomson)	Action western	June 12	5,367
Valley of Bravery (Custer)	War-western	June 19	5,021
Glenister of the Mounted (Flynn)	Mtd. Police melo.	June 26	5,480
Jade Cup (Brent)	Crook melodrama	July 3	3,656
Dead Line (Bob Custer)	Western	July 10	5,000
Masquerade Bandit (Tom Tyler)	Western	July 10	4,010
Bigger Than Barnum's (star cast)	Melodrama	July 17	5,391
Two-Gun Man (Fred Thomson)	Western	July 24	5,139
Her Honor, the Governor (Frederick)	Melodrama	July 31	6,712
Better Man (R. Talmadge)	Stunt comedy	Aug. 7	4,703
Cowboy Cop (Tom Tyler)	Action western	Aug. 7	4,385
Flame of the Argentine (Brent)	Melodrama	Aug. 14	5,004
College Boob (Lefty Flynn)	Comedy drama	Aug. 21	5,340
One Minute To Play	Red Grange special	Aug. 28	7,430
Laddie (John Bowers)	Romantic drama	Sept. 4	6,931
Kosher Kitty Kelly (Viola Dana)	Hebrew-Irish comedy	Oct. 2	6,105
Breed of the Sea (Ralph Ince)	Sea-Island drama	Oct. 30	5,408
Red Hot Hoofs (Tom Tyler)	Pugilistic western	Nov. 13	4,681
A Regular Scout (Fred Thomson)	Action western	Nov. 29	6,119
Lone Hand Saunders (Thomson)	Action western	Dec. 4	5,453
The Gorilla Hunt	Burbridge special	Dec. 11	4,362
Rose of the Tenements (Shirley Mason)	Human int. drama	Dec. 18	6,678
Timid Terror (George O'Hara)	Comedy drama	Dec. 25	4,872
		1927	
Her Father Said No (Guard-Brian)	Witwer comedy	Jan. 1	6,808
Home Struck (Viola Dana)	Drama of stage	Jan. 5	5,615
Cactus Trails (Bob Custer)	Western	Jan. 15	4,889
Lightning Lariats (Tyler)	Western	Jan. 22	4,536
Uneasy Payments (Vaughn)	Farce comedy	Feb. 12	4,770
Magic Garden	G. S. Porter novel	Feb. 26	6,807
Don Mike (Thompson)	Romantic drama	Mar. 5	5,723
Sonora Kid (Tyler)	Action western	Mar. 5	4,565
Mother (Belle Bennett)	Mother-love drama	Mar. 19	6,885
Tarzan and the Golden Lion	Jungle fantasy	Apr. 2	5,807
Moulders of Men (Frankie Darro)	Melodrama	Apr. 9	6,412
Outlaw Dog (Ranger)	Railroad melo.	Apr. 23	4,721
Naughty Nannette (Viola Dana)	Comedy drama	May 9	4,949
Silver Comes Thru (Thomson)	Thrill western	May 28	5,476
Great Mail Robbery	Marine-mail melo.	July 2	6,504
Moon of Israel (star cast)	Spectacular-Biblical	July 9	6,680
Short Subjects			
Sock Me to Sleep (Vaughn)	Fighting Hearts series	Apr. 10	2,000
Smouldering Tires	Fighting Hearts	June 5	2,000
Lightning Slider	Fighting Hearts	June 26	2,000
Three of a Kind	Standard comedy	June 26	2,000
Big Charade	Fighting Hearts	June 26	2,000
Black and Blue Eyes	Comedy		
Up and Wooing	Fighting Hearts	July 17	2,000
When Sally's Irish Rose	Fighting Hearts	July 24	2,000
Magician	Bray Dinky-Doodle	July 31	1,000
Mule's Disposition	Bray Unnatural Hist.	July 31	1,000
Wedding Daze (Alexander)	Comedy	Aug. 7	2,000
Vamping Babies (L. Sargent)	Comedy	Aug. 7	2,000
All's Swell That Ends Swell	Fighting Hearts	July 24	2,000
Back Fire (Fat trio)	Comedy	Aug. 21	2,000
Lady of Lyons, N. Y.	Bill Grimm's Progress	Aug. 28	2,000
		1927	
Many A Slip (Bowers)	Comedy and cartoon	Jan. 22	2 rls.
Wisecrackers (Cooke-Guard)	Witwer series	Jan. 29	2 rls
He Couldn't Help It	Charley Bowers com.	Mar. 5	2 rls

FIRST NATIONAL

	Kind of Picture	Review	Feet
		1926	
Irene (Colleen Moore)	Romantic comedy	Mar. 13	8,400
Girl from Montmartre (LaMarr-Stone)	Drama	Mar. 20	6,200
Dancer of Paris (Tearle-Mackaill)	Romantic Drama	Mar. 27	6,229
Kiki (Norma Talmadge)	Comedy Drama	April 17	8,279
Old Loves and New (Stone-Bedford)	Drama	May 1	7.42
Mlle. Modiste (C. Griffith)	Victor Herbert opera	May 8	6,230
Greater Glory (Tearle-Nilsson)	Epic drama	May 15	9.710
Wilderness Woman (Pringle)	Comedy	May 22	7.53
Ranson's Folly (Barthelmess)	Romantic drama	May 29	7.32
Brown Derby (Johnny Hines)	Comedy	June 5	6,50
Tramp, Tramp, Tramp (Langdon)	Farce-comedy	June 12	5,830
Wise Guy (Kirkwood-Astor-Compson)	Human Interest dr.	June 26	7,775
Ella Cinders (Colleen Moore)	Comedy	June 26	6,540
Puppets (Sills)	Drama	July 3	7,468
Senor Daredevil (Ken Maynard)	Western	July 10	6,402
Men of Steel (Sills)	Melodrama	July 24	9,143
Duchess of Buffalo (C. Talmadge)	Comedy drama	Aug. 21	6,940
Great Deception (Lyons-Pringle)	War melodrama	Aug. 28	5,885
Into Her Kingdom (C. Griffith)	Romantic drama	Sept. 4	6,447
Amateur Gentleman (Barthelmess)	Romantic drama	Sept. 11	7,790
Subway Sadie (Dorothy Mackaill)	Comedy drama	Sept. 25	6,72
Paradise (Milton Sills)	South Seas melo.	Sept. 25	7,090
It Must Be Love (Colleen Moore)	Typical comedy	Oct. 16	6,848
Forever After (Astor-Hughes)	Romantic drama	Oct. 23	6,338
Prince of Tempters (Moran-Lyon)	Romantic drama	Oct. 30	7,780
Unknown Cavalier (Ken Maynard)	Action western	Nov. 6	6,305
Midnight Lovers (Nilsson-Stone)	Light comedy	Nov. 13	6,100
Syncopating Sue (C. Griffith)	Drama	Nov. 20	6,770
Stepping Along (Johnny Hines)	Comedy	Nov. 27	7 rls
Ladies at Play (Hughes-Kenyon)	Farce	Nov. 29	6,119
Silent Lover (Milton Sills)	Desert drama	Dec. 4	6,500
Blonde Saint (Stone-Kenyon)	Comedy-drama	Dec. 11	6,800
White Black Sheep (Barthelmess)	Melodrama	Dec. 18	6,798
Overland Stage (Ken Maynard)	Pioneer western	Dec. 25	6,392
Just Another Blonde (Mackaill)	Romantic com-dr.	Dec. 25	5,603
		1927	
Twinkletoes (Colleen Moore)	Drama	Jan. 1	7.833
Lady in Ermine (Corinne Griffith)	Drama	Jan. 8	6,400
Masked Woman (Nilsson-Blinn)	Sophisticated drama	Jan. 22	5,442
Perfect Sap (Lyon-Starke)	Am. Detective com.	Jan. 22	5,620
Lunatic at Large (Leon Errol)	Farce	Feb. 5	5,321
McFadden's Flats (Murray-Conklin)	Irish-Scotch com.	Feb. 12	7,845
Easy Pickings (A. Q. Nilsson)	Mystery melodrama	Feb. 26	5,400
An Affair of the Follies (All-Star)	Human interest drama	Mar. 5	6,422
High Hat (Ben Lyon)	Comedy-drama	Mar. 19	6,161
All Aboard (Johnny Hines)	Fast comedy	Apr. 2	6,300
Long Pants (Langdon)	Gag comedy	Apr. 9	5,550
Orchids and Ermine (C. Moore)	Romantic comedy-drama	Apr. 9	6,734
Three Hours (C. Griffith)	Mystery and drama	Apr. 16	5,760
See You in Jail (Mulhall-Day)	Farce comedy	Apr. 23	5,800
Camille (Norma Talmadge)	Dumas picturization	May 2	8,700
Venus of Venice (C. Talmadge)	Comedy	May 7	6,300
Sea Tiger (Milton Sills)	Sea melodrama	May 14	5,606
Notorious Lady (Lewis Stone)	African drama	May 14	6,040
Convoy (Sherman-Mackaill)	Navy-war drama	May 21	7,724
Broadway Nights (Lois Wilson)	Jazz comedy-dr.	May 21	6,765
Tender Hour (Dove-Lyon)	Drama	May 28	6,631
Lost at the Front (Sidney-Murray)	War burlesque-com.	June 25	5,559
Sunset Derby (Astor-Collier, Jr.)	Race track melo.	July 2	5,000
Framed (Milton Sills)	Thrill-melodrama	July 9	5,282

FOX FILM CORP.

Features		1926	
Fighting Buckaroo (Buck Jones)	Comedy melodrama	May 1	5,095
Rustling for Cupid (O'Brien)	Romantic western	May 8	4.835
Shamrock Handicap (J. F. McDonald)	Romantic racing drama	May 22	5,685
Early to Wed (M. Moore-K. Perry)	Domestic drama	May 29	5,912
A Man Four-Square (Buck Jones)	Western	June 5	4,744
Black Paradise (Bellamy)	Thrill melodrama	June 12	4.962
A Trip to Chinatown (Foxe)	Farce-comedy	June 26	5,594
Gentle Cyclone (Buck Jones)	Action-comedy	July 3	4,82
More Pay—Less Work (Mary Brian)	Comedy-drama	July 10	6,02
Fig Leaves (O'Brien-Borden)	Comedy drama	July 17	6,49
Family Upstairs (Valli-MacDonald)	Comedy drama	July 31	5,97
Midnight Kiss	Comedy drama	Aug. 7	5,02
No Man's Gold (Tom Mix)	Western	Aug. 14	5,745
Three Bad Men (Star cast)	Spectacular thrill melo.	Aug. 28	8,000
Marriage License? (Alma Rubens)	Mother-love drama	Sept. 4	7,168
Flying Horseman (Buck Jones)	Action western	Sept. 11	4,971
Blue Eagle (George O'Brien)	Drama	Sep. 25	6,200
Womanpower (Graves-Perry)	Comedy drama	Oct. 2	6,240
The Lily (Belle Bennett)	Emotional drama	Oct. 9	6,268
Great K. & A. Train Robbery (Mix)	Fast melodrama	Oct. 16	4,800
Country Beyond (Olive Borden)	Curwood drama	Oct. 23	5,363
Whispering Wires (Anita Stewart)	Mystery melodrama	Oct. 30	5,906
International Eucharistic Congress	Religious	Nov. 20	
Return of Peter Grimm (star cast)	Drama from play	Nov. 20	6,950
The City (Robert Frazer)	Clyde Fitch drama	Nov. 27	5.500
What Price Glory? (all star)	War comedy-drama	Nov. 29	11,400
Wings of the Storm (Thunder-dog)	Melodrama	Dec. 4	5,374
Canyon of Light (Tom Mix)	Typical Mix	Dec. 11	5,389
Going Crooked (Bessie Love)	Crook melodrama	Dec. 18	5,425
Bertha, Sewing Machine Girl	Stage melodrama	Dec. 25	5,242
		1927	
Summer Bachelors (Bellamy)	Comedy drama	Jan. 1	6,782
Desert Valley (Buck Jones)	Western comedy-dr.	Jan. 8	4,731
One Increasing Purpose (Lowe)	Drama	Jan. 15	7,677
Music Master (Alec. B. Francis)	Belasco play	Jan. 22	7,734
Stage Madness (Virginia Valli)	Stage-home drama	Jan. 29	5,620
The Auctioneer (Geo. Sidney)	Stage success	Feb. 5	5,500
Last Trail (Tom Mix)	Zane Grey Western	Feb. 5	5,190
Upstream (Earle Foxe)	Theatrical drama	Feb. 12	5,510
War Horse (Buck Jones)	War (horse) story	Feb. 19	4.953
Marriage (Virginia Valli)	Drama	Feb. 26	5,440
Monkey Talks (Lerner)	Drama	Mar. 5	5,500
Ankles Preferred (Bellamy)	Light com-dr.	Mar. 12	5,498
Love Makes 'Em Wild (Johnnie Harron)	Breezy comedy	Mar. 19	5,508
Broncho Twister (Tom Mix)	Whirlwind western	Apr. 2	5,425
Whispering Sage (Buck Jones)	Action western	Apr. 9	4,783
Madame Wants No Children (M. Corda)	Comedy drama	Apr. 16	5,415
Outlaws of Red River (Tom Mix)	Action western	Apr. 23	5,327
Heart of Salome (Alma Rubens)	Romance, mystery	May 9	5,617
Hills of Peril (Buck Jones)	Punch western	May 14	4,983
Is Zat So? (O'Brien-Lowe)	Comedy drama	May 21	6,940
7th Heaven (Janet Gaynor)	Love-war drama	May 28	....
Cradle Snatchers (Louise Fazenda)	Farce comedy	June 4	6,381
Rich But Honest (Marjorie Beebe)	Light comedy-dr.	June 4	5,480
Slaves of Beauty Herbert-Tell)	Light comedy-dr.	June 11	5,412
Good as Gold (Buck Jones)	Stunt-thrill western	June 11	4,545
The Circus Ace (Tom Mix)	Circus and western	June 18	4,810
The Secret Studio (Borden)	Comedy drama	June 25	5,870

Short Subjects Separated From Features

	Kind of Picture	Review	Feet
Short Subjects		1926	
Family Picnic	Comedy	July 10	2,000
Lickpenny Lover	O. Henry series	July 24	2,000
Dancing Around the World	Varieties	July 31	743
Hello Lafayette (Shields)	Imperial comedy	Aug. 7	2,000
Putting on Dog	Varieties	Aug. 7	749
Lumber Jacks	Varieties	Aug. 14	750
Steeplechaser (Conley)	Farce comedy	Sept. 11	2,000
Non-Stop Bride (Gene Cameron)	Comedy	Sep. 25	2,000
King Bozo	Van Bibber comedy	Oct. 2	2,000
Rocky Mountain Gold	Varieties	Oct. 9	800
Cliff Dwellers of America	Varieties	Oct. 9	845
Dizzy Dancers (Gene Cameron)	Imperial comedy	Oct. 16	2,000
Lyin' Tamer (Ernie Shields)	Imperial comedy	Oct.23	2 rls
Marry Month of May	O. Henry comedy	Oct. 30	2 rls
King of the Kitchen (Conley)	Comedy	Nov. 6	2 rls
Honeymoon Hospital	Imperial comedy	Nov. 13	2 rls.
Napoleon, Jr.	Animal comedy	Nov. 13	2 rls.
Maryland, My Maryland	Variety	Nov. 20	750
Not to Be Trusted (Allan Forrest)	Helen and Warren	Nov. 20	2 rls
Great Lakes	Variety	Nov. 27	900
Babes in the Jungle	O. Henry series	Nov. 29	2 rls.
Light Wines and Bearded Ladies	Imperial comedy	Nov. 29	2 rls.
Madam Dynamite	Imperial comedy	Dec. 11	2 rls
Battling Kangaroo	Animal comedy	Dec. 18	2 rls
Motor Boat Demon	Van Bibber series	Dec. 25	2 rls
		1927	
Bathing Suitor (G. Harris)	Imperial comedy	Jan. 1	2 rls
My Lady's Stockings	Variety	Jan. 8	1 rl
Tennis Wizard (Earle Foxe)	Van Bibber series	Jan. 15	2 rls
Overnight from Paris	Variety	Jan. 15	1 rl
Big Business	Imperial comedy	Jan. 22	2 rls.
Constantinople	Scenic	Jan. 22	1 rl.
Society Architect	Van Bibber	Jan. 22	2 rls.
An Old Flame	Helen & Warren	Feb. 5	2 rls
Sky Sentinel	Variety	Feb. 5	784
Roses and Ruses	O. Henry story	Feb. 12	2 rls
Slippery Silks	Imperial comedy	Feb. 12	2 rls.
Birthday Greetings	Comedy	Feb. 19	2 rls.
Everybody's Servant	Varieties	Feb. 26	900
Portugal Today	Variety	Mar. 5	786
Car Shy	Van Bibber	Mar. 5	2 rls
Rock-Ribbed Maine	Variety	Mar. 12	855
Back to Mother	Helen and Warren	Mar. 19	2 rls
The Last Word	Helen and Warren	Apr. 2	2 rls
Below the Equator	Variety	Apr. 9	1 rl
Girls	O. Henry story	Apr. 16	2 rls
Nature's Wonderland	Variety	Apr. 16	1 rl
A Dog's Pal (Jerry Madden)	Animal comedy	Apr. 23	2 rls
Old Heidelberg	Variety	May 2	1 rl
Not the Type	Van Bibber	May 2	2 rls
Just a Husband	Helen & Warren	May 9	2 rls
Kangaroo Detective	Comedy	May 21	2 rls
Reflections	Varieties	May 28	1 rl
Wine, Women and Sauer Kraut	Imperial comedy	June 4	2 rls
Monarchs of the Soil	Varieties	June 4	1 rl
Vendors of the World	Variety	June 11	1 rl
Midsummer Night's Steam	Imperial comedy	June 11	2 rls
Road to the Yukon	Variety	June 18	1 rl
Rumors for Rent	Helen and Warren	June 18	2 rls

GOTHAM PRODUCTIONS

	Kind of Picture	Review	Feet
Sign of the Claw (Peter, the Great)	Dog picture		6,000
Golden Web (Rich-Gordon)	Melodrama	Sept. 11	6,000
Block Signal (Ralph Lewis)	Railroad melodrama	Oct. 9	5,900
Winning Wallop (W. Fairbanks)	Action comedy-dr.	Oct. 30	5,000
Money to Burn (Devore-MacGregor)	Romantic action dr.	Nov. 29	5,900
Heroes of the Night (Landis-Nixon)	Fire-police-thriller	Feb. 5	6,500
		1927	
Quarantined Rivals			
Mountains of Manhattan			
Final Extra (De La Motte)	Melodrama	Feb. 19	6,000

METRO-GOLDWYN-MAYER

	Kind of Picture	Review	Feet
Great Divide (all star)	Drama	Feb. 21	7,811
Rag Man (Coogan)	Comedy-dr.	Mar. 14	5,908
Beauty Prize (Dana)	Comedy-dr.	Oct. 11	5,750
Tower of Lies (Chaney-Shearer)	Drama of pathos	Oct. 10	6,849
Exchange of Wives (Boardman)	Married life com.	Oct. 17	6,300
Midshipman (Ramon Novarro)	Naval com.-drama	Oct. 31	7,498
Go West (Buster Keaton)	Burlesque western	Nov 7	6,256
Lights of Old Broadway (Davies)	Old N. Y. drama	Nov. 14	6,437
Old Clothes (Coogan)	Typical feature	Nov. 21	5,915
Bright Lights (Chas. Ray)	Type com-drama	Nov. 28	6,260
Only Thing (Boardman-Nagel)	Glyn love drama	Dec. 5	5,824
Masked Bride (Mae Murray)	Paris underworld	Dec. 12	5.690
Sally, Irene and Mary (Star cast)	Musical comedy hit	Dec. 19	5,564
Time, the Comedian (Busch-Cody)	Unique drama	Dec 26	4.757
		1926	
His Secretary (Shearer)	Light comedy	Jan. 2	6,433
Ben-Hur (Ramon Novarro)	Lew Wallace story	Jan 16	12,000
Dance Madness (Nagel-Windsor)	Comedy drama	Feb. 6	6.395
The Blackbird (Lon Chaney)	Crook Drama	Feb. 13	6.689
Mare Nostrum (Rex Ingram prod.)	Ibanez Novel	Feb 27	
La Boheme (Gilbert-Gish)	Famous opera	Mar 13	8.530
The Barrier (Norman Kerry)	Alaskan melodrama	Apr. 3	6.480
Devil's Circus (Norma Shearer)	Drama	Apr. 10	6.750
Beverly of Graustark (Marion Davies)	Romantic Comedy	May 1	6,718
Brown of Harvard (Pickford Brian)	College comedy-dr.	May [illegible]	[illegible]
Money Talks (Moore-Windsor)	Farce comedy	May 22	5,139
Paris (Chas. Ray)	Parisian drama	June 12	5,580
Lovey Mary (Bessie Love)	Drama	July [illegible]	[illegible]
Road to Mandalay (Chaney)	Melodrama	July 10	6.551
Waltz Dream	Romantic comedy	Aug. 7	7,322
Scarlet Letter (Lillian Gish)	Drama from novel	Aug. 21	9,000
Battling Butler (Keaton)	Farce comedy	Sept. 4	6.970
Waning Sex (Norma Shearer)	Light comedy romance	Oct. 2	6.025
The Temptress (Garbo-Moreno-D'Arcy)	Ibanez' novel	Oct. 23	8,221
Magician (Wegener-Terry)	Rex Ingram prod.	Nov 6	6.960
Bardleys the Magnificent (Gilbert)	Dashing romance	Nov. 13	8.536
Exit Smiling (Lillie-J. Pickford)	Comedy	Nov. 20	6,461
Upstage (Norma Shearer)	Vaudeville com.-dr.	Nov. 27	6,048
Flaming Forest (Moreno-Adoree)	Northwest Curwood dr.	Nov. 29	6,567
Tin Hats (Nagel-Windsor)	War comedy	Dec. 4	6,59
Faust (Emil Jannings)	Opera transcription	Dec. 11	8,110
Fire Brigade (McAvoy-Ray)	Spectacular fire drama	Dec. 25	8,616
		1927	
Tell It To The Marines (Chaney)	Melodrama	Jan. 1	8,800
Valencia (Mae Murray)	Romantic drama	Jan. 8	5,680
Flesh and the Devil (Gilbert-Garbo)	Suderman drama	Jan. 15	8,75
A Little Journey (Star Cast)	Comedy drama	Jan. 15	6,088
Red Mill (Marion Davies)	Adapted musical com.	Feb. 19	6,337
Taxi Dancer (Crawford-O. Moore)	Broadway drama	Mar. 12	6,203
The Show (Gilbert-Adoree)	Melodrama	Mar. 19	6,309
Slide, Kelly, Slide (Haines-O'Neil)	Baseball comedy-dr	Apr. 2	7,865
Demi-Bride (Norma Shearer)	Comedy-drama	Apr. 2	6,886
Frisco Sally Levy (Sally O'Neil)	Hebrew-Irish com.	Apr. 23	6,909
Lovers (Novarro-Terry)	"Gossip" drama	May 2	5,291
Rookies (Dane-Arthur)	Military comedy	May 9	6,640
Understanding Heart (Joan Crawford)	Kyne story	May 14	6,657
Annie Laurie (Lillian Gish)	Scottish drama	May 21	8,750
Mr. Wu (Lon Chaney)	Chinese drama	June 4	7,603
Tillie the Toiler (Marion Davies)	Light comedy	June 11	6,160
The Unknown (Chaney)	Armless wonder char-dr.	June 18	5,517
Captain Salvation (Hanson-Starke)	Gospel ship drama	July 2	7,395

PARAMOUNT

	Kind of Picture	Review	Feet
		1926	
Moana	South Sea study	Feb. 27	6.13
Sea Horses (Holt-Vidor)	Drama of tropics	Mar. 6	6,565
Dancing Mothers (Joyce-Tearle-Bow)	Comedy-drama	Mar. 13	7,16
Let's Get Married (Dix-Wilson)	Farce-comedy	Mar. 20	6,80
Nell Gwyn (Dorothy Gish)	Farce comedy	Feb. 6	6,800
Miss Brewster's Millions (Daniels)	Comedy-drama	Mar. 27	6,46
New Klondike (Thos. Meighan)	Comedy drama	Apr. 3	7,44
Untamed Lady (Gloria Swanson)	Society drama	Apr. 3	6,132
Crown of Lies (Pola Negri)	Romantic drama	Apr. 10	5,02
Desert Gold (Hamilton-Mason)	Zane Grey western	Apr. 10	6,85
For Heaven's Sake (Harold Lloyd)	Typical comedy	April 17	5,356
Blind Goddess (Holt-Torrence)	Mystery Drama	April 17	7,363
That's My Baby (Douglas MacLean)	Farce comedy	Apr. 24	6,80
A Social Celebrity (Menjou)	Comedy drama	May 1	6,02
The Runaway (Clara Bow)	Melodrama	May 8	6,21
Fascinating Youth (Juniors)	Drama	May 22	6,88
Aloma of the South Seas (Gilda Gray)	Drama	May 29	8,514
Wet Paint (Raymond Griffith)	Farce-comedy	June 5	5,105
Rainmaker (Collier, Jr.)	Drama	June 12	6,055
Say It Again (Dix)	Travesty-farce	June 19	7,44
Volcano (Daniels)	Thrill melodrama	June 12	5,467
Good and Naughty (Pola Negri)	Society comedy	June 26	5,50
Palm Beach Girl (Bebe Daniels)	Farce-comedy	July 3	6,918
Variety (Emil Jannings)	Drama, short version	July 10	7,804
Born to the West (Jack Holt)	Western	July 10	6,043
It's the Old Army Game (W. C. Fields)	Farce comedy	July 17	6,889
Mantrap (Torrence-Bow)	Drama	July 24	6,077
You Never Know Women (Vidor)	Drama	Aug. 7	6,0
Padlocked (Lois Moran)	Melodrama	Aug. 28	6,76
Beau Geste (Ronald Colman)	Drama	Sept. 4	10,600
The Show-Off (Ford Sterling)	Character comedy	Sept. 11	6,19
Diplomacy (Sweet-Hamilton)	Modernized Sardou play	Sep. 25	6,95
Campus Flirt (Bebe Daniels)	College comedy	Oct. 2	6,702
Tin Gods (Thomas Meighan)	Drama	Oct. 2	8,568
You'd Be Surprised (R. Griffith)	Satirical comedy	Oct. 9	5,90
Kid Boots (Eddie Cantor)	Comedy	Oct. 23	5,650
Sorrows of Satan (D. W. Griffith prod)	Drama	Oct. 23	11 rls.
Don't Give Up the Ship	One Reel special	Oct. 23	....
Ace of Cads (Menjou)	Drama	Oct. 30	7,786
Quarterback (Richard Dix)	Football comedy-dr.	Nov. 6	7,114
London (Dorothy Gish)	Drama	Nov. 13	6 rls.
We're in the Navy Now (Beery-Hatton)	Sequel, "Behind Front"	Nov. 20	5,519
So's Your Old Man (W. C. Fields)	Comedy	Nov. 20	6,347
Eagle of the Sea (Vidor-Cortez)	Sea drama	Nov. 27	7,250
Everybody's Acting (star cast)	Stage comedy-dr.	Nov. 27	6.139
God Gave Me Twenty Cents (all star)	Romance-drama	Nov. 29	6,532
The Great Gatsby (Warner Baxter)	Drama	Dec. 4	7.296
Old Ironsides (special cast)	Super-special	Dec. 11	10,689
Canadian (Meighan)	Northwest drama	Dec. 11	7,773
Stranded in Paris (Daniels)	Farce comedy	Dec. 18	6,106
Love 'Em and Leave 'Em (Brent)	Comedy drama	Dec. 18	6.075
Popular Sin (Vidor-Brook)	Love drama	Dec. 25	6,244
		1927	
Hotel Imperial (Pola Negri)	Drama	Jan. 8	7,09
Blonde or Brunette? (Menjou-Nissen)	Parisian comedy	Jan. 15	5.87
The Potters (W. C. Fields)	Human int. com.-dr.	Jan. 22	6,680
Kid Brother (Harold Lloyd)	Typical comedy	Jan. 29	7,654
Paradise for Two (Dix-Bronson)	Comedy	Jan. 29	6,187
New York (Cortez-Wilson-Taylor)	Melodrama	Feb. 5	6,877
"It" (Clara Bow)	Elinor Glyn story	Feb. 12	6,542
Love's Greatest Mistake (Brent)	Comedy drama	Feb. 26	6,000
Blind Alleys (Meighan)	N. Y. melodrama	Mar. 5	5,597
Let It Rain (Douglas MacLean)	Naval comedy	Mar. 12	6,052
Metropolis	UFA Superspectacle	Mar. 12	....
Rough Riders (Feature Cast)	Roosevelt epic.	Mar. 19	12,071
Stark Love	Mountaineer drama	Mar. 19	6.203
A Kiss in a Taxi (Bebe Daniels)	Farce comedy	Apr. 2	6.429
Fashions for Women (E. Ralston)	Comedy drama	Apr. 9	6,298
Evening Clothes (Menjou)	Light comedy	Apr. 9	6,287
Casey at the Bat (W. Beery)	Comedy	Apr. 16	6,040
Afraid to Love (F. Vidor)	Light comedy	Apr. 23	6,199
Knockout Reilly (Richard Dix)	Prizering com.-dr.	Apr. 23	7,080
Chang	Wild animal classic	May 2	6,536
Children of Divorce (Bow-Ralston)	Drama	May 2	6,871
Cabaret (Gilda Gray)	Detective com.-dr.	May 9	7,175
Special Delivery (Eddie Cantor)	Gag comedy	May 9	5,524
Senorita (Bebe Daniels)	Dashing Farce	May 14	6,634
Telephone Girl (Madge Bellamy)	Melodrama	May 21	5,455
Tired Wheels	Krazy Kat	May 28	1 rl
Rough House Rosie (Clara Bow)	Society-pugilism com.	June 4	5,952
Whirlwind of Youth (Lois Moran)	Drama	June 11	5,866
Running Wild (W. C. Fields)	Comedy drama	June 18	6,368
Ritzy (Betty Bronson)	Comedy drama	June 25	5,306
Way of All Flesh (Jannings)	U. S.-made. Tragedy	July 2	8,486
Time to Love (Raymond Griffith)	Farce-comedy	July 9	4.926

Users Help Make This Chart More Useful

PATHE

	Kind of Picture	Review	Feet
On the Front Page (L. Rich)	Hal Roach comedy	Nov. 29	2 rls.
Buck Fever	Terry cartoon	Nov. 29	1 rl.
Radio Controlled	Terry cartoon	Nov. 29	1 rl.
Tripping the Rhine	Sketch Book	Nov. 29	1 rl.
War Feathers	Our Gang comedy	Nov. 29	2 rls.
The Nickel Hopper (Normand)	Sennett comedy	Dec. 4	3 rls.
Divorce Dodged (Bevan)	Sennett comedy	Dec. 4	2 rls.
Through Thick and Thin	Terry cartoon	Dec. 4	1 rl.
Hesitating Horses (Alice Day)	Sennett comedy	Dec. 4	2 rls.
Hitting the Rails	Terry cartoon	Dec. 4	1 rl.
Bars and Stripes	Terry cartoon	Dec. 11	1 rl
There Ain't No Santa Claus	Hal Roach comedy	Dec. 11	2 rls
A Blonde's Revenge (Turpin)	Typical comedy	Dec. 18	2 rls
School Days	Terry cartoon	Dec. 18	1 rl
Top Notchers	Sportlight	Dec. 18	1 rl
Forty-five Minutes from Hollywood	Hal Roach comedy	Dec. 25	2 rls
		1927	
Anything Once (Mabel Normand)	Hal Roach comedy	Jan. 1	2 rls
Telling Whoppers	Our Gang	Jan. 1	2 rls
Musical Parrot	Terry cartoon	Jan. 1	1 rl
Kitty from Killarney (Day)	Sennett comedy	Jan. 8	2 rls
With the Wind	Sportlight	Jan. 8	1 rl
Fourflushers (Bevan)	Sennett comedy	Jan. 8	2 rls
Many Scrappy Returns (Chase)	Hal Roach comedy	Jan. 15	2 rls
When Friendship Ceases	Terry cartoon	Jan. 15	1 rl
Smith's Pets	Jimmy Smith series	Jan. 15	2 rls
Bring Home the Turkey	Our Gang comedy	Jan. 22	2 rls.
Chasing Rainbows	Terry cartoon	Jan. 22	1 rl.
Should Sleep Walkers Marry?	Sennett comedy	Jan. 22	2 rls.
Two Time Mama (Tryon)	Hal Roach comedy	Jan. 22	2 rls.
Pass the Dumplings (Alice Day)	Sennett comedy	Jan. 22	2 rls.
On Guard (Cullen Landis)	Army serial	Jan. 29	....
Sink or Swim	Terry cartoon	Feb. 5	1 rl
A Hollywood Hero (Turpin)	Sennett comedy	Feb. 5	2 rls
Should Men Walk Home (C. Hale)	Hal Roach comedy	Feb. 5	2 rls
Sporting Knack	Sportlight	Feb. 12	1 rl.
Smith's Customer	Smith Family com.	Feb. 12	2 rls.
Peaches and Plumbers (Bevan)	Sennett com.	Feb. 19	2 rls.
Plumber's Daughter (Alice Day)	Sennett comedy	Feb. 19	2 rls.
Pathe Review 6	Magazine	Feb. 19	1 rl.
Plow Boy's Revenge	Terry cartoon	Feb. 26	1 rl
Crowd Bait	Sportlight	Feb. 26	1 rl
Seeing the World	Our Gang comedy	Feb. 26	2 rls
One Hour Married (Normand)	Hal Roach comedy	Mar. 5	2 rls
In the Rough	Terry cartoon	Mar. 5	1 r
Tit for Tat	Terry cartoon	Mar. 5	1 r
Crawl Strike Kid	Terry cartoon	Mar. 12	1 rl
With Will Rogers in Dublin	Rogers Abroad	Mar. 12	2 rls
Mail Pilot	Terry cartoon	Mar. 12	1 rl
Are Brunettes Safe? (Chase)	Comedy	Mar. 12	2 rls
Why Girls Say No (Marj. Daw)	Hal Roach comedy	Mar. 19	2 rls
Weatherproof	Sportlight	Mar. 19	1 rl
Pathe Review	Review	Mar. 19	1 rl
Cracked Ice	Terry cartoon	Mar. 19	1 rl
Taking the Air	Terry cartoon	Mar. 19	1 rl
Duck Soup (Laurel-Hardy)	Hal Roach comedy	Apr. 2	2 rls
Frost Line	Sportlight	Apr. 2	1 rl
A Small Town Princess	Sennett comedy	Apr. 2	2 rls
A Dozen Socks (Alice Day)	Sennett comedy	Apr. 9	2 rls
Rival Sex	Sportlight	Apr. 9	1 rl
Smith's New Home (Mc-Kee-Hiatt)	Smith Family series	Apr. 9	2 rls
Pathe Review 12	Magazine	Apr. 16	1 rl
Magician	Terry cartoon	Apr. 16	1 rl
Ten Years Old	Our Gang	Apr. 16	2rls
Keep Off the Grass	Terry cartoon	Apr. 16	1 rl
Jolly Jilter (Ben Turpin)	Comedy	Apr. 16	2 rls
Melting Millions (Ray-Miller)	Chapter Play	Apr. 16	
Hiking Through Holland (Will Rogers)	Rogers Abroad	Apr. 23	2 rls
Pathe Review 13	Magazine	Apr. 23	1 rl
Medicine Man	Terry cartoon	Apr. 23	1 rl
Slipping Wives (Dean-Rawlinson)	Hal Roach comedy	Apr. 23	2 rls
Smith's Surprise (Hiatt)	Smith Family	Apr. 23	2 rls
Forgotten Sweeties (Chase)	Comedy	Apr. 23	2 rls
Pathe Review 14	Magazine	Apr. 23	1 rl
Smith's Kindergarten (Baby Jackson)	Smith Family	May 2	2 rls
Pathe Review 16	Magazine	May 2	1 rl
Love My Dog	Our Gang	May 2	2 rls
Broke in China (Turpin)	Sennett comedy	May 2	2 rls
Honor Man	Terry cartoon	May 2	1 rl
Hon. Mr. Buggs (Matt Moore)	Hal Roach comedy	May 2	2 rls
Pathe Review 15, 17, 18, 19	Magazine	May 9	1 rl
Pie Eyed Piper	Terry cartoon	May 9	1 rl
Jewish Prudence (Davidson)	Hal Roach comedy	May 9	2 rls
Bubbling Over	Terry cartoon	May 9	1 rl
Agile Age	Sportlight	May 9	1 rl
A Fair Exchange	Terry cartoon	May 9	1 rl
When Snow Flies	Sportlight	May 14	1 rl.
Pathe Review 20	Magazine	May 14	1 rl.
Bigger and Better Blondes (Chase)	Comedy	May 14	2 rls.
Tabloid Editions	Sportlight	May 21	1 rl
Horses, Horses, Horses	Terry cartoon	May 21	1 rl
Crazy to Act (Mildred June)	Sennett comedy	May 21	2 rls
Tired Business Men	Our Gang comedy	May 21	2 rls
Pathe Review 21	Magazine	May 21	1 rl
Eve's Love Letters	Hal Roach comedy	May 28	2 rls
Smith's Fishing Trip	Smith Family	May 28	2 rls
Pathe Review 22-23	Magazine	June 4	1 rl
Digging for Gold	Terry cartoon	June 4	1 rl
Hunting for Germans	Will Rogers' trip	June 4	2 rls
Pride of Pikeville (Turpin)	Sennett comedy	June 4	2 rls
Flying Feet	Sportlight	June 4	1 rl
Chills and Fever	Sportlight	June 4	1 rl
Curled in the Excitement	Sennett comedy	June 11	2 rls
Hard Cider	Terry cartoon	June 11	1 rl
Crimson Flash (Cullen Landis)	Serial	June 18	....
Died in the Wool	Terry cartoon	June 18	1 rl
Fluttering Hearts (Chase)	Comedy	June 18	2 rls
Love 'Em and Weep (Mae Busch)	Hal Roach comedy	June 18	2 rls
Pathe Review 24	Magazine	June 18	1 rl
Big Reward	Terry cartoon	July 2	1 rl
Riding High	Terry cartoon	July 2	1 rl
Pathe Review 27	Magazine	July 2	1 rl
Don't Tell Everything (Davidson)	Hal Roach comedy	July 2	2 rls
One-Man Dog	Terry cartoon	July 2	1 rl

Features	Kind of Picture	Review	Feet
		1927	
Man from Hardpan (Maloney)	Western drama	Feb. 26	5,814
Princess on Broadway (Garon-Walker)	Comedy drama	Mar. 5	5,705
Tearin' Into Trouble (Wally Wales)	Western	Mar. 5	4,453
Arizona Whirlwind (Bill Cody)	Mine-western	Mar. 19	4,134
Fighting Comeback (B. Roosevelt)	Action western	Apr. 2	4,145
Spuds (Larry Semon)	War, farce comedy	Apr. 9	4,920
Horse Shoes (Monty Banks)	Feature comedy	Apr. 16	5,668
Ridin' Rowdy (Buffalo Bill, Jr.)	Western	Apr. 23	4,794
No Man's Law (Rex)	Black Stallion dr.	May 2	6,903
Don Desperado (Maloney)	Punch western	May 9	5,804
His First Flame (Harry Langdon)	Feature comedy	May 9	4,700
Eyes of the Totem (Hawley-Santschi)	Melodrama	May 14	6,228
Pirates of the Sky (Hutchison)	Stunt melodrama	May 21	5,465
Heart of the Yukon (Bowers)	Alaskan melodrama	May 21	6,563
Alaskan Adventures	Alaskan Trip	May 28	3,678
Meddlin' Stranger (Wally Wales)	Western melodrama	June 4	4,575
Avenging Fangs (Shadow-dog)	Crook melodrama	June 4	4 335
Trunk Mystery (Hutchison)	Police melodrama	June 11	4,328
Code of Cow Country (B. Roosevelt)	Action western	June 11	4,512
Pals in Peril (Buffalo Bill, Jr.)	Western	June 25	4,740
Little Firebrand (E. Thornton)	Comedy	July 2	4,615

PREFERRED PICTURES

		1926	
Romance of a Million Dollars	Melodrama	Aug. 7	5,300
Dancing Days (Star Cast)	Domestic	Sept. 25	5,90
Shameful Behavior? (Edith Roberts)	Romantic com.-dr.	Oct. 30	5,218
His New York Wife (Alice Day)	Comedy drama	Nov. 27	5,294
		1927	
Exclusive Rights (L. Rich)	Politics-melodrama	Jan. 22	6,087

PRODUCERS DISTRIBUTING CORP.

		1925	
Coming of Amos (Rod LaRoque)	Comedy-drama	Sept. 19	5,077
Off the Highway (W. V. Mong)	Drama	Oct. 3	7,641
Simon the Jester (O'Brien-Rich)	Comedy-drama	Nov. 28	6,168
Road to Yesterday (J. Schildkraut)	Tense drama	Dec. 12	9,980
		1926	
Wedding Song (Leatrice Joy)	Comedy-heart int.-dr	Jan. 2	7,373
Steel, Preferred (star cast)	Steel industry dr.	Jan. 9	6,717
Braveheart (LaRocque)	Indian drama	Jan. 23	7,238
Rocking Moon (Tashman-Bowers)	Alaskan drama	Jan. 30	6,013
Danger Girl (Priscilla Dean)	Comedy-drama	Feb. 6	5,660
Million Dollar Handicap (all star)	Horse race melo.	Feb. 13	6,095
Three Faces East (Jetta Goudal)	Suspense-spy-melo.	Feb. 20	7,419
Fifth Avenue (De La Motte)	Human int. drama	Feb. 20	5,503
Wild Oats Lane (Viola Dana)	Melodrama	Apr. 10	6,90
Red Dice (Rod LaRocque)	Underworld melodrama	May 1	7,25
Whispering Smith (H. B. Warner)	Melodrama western	May 8	6,155
Volga Boatman (W. Boyd-E. Fair)	Melodrama	Apr. 24	10,660
Paris at Midnight (Jetta Goudal)	Melodrama	May 15	6,995
Prince of Pilsen (Geo. Sidney)	Comedy drama	May 8	6,600
Bachelor Brides (La Rocque)	Mystery drama	May 22	6,612
Eve's Leaves (Leatrice Joy)	Romantic Comedy	May 29	6,750
Silence (H. B. Warner)	Self-sacrifice dr.	June 5	7,518
Unknown Soldier (Chas. Mack, etc.)	War drama	June 12	7,979
Dice Woman (Priscilla Dean)	Farce-melodrama	June 19	5,614
Flame of the Yukon (Seena Owen)	Melodrama of Yukon	June 26	5,808
Up in Mabel's Room (Marie Prevost)	Farce-comedy	June 26	6,345
Shipwrecked (S. Owen-J. Schildkraut)	Melodrama	July 3	5,865
Meet the Prince (Jos. Schildkraut)	Comedy-Drama	July 3	5,908
Sea Wolf (Ralph Ince)	Jack London story	July 10	6,763
Sunny Side Up (Vera Reynolds)	Comedy drama	July 17	5,994
Speeding Venus Priscilla Dean)	Melodrama	July 24	5,560
Clinging Vine (Leatrice Joy)	Comedy	July 31	6,400
Young April (Bessie Love)	Romantic com-dr.	Sept. 11	6,858
For Alimony Only (Leatrice Joy)	Divorce com-drama	Oct. 9	6,40
Gigolo (Rod La Rocque)	Drama	Oct. 16	7,295
Nervous Wreck (Ford-Haver)	Farce-comedy	Oct. 23	6,738
Pals in Paradise (star cast)	Kyne mining story	Nov. 29	6,636
For Wives Only (M. Prevost)	Sophisticated farce	Dec. 4	5,790
Corporal Kate (Reynolds-Faye)	Girl War-workers	Dec. 18	7,460
		1927	
Jim, The Conqueror (Boyd-Faire)	Suspense western	Jan. 1	5,324
Nobody's Widow (Joy-Ray-Haver)	Farce comedy	Jan. 15	6,421
Man Bait (Marie Prevost)	Comedy drama	Jan. 29	5,865
Getting Gertie's Garter (Prevost)	Farce comedy	Feb. 19	6,859
White Gold (Jetta Goudal)	Emotional drama	Apr. 9	6,198
Rubber Tires (Ford-Love)	Auto comedy	Apr. 9	6,303
King of Kings	Biblical drama	Apr. 23	13,500
Night Bride (Marie Prevost)	Farce comedy	May 9	5,736
Yankee Clipper (William Boyd)	Sailing ship melo.	May 14	7,820
Heart Thief (Schildkraut-dePutti)	European drama	May 21	6,035
Fighting Love (Jetta Goudal)	Desert drama	June 4	7,107
Vanity (Leatrice Joy)	Melodrama	June 18	5,922

RAYART

		1925	
Midnight Limited **(star cast)**	**Railroad melodrama**	Dec 27	5,25
		1926	
Call of the Klondike (Glass-Dwan)	Melodrama	Aug. 21	5,803
Moran of the Mounted (Howes)	**Northwest M. P. melo.**	Sept. 4	5,30

RED SEAL

		1926	
Reelview (Scenes in Turkey)	Magazine	Apr. 10	850
Hair Cartoon	Marcus cartoon	Apr. 10	55
Old Black Joe	Song Car-tune	July 17	500
Hair Cartoon	Marcus cartoon	July 17	1,000
Toot! Toot! (Ko-Ko)	Fleischer cartoon	July 17	1,000
Hair Cartoons	Marcus cartoon	July 31	1,000
Reelview (Issue E)	Pictorial	July 31	1,000
Searchlight (Issue H)	Pictorial	Aug. 7	1,000
Song Car-tune	Song series	Aug. 7	1,000
Marvels of Motion	Issue L	Sept. 4	800
Morning Judge	Carrie of the Chorus	Sept. 4	2,000
Ko-Ko in the Fadeaway	Fleischer cartoon	Sept. 11	1,000
Film Reporter	Series	Sept. 11	1,000
Churchyards of Old America	Humor	Sep 25	1,000
Film Reporter (Issue B)	Sport subjects	Oct 9	1,000
Berth Mark	Carrie of Chorus	Oct. 9	2,000

We Try Always to Make it Better for Users

STERLING PICTURES CORP.

	Kind of Picture	Review.	Feet
		1926	
Big Pal (Wm. Russell)	Prize fight drama	Oct. 24	5,800
Men of the Night (Rawlinson)	Melodrama	July 24	5,723
Wreckage (May Allison)	Drama	July 24	5.723
Closed Gates (Harron-Novak)	Emotionai dama	May 28	5,563

TIFFANY PRODUCTIONS, INC.

One Hour of Love	Emotional drama		
The Enchanted Island	Romantic drama	June 25	4,857
Flaming Timber	Woodland drama		
Squads Right	War farce comedy		
The Song of Steel	Society-business drama		
Snowbound	Comedy drama of the North		
Wild Geese (Special)	Human drama		
Princess of Hoboken	Comedy drama		
Lightning	Zane Grey drama		
Tale of a Vanishing People	Society drama		
The Broken Gate	Emotional drama	Jan. 15	5,300
Fools of Fashion (Mae Busch)	Social life drama	Oct. 9	6,484
College Days (Marceline Day)	College comedy-dr.	Nov. 6	7,300
Josselyn's Wife (Pauline Frederick)	Emotional drama	Nov. 27	5,800
Sin Cargo (Shirley Mason)	Melodrama	Dec. 11	6,100
		1927	
Redheads Preferred (Hitchcock-Daw)	Farce comedy		
The First Night (Lytell-Devore)	Farce comedy	Feb. 19	5,500
Husband Hunters (Mae Musch)	Sophisticated com.-dr	Feb. 26	5,600
Cheaters (O'Malley-Ferguson)	Crook meldrama	Mar. 12	6.022
Backstage (Bedford-W. Collier, Jr.)	Comedy drama	July 9	5,784

UNITED ARTISTS

		1926	
Black Pirate (Douglas Fairbanks)	Technicolor feature	Mar. 20	8,388
The Bat (all-star)	Mystery drama	Mar. 27	8,219
Son of the Sheik (Valentino)	"Sheik" sequel	Aug. 7	6,685
Sparrows (Mary Pickford)	Comedy drama	Oct. 9	6,000
		1927	
Winning of Barbara Worth (Banky)	H. B. Wright western	Dec. 4	8 rls.
Night of Love (Banky-Colman)	Romantic Drama	Jan. 29	7,440
The General (Buster Keaton)	Civil War comedy	Feb. 12	7,500
Love of Sunya (Gloria Swanson)	Episodic drama	Mar. 19	7,311
Beloved Rogue (J. Barrymore)	Romantic drama	Apr. 2	9,264
Resurrection (Rod LaRocque)	Tolstoy drama	Apr. 16	9,120

UNIVERSAL

Features			
		1926	
Phantom Bnllet (Hoot Gibson)	Western	May 28	5,820
Rnstler's Ranch (Acord)	Western	June 5	5,230
Love Thief (Norman Kerry)	Romantic drama	June 12	6,822
Chasing Trouble (Morrison)	Action western	June 19	4,304
Bucking the Truth (Morrison)	Action western	Jnne 26	4,305
Marriage Clause (Lois Weber)	Drama	July 3	7,680
Under Western Skies (Norman Kerry)	Western	July 10	6,352
The Terror (Art Acord)	Western	Jnly 10	4,862
Man in the Saddle (Gibson)	Western	Jnly 17	5,492
Poker Faces (Horton-LaPlante)	Farce comedy	Jnly 24	7,808
Whole Town's Talking (E. E. Horton)	Farce comedy	Aug. 14	6,662
Wild Horse Stampede (Hoxie)	Western	July 31	4,776
Runaway Express (Daugherty-Mehaffy	R. R. thriller	Aug. 28	5,865
Her Big Night (Laura LaPlante)	Farce comedy	Sept. 4	7,603
Old Soak (Jean Hersholt)	Comedy drama	Sept. 11	7,445
Texas Streak (Hoot Gibson)	Thrill western	Sep. 25	6,256
Ice Flood (Harlan-Dana)	Lumber camp melo.	Oct. 2	5,747
Yellow Back (Fred Hnmes)	Western	Oct. 9	4,766
Take It from Me (Reginald Denny)	Comedy drama	Oct. 16	6,649
Michael Strogoff	Russian Melodrama	Oct. 30	9,315
Spangles (O'Malley-Nixon)	Circus comedy-dr.	Nov. 6	5.6[illegible]
Bnckaroo Kid (Hoot Gibson)	Farce-drama-western	Nov. 20	6,107
Red Hot Leather (Hoxie)	Western	Nov. 27	4,535
Man from the West (Acord)	Blue Streak Western	Dec. 4	4.474
Cheerful Fraud (Denny)	Farce comedy	Dec. 11	6,945
Prowlers of the Night (Humes)	Blue Streak western	Dec. 18	4,390
Silent Rider (Hoot Gibson)	Western	Dec. 25	5,598
		1927	
Butterflies in the Rain (LaPlante)	Romantic drama	Jan. 1	7,319
Rough and Ready (Hoxie)	Western	Jan. 8	4,409
Loco Lnck (Art Acord)	Action western	Jan. 22	4,827
Sensation Seekers (Billie Dove)	Romance-drama	Jan. 29	7,015
Perch of the Devil (Busch-O'Malley)	Melodrama	Feb. 5	6,807
One Man Game (Fred Humes)	Blue Streak westn.	Feb. 12	4,689
Taxi! Taxi! (E. E. Horton)	Farce comedy	Feb. 19	7,172
Denver Dude (Hoot Gibson)	Action western	Feb. 26	5,292
Wrong Mr. Wright (Jean Hersholt)	Farce	Mar. 5	6.450
Held by the Law (Lewis)	Crime-detective	Apr. 2	6,929
Hey! Hey! Cowboy (Gibson)	Action western	Apr. 9	5,378
Men of Daring (Hoxie)	Thrill western	Apr. 9	6,155
Fourth Commandment (Bennett-Carr)	Sentimental drama	Apr. 23	6,892
Down the Stretch (Agnew-Nixon)	Racing melodrama	May 2	6,910
Beware of Widows (Laura LaPlante)	Light farce-comedy	May 9	5,777
Cat and the Canary (LaPlante-Hale)	Mystery-thriller	May 14	7,712
Grinning Guns (Jack Hoxie)	Action western	May 14	4,689
Love Thrill (Laura-LaPlante)	Farce comedy	May 21	6,038
Fighting Three (Jack Hoxie)	Western melodrama	May 21	4.198
The Claw (Windsor-Kerry)	South African drama	May 28	5,252
Painting the Town (Tryon)	Farce comedy	June 25	5,900
Alias the Deacon (Jean Hersholt)	Crook com.-drama	June 25	6,869
Short Subjects		1926	
Sweetheart Daze (Edwards)	Bluebird comedy	Nov. 29	1 rl
Last Lap	Collegians No. 4	Nov. 29	2 rls
A Close Call	Gump series	Nov. 29	2 rls
Honeymoon Quickstep (Lake)	Comedy	Dec. 11	1 rl
Around the Bases	Collegians series	Dec. 11	2 rls
Little Pest (Neely Edwards)	Bluebird comedy	Dec. 18	1 rl
Rooms for Rent	Andy Gump comedy	Dec. 18	2 rls
Too Much Progress in Piperock	Tuttle western com.	Dec. 18	2 rls
Buster's Sleigh Ride	Buster Brown series	Dec. 18	2 rls
Fighting Spirit	Collegians series	Dec. 25	2 rls
Bnster's Picnic	Buster Brown series	Dec. 25	2 rls
Lost Soul (Puffy)	Bluebird comedy	Jan. 1	1 rl
Jane's Flirtation (Wiley)	What happened to Jane	Jan. 1	2 rls
Menace of the Mounted (Cobb)	Mustang N'western	Jan. 1	2 rls
Snookums' Playmate	Newlyweds comedy	Jan. 8	2 rls
Hop Along (Arthur Lake)	Bluebird comedy	Jan. 8	1 rl
By George (Sid Saylor)	Let George Do It (ser.)	Jan. 8	2 rls
Fast and Furious (Reginald Denny)	Typical farce	July 9	5,282
Three Miles Up (Al Wilson)	Aviation-thrills	July 9	4,041

	Kind of Picture	Review.	Feet
		1927	
Dude Desperado (Gilman)	Mustang com.-western	Jan. 22	2 rls.
Tied Up	Piperock western	Jan. 22	2 rls.
What's Your Hurry?	Excuse Makers	Jan. 22	2 rls.
Love on a Weak Stomach (N. Edwards)	Comedy	Jan. 22	1 rl.
Newlyweds Build	Newlyweds and Baby	Jan. 22	2 rls.
Cinder Path	Collegians	Jan. 22	2 rls.
High and Dizzy (Puffy)	Bluebird comedy	Jan. 22	1 rl.
Youth and Beauty	Gump comedy	Jan. 29	2 rls
Thanks for the Boat Ride	What Happened to Jane	Jan. 29	2 rls
George Runs Wild	George series	Feb. 5	2 rls
Oh, What a Kick (Summerville)	Burlesque war com.	Feb. 5	1 rl
Tenderfoot Courage	Mustang western	Feb. 5	2 rls
In for Life (Neely Edwards)	Bluebird comedy	Feb. 12	1 rl.
Meet the Husband (Arthur Lake)	Comedy	Feb. 12	1 rl.
Snookums Disappears	Newlyweds	Feb. 19	2 rls.
A Strange Inheritance	Mustang comedy	Feb. 19	2 rls.
Buster's Dark Mystery	Buster Brown	Feb. 19	2 rls.
Ranger's Romance (Fred Gilman)	Short western	Feb. 26	2 rls
Some More Leave Home (Summerville)	Excuse Makers	Feb. 26	2 rls
Why Mules Leave Home (Summerville)	Comedy	Feb. 26	1 rl
A Party Man (Duffy)	Blue Ribbon comedy	Mar. 5	1 rl
Flashing Oars	Collegians	Mar. 5	2 rls
Jailhouse Blue (Arthur Lake)	Comedy	Mar. 12	1 rl
Backward George (Saylir)	Let George Do It	Mar. 12	2 rls
Hot Air (Puffy)	Bluebird comedy	Mar. 19	1 rl
Return of the Riddle Rider	Sequel serial	Mar. 19	....
Breaking Records	Collegians	Apr. 2	2 rls
Pride of Piperock	Western comedy	Apr. 2	2 rls
She's My Cousin	Excuse Makers	Apr. 2	2 rls
Jane's Hubby	What Happened to Jane	Apr. 9	2 rls
Courage of Collins	Short western	Apr. 9	2 rls
Haunted Homestead	Mustang western	Apr. 16	2 rls
Buster, Don't Forget	Buster Brown	Apr. 16	2 rls
Newlyweds' Shopping Tour	Newlyweds	Apr. 16	2 rls
They Call It Love (Edwards)	Comedy	Apr. 16	1rl
Flaming Snow	Western comedy	Apr. 16	2 rls
Keeping His Word	Excuse Makers	Apr. 23	2 rls
Smother O'Mine (Chas. Puffy)	Comedy	Apr. 23	1 rl
Kelcy Gets His Man (Cobb)	Mounted police dr.	Apr. 23	2 rls
Midnight Bum (Arthur. Lake)	Farce comedy	May 2	1 rl
Lone Star (Fred Gilman)	Mustang western	May 2	2 rls
Kid George	Let George Do It	May 2	2 rls
Jane Misses Out	What Happened to Jane	May 9	2 rls
Stop Snookums	Newlyweds	May 9	2 rls
Buster's Frame-up	Buster Brown	May 14	2 rls.
Silent Partner (E. Cobb)	Western	May 14	2 rls.
Ore Raiders (Fred Gilman)	Western	May 14	2 rls.
Pipe Rock Blues (Holmes-Corbett)	Western	May 14	2 rls.
Red Suspenders (Summerville)	Comedy	May 14	1 rl.
George's Many Loves	Let George Do It	May 21	2 rls
That's No Excuse	Excuse Makers	May 21	2 rls
Do Or Diet (Puffy)	Comedy	May 21	1 rl
Rest Cure	Piperock western	May 28	2 rls
Doctors Prefer Brunettes (Edwards)	Bluebird comedy	May 28	1 rl
Home Trail	Western	May 28	2 rls
Gune Justice (Gilman)	Short western	June 4	2 rls
My Mistake	Excuse Makers	June 4	2 rls
Cowboy Chaperone (Ed. Cobb)	Western	June 4	2 rls
Jane's Sleuth	What Happened to Jane	June 4	2 rls
Collegians (second series)	Junior Jewel com.	Jnne 11	2 rls
Cows Is Cows	Short western	June 11	2 rls
Buster's Infatuation	Buster Brown	Jnne 11	2 rls
Snookum's Asleep	Newlyweds	June 11	2 rls
Under the Bed (Puffy)	Bluebird comedy	Jnne 11	1 rl
Sleepy Time Pal (Edwards)	Bluebird comedy	June 18	2 rls
What An Excuse	Excuse Makers	June 18	2 rls
Barrymore Tommy (Gilman)	Short western	June 18	2 rls
Ah, Gay Vienna (Puffy)	Comedy	July 2	1 rl
On Furlough (Sid Saylor)	Let George Do It	July 2	2 rls
Plumed Rider (Gilman)	Western	July 2	2 rls
Roaring Gulch (E. Cobb)	Western	July 2	2 rls

WARNER BROS.

		1926	
Oh, What a Nurse (Syd Chaplin)	Farce-comedy	Mar. 6	6,987
Cave Man (M. Moore-Prevost)	Farce-comedy	Mar. 13	6,741
Bride of the Storm (D. Costello)	Melodrama	April 10	6,800
Night Cry (Rin-Tin-Tin)	Dog melodrama	April 24	6,300
Other Women's Hnsbands (Blue)	Comedy drama	May 8	6,721
Hell Bent Fer Heaven (Miller)	Mystery drama	May 15	6,578
Little Irish Girl (D Costello)	Crook drama	May 22	6,667
Why Girls Go Back Home (Miller)	Comedy drama	May 29	5,263
Silken Shackles (Irene Rich)	Drama	June 5	6.061
Social Highwayman (Devore-Love)	Farce-comedy	June 26	6,107
Footloose Widows (Fazenda-Logan)	Farce-comedy	Jnly 3	7,163
Don Jnan (John Barrymore)	Romantic drama	Aug. 21	10,018
Across the Pacific (Monte Blue)	Melodrama	Oct. 16	6,945
My Official Wife (Rich-Tearle)	Drama	Nov. 6	7,846
Private Izzy Mnrphy (Jessel)	Comedy	Oct. 30	7,889
The Better 'Ole (Syd Chaplin)	Supercomedy	Oct. 23	8,649
Millionaires (Sidney-Fazenda-Gordon)	Heart-int. Hebrew com.	Nov. 20	6.903
While London Sleeps (Rin-Tin-Tin)	Dog melodrama	Dec. 11	5,810
		1927	
Third Degree (Dolores Costello)	Stage melodrama	Jan. 8	7.647
Don't Tell the Wife (I. Rich)	Light comedy	Feb. 5	6,972
Finger Prints (Fazenda)	Crook-detective	Jan. 22	7,031
Wolf's Clothing (Blue-Miller)	Action-thrill melo.	Jan. 29	7.068
When A Man Loves (J. Barrymore)	Classic romance	Feb. 12	10,049
Hills of Kentucky (Rin-Tin-Tin)	Dog melodrama	Feb. 26	6,271
Gay Old Bird (Fazenda)	Farce-comedy	Mar. 12	6,284
What Every Girl Should Know (Miller)	Romantic comedy-drama	Mar. 19	6,281
White Flannels (Louise Dresser)	Football-thrills	Apr. 2	6,820
The Brute (Monte Blue)	Western drama	May 2	5,901
Bitter Apples (Monte Blue-Myrna Loy)	Melodrama	May 9	5,453
Missing Link (Syd Chaplin)	Farce comedy	May 14	6,485
Matinee Ladies (May McAvoy)	Modern life comedy	Apr. 23	6,352
Tracked by the Police (Rin-Tin-Tin)	Dog melodrama	May 21	5,813
The Climbers (Irene Rich)	Drama	May 28	6.631
A Million Bid (Dolores Costello)	Melodrama	Jnne 4	6,310
Irish Hearts (May McAvoy)	Comedy drama	June 11	5,397
Simple Sis (Fazenda-C. Cook)	Heart Interest melo.	June 11	6.218
Dearier (Irene Rich)	Heart-int. drama	June 18	5,897
Old San Francisco (D. Costello)	Romance-melodrama	June 25	7,961
First Auto (Barney Oldfield)	Old-time autos dr.	Jnly 9	6,767
What Happened to Father (W. Oland)	Character farce-com.	Jnly 9	5,567

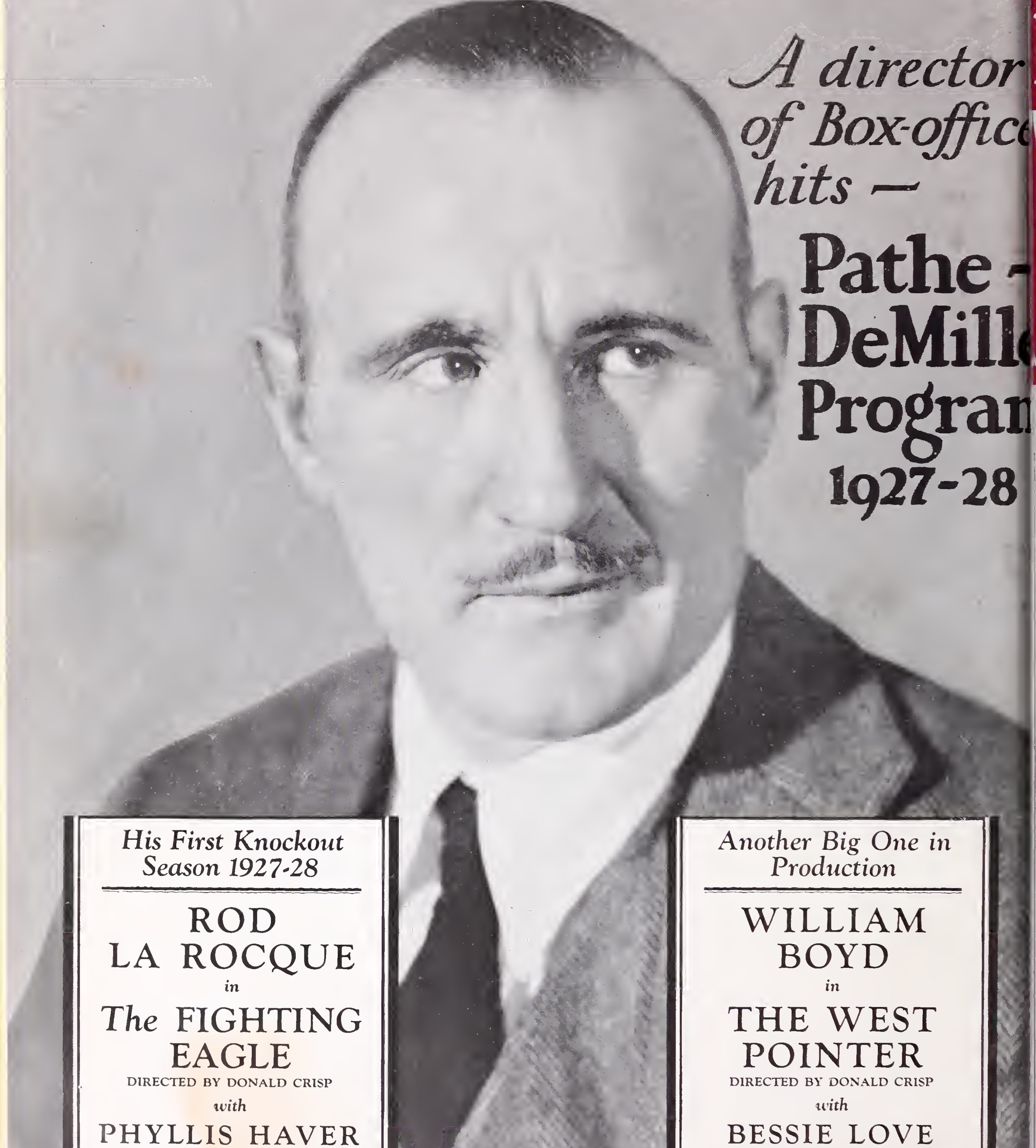
Get the Combination

Productions of quality usually reflect the use of Eastman Negative Film.

Specify prints on Eastman Positive and you get the combination that carries photographic quality through to the screen.

EASTMAN KODAK COMPANY
ROCHESTER, N.Y.

DONALD CRISP



A director of Box-offic hits —

Pathe -
DeMill
Progra
1927-28

His First Knockout
Season 1927-28

ROD
LA ROCQUE
in
The FIGHTING
EAGLE
DIRECTED BY DONALD CRISP
with
PHYLLIS HAVER

Adaptation and Continuity by Douglas Z. Doty from "The Adventures of Gerard" by A. Conan Doyle. Supervised by C. Gardner Sullivan.

Another Big One in
Production

WILLIAM
BOYD
in
THE WEST
POINTER
DIRECTED BY DONALD CRISP
with
BESSIE LOVE

Adapted by Douglas Z. Doty from a story by Major Robert Glassburn and Major Alexander Chilton. Supervised by C. Gardner Sullivan.

PATHÉ EXCHANGE INC.
DE MILLE STUDIO PICTURES • PATHE NEWS • PATHE WESTERNS •

IN THIS ISSUE
German-American Co-Operation Urged by Klitzsche
Trade Practice Conference to Solve Booking Jam
"Covered Wagon" May Lead Reissue Boom

MOVING PICTURE WORLD

OL. 87, No. 5 JULY 30th, 1927 PRICE 25 CENTS

TO ALL M-G-M SALESMEN

AS official contact
BETWEEN the
MOTION Picture theatre
AND the producer
IT is your duty
TO give exhibitors
THE lowdown on
ALL pictures which you see before prints are

(*Continued*)

Published by CHALMERS PUBLISHING COMPANY 516 FIFTH AVE. NEW YORK CITY
Entered as second class matter June 17, 1906, at the Post Office at New York, N. Y., under the act of March 3, 1879. Printed weekly. $3 a year

DELIVERED to **THEM** for playing. **IT** helps them **TO** promote the picture **PROPERLY** and **GIVES** an idea of **THE** possibilities **IN** the release . . .

YOUR branch has **RECEIVED** prints **ON** JOHN GILBERT in **TWELVE** MILES OUT **AND** the theatres **IN** your territory **ARE** dated for it.

TELL your accounts **WHAT** a knockout **THIS** production is. **YOU** can assure them of **GREAT** business on **THIS** one.

INCIDENTALLY it adds one **MORE** proof of the consistency **OF** M-G-M. **AND** gives an added **IDEA** of the **GREATNESS** of

THE DOLLARS AND SENSE OF 1927-1928

BIG SPECIALS

GARDEN OF ALLAH (*Ingram*)
THE CROWD (*Vidor*)
THE COSSACKS (*Gilbert*)
ROSE-MARIE

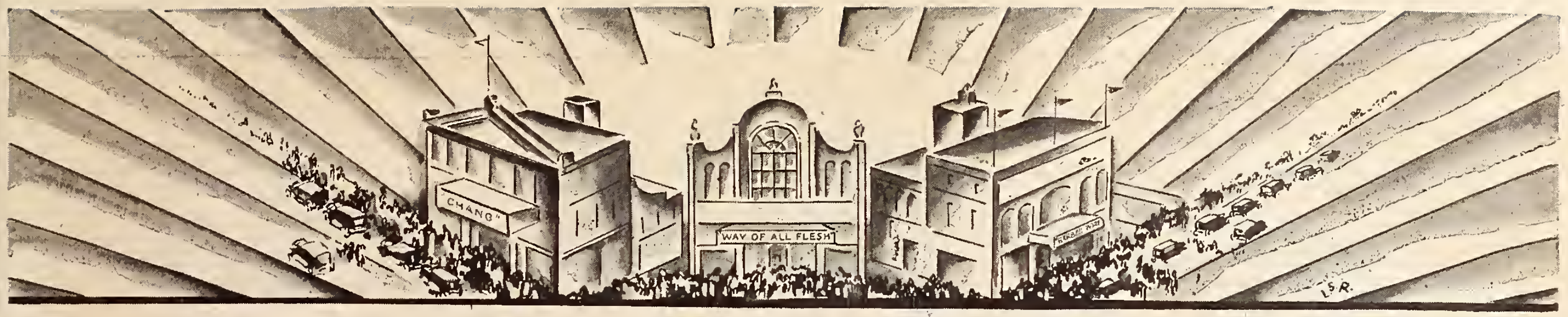
3 CHANEYS
4 HAINES
2 GILBERTS
1 GISH
3 DAVIES
3 SHEARERS
1 NOVARRO
2 GARBOS
1 SYD CHAPLIN
2 COOGANS
3 DANE-ARTHURS
6 McCOYS—2 DOG STAR
3 CODY-PRINGLE
5 COSMOPOLITANS

NAPOLEON
BODY AND SOUL
MLLE. FROM ARMENTIERES

JUNIOR FEATURES

HAL ROACH COMEDIES
OUR GANG—CHARLEY CHASE
MAX DAVIDSON—ALL-STAR
M-G-M NEWS—*Twice Weekly—August 15th*
M-G-M GREAT EVENTS (*Technicolor*)
M-G-M ODDITIES—*Produced by UFA all over the world.*

METRO-GOLDWYN-MAYER
IN 1927-1928



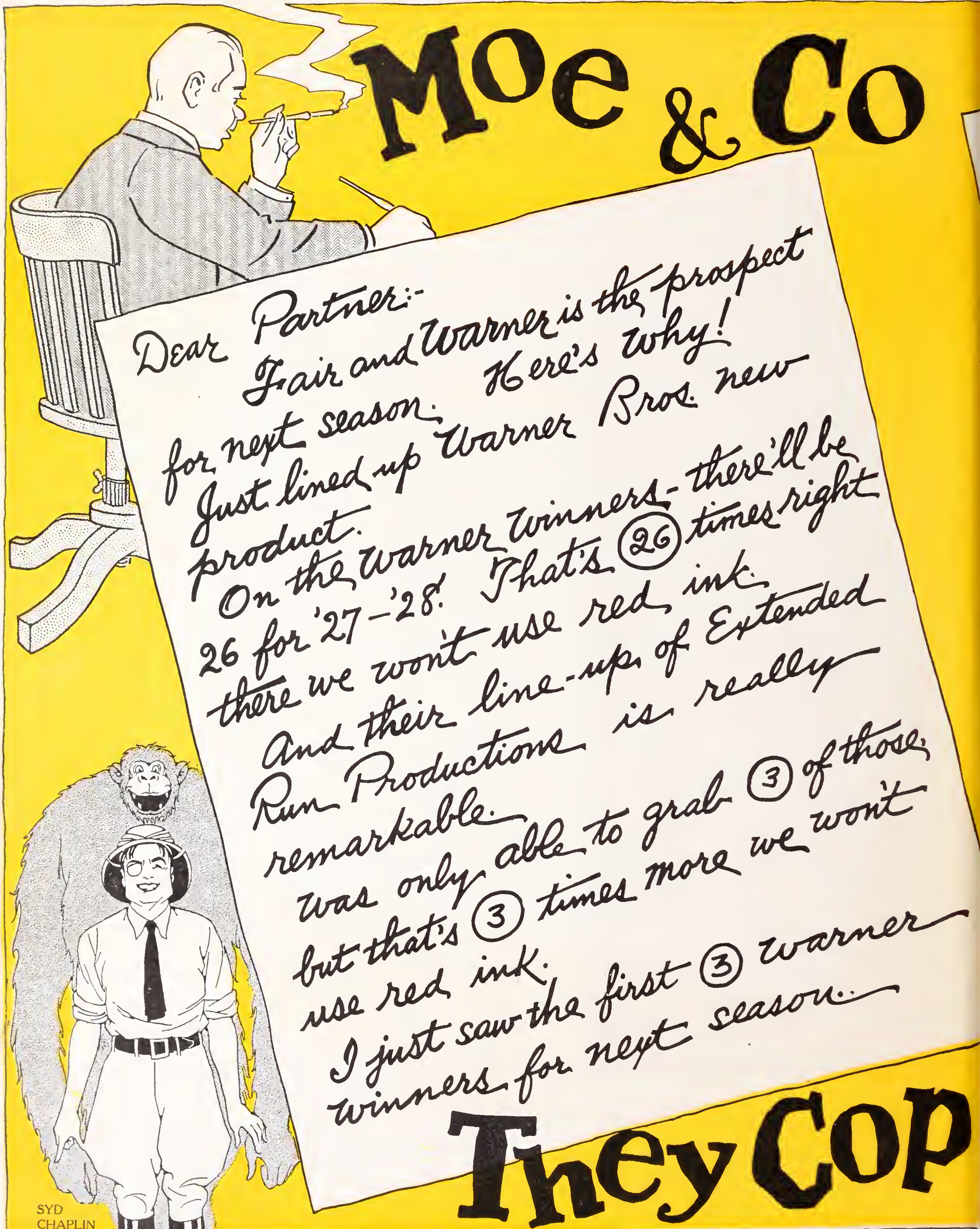
came the dawn!

¶ Los Angeles got a shock the other morning. Newspapers extravagant in praise of three new pictures opening down town. Sidewalks in front of the Criterion blocked at 10 A. M. by crowds waiting to see "Chang." Similar situation a few blocks away at the Million Dollar, where "Way of All Flesh" was the attraction. A review in the "Times" hailing this as "the greatest picture ever made by a motion picture company" seconded by capacity audiences saying it with silver. Further along at the Metropolitan, S. R. O. proudly displayed for "Barbed Wire." ¶ Three Paramount Pictures simultaneously the talk of the town. Because they're amazingly different, ultra-modern. Marking wide departures from the beaten path. Paramount has struck a rich, hitherto untapped vein of entertainment. Paramount has captured exactly the new type of picture that wise, discriminating audiences of today demand. As up to date as a page from Vogue. As shrewdly keyed to the modern mood as a Jordan Playboy. ¶ The world was sick of just movies and ripe for a change. Paramount, thanks to its foresight and resources and fresh, eager personnel, is prepared. True, rival production policies may be revised. But it's too late for 1927-8, gentlemen. Studios aren't revolutionized over night. Minds aren't yanked from ruts in a day. Comes the dawn of a new day in pictures—and Paramount alone is ready. ¶ Los Angeles, New York, Oshkosh—they're all the same. Your public, too, Mr. Exhibitor, is demanding the new type of picture. The only kind that will produce big grosses in these changing times. ¶ Are you ready? If you've booked Paramount's 100% Program you are. If not, you must give way to the man who has! ✻ ✻ ✻ ✻ ✻ ✻ ✻ ✻ ✻

for showmen of today

PARAMOUNT 100% PROGRAM

Member of Motion Picture Producers and Distributors of America, Inc. Will H. Hays, President



Dear Partner:-

Fair and Warner is the prospect for next season. Here's why!

Just lined up Warner Bros. new product.

On the Warner winners - there'll be 26 for '27-'28. That's ㉖ times right there we won't use red ink.

And their line-up of Extended Run Productions is really remarkable.

Was only able to grab ③ of those but that's ③ times more we won't use red ink.

I just saw the first ③ Warner winners for next season.

Monte Blue in "The Bush Leaguer",
Irene Rich in "The Desired Woman"
and May Mc Avoy and Conrad Nagel in
"Slightly Used".
I also saw Dolores Costello in
"Old San Francisco"; it's doing a great
business.
"The First Auto" at the Colony Theatre
is funny enough to make a horse
laugh: and I caught Syd Chaplin
in "The Missing Link" That's a riot!
Put early dates on these so we can begin
the season with a flying start.
Your loving partner
Moe

P.S.- Tell the advertising dept. to get behind
these ⑥ I've listed. They'll all stand
up for nice healthy runs.

DOLORES COSTELLO

The Dough

50,000

PAID CIRCULATION

A New Record For

CINE-MUNDIAL

The September Issue, now off the press and en route to all Spanish speaking countries, carries an appraisal of the new motion picture product as it applies to the Spanish export market.

Always an independent publication—CINE-MUNDIAL has earned an enviable reputation in Spain and all Latin-America as an authority on motion picture matters.

As usual, it will be quoted by the press wherever it circulates.

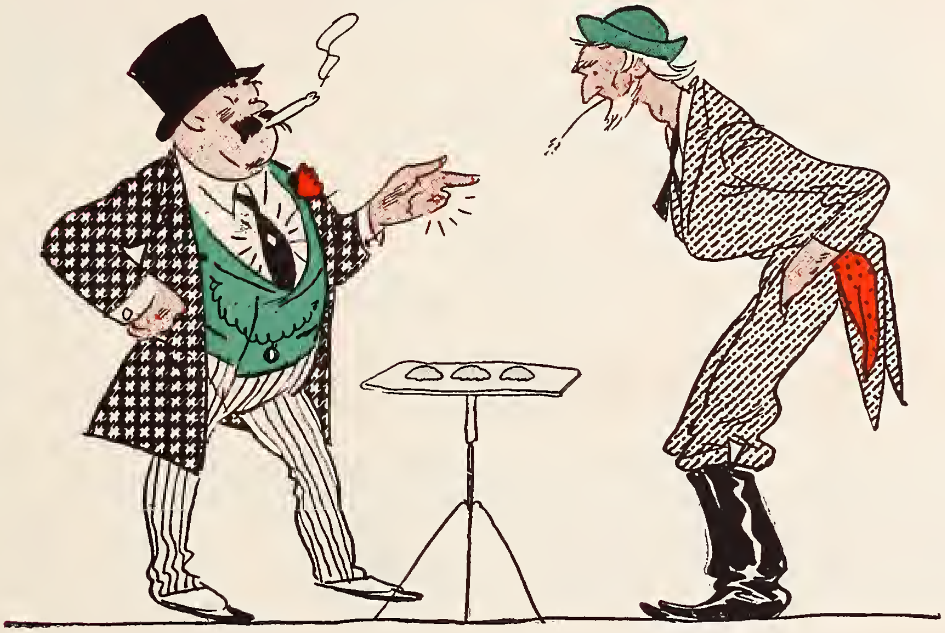
CINE-MUNDIAL Like MOVING PICTURE WORLD

Is

A Chalmers Publication

THEY CALL THE SUCKER "ASPIRIN"

Because You Can "Take Him for Anything"



11,000 theatres are playing
THE one and only product
THAT Never Stops Delivering the Goods.

THE theatre man who was
SAP enough not to book
THIS great product has
BEEN nicknamed by film salesmen

THEY call him "ASPIRIN"
BECAUSE they
CAN take him for anything.

THE WISE GUYS of the
INDUSTRY booked
METRO-Goldwyn-Mayer
SOLID.

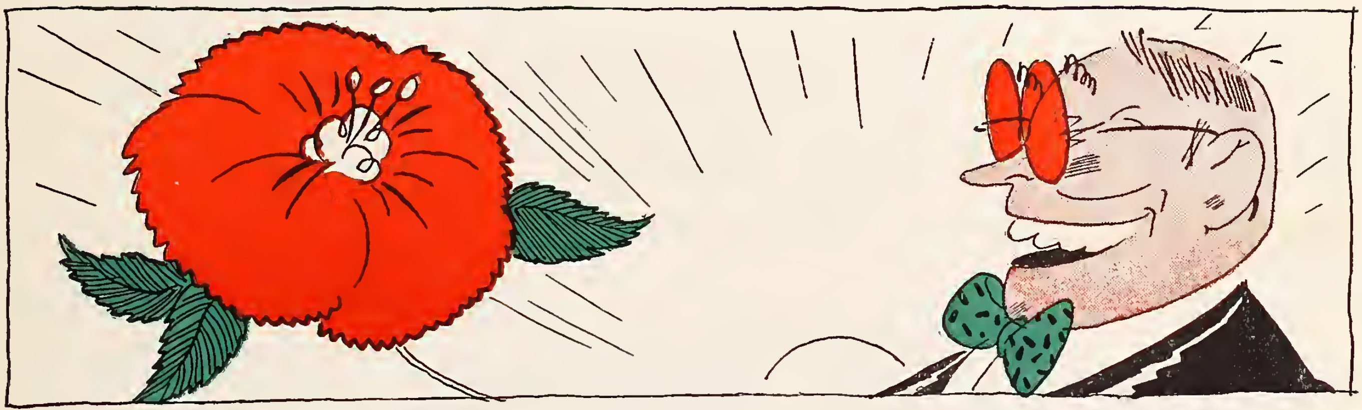
AND what a harvest they are
REAPING!

FOLKS, you know that this
IS not advertising bull—
BOX-office figures don't lie.

METRO-GOLDWYN-MAYER PICTURES ARE CLICKING WHEREVER THEY ARE PLAYING

It's the only product on the market that is dragging them in every day, every hour, every show, every season.

TO HELL WITH ROSE-COLORED GLASSES



SEE things as they are.
THE other fellow might tell
YOU that a weed is a geranium—
THAT a Box-office
SMALL-POX sign is a sure-fire
ATTRACTION.
BUT the men who play them all
WILL tell you this . . . .

IT'S

METRO-GOLDWYN-MAYER PICTURES

That Are Registering Strongest with John X. Public

John Gilbert and Greta Garbo *in*

FLESH AND THE DEVIL

Hot damn! What a great picture!

Lon Chaney *in*

TELL IT TO THE MARINES

The strongest attraction of the year

Karl Dane and George K. Arthur *in*

ROOKIES

The Greatest Comedy in Five Seasons

William Haines *in*

SLIDE, KELLY, SLIDE

Sweet Cookie—what a knockout!

LON CHANEY IN "MR. WU"

A clean-up everywhere

and in

"THE UNKNOWN"

No kidding—this is greater than "The Unholy Three"

Incidentally
2 GILBERTS
and 3
GARBOS in
1927-28

3 LON
CHANEYS
in 1927-
1928

3 DANE and
ARTHURS
Next
Season

4 WILLIAM
HAINES
Pictures
Next Season

You'll Get
Lon Chaney
in "Terror"
Next!

Then
"The
Hypnotist"

RAMON NOVARRO *in* "LOVERS"

A Guaranteed Attraction

NORMA SHEARER *in* "AFTER MIDNIGHT"

The best picture of a sure-fire Star

COMING SOON

it's the
big wow
of the
silly
season

It's even better than "Rookies"—which is saying bo-coo (french for a lot)

THE CALLAHANS AND THE MURPHYS

SOMETHING new in
COMEDY—and in
COMEDY teams. Wait
TILL you see
MARIE Dressler and
POLLY Moran
M-G-M NEVER STOPS!
ANOTHER one that
DESERVES a great
BIG Mention is— *(Just turn the page, pliz)*

Coming
RAMON
NOVARRO *in*
THE PRINCE
of GRAUSTARK

3 SHEARERS
next
season

Some Excerpts from one issue of "Variety"

Buffalo—Lon Chaney in "The Unknown"—Lafayette Theatre.

Business held up here, with Sunday and Monday top notch days. Almost half week's gross garnered first two days. Claims over $15,000.

New Orleans—Dane and Arthur in "Rookies"—Saenger Theatre.

Acclaimed comedy riot. Brought best business in months, $13,300.

Chicago—John Gilbert in "The Show"—Chicago Theatre.

Picture good enough for $45,000, considerable for time of season and surrounding conditions. The street's top notcher. About $5,000 better than usual for house.

Baltimore—Lon Chaney in "Mr. Wu"—Valencia Theatre.

The picture continued to build at the Valencia. Best second week this upstairs house has had since "Flesh and the Devil." About $10,500.

Portland, Oregon—Ramon Novarro in "Lovers"—Broadway Theatre.

Business solid all week $12,000. Played to SRO in spite of hot weather with the picture "Lovers," a natural. Lines for blocks long with packed matinee mobs.

Seattle—Dane and Arthur in "Rookies"—Coliseum Theatre.

Crowds give vent to most continuous, sustained laughter due to natural situations. Raleigh says picture record laugh producer in his twelve years' show experience. Held over $10,200. Coliseum was a bright spot with the second week of "Rookies" has been doing consistently good business.

Los Angeles—Marion Davies in "Tillie The Toiler"—Loew's State.

That the heat meant nothing was easily demonstrated at Loew's State where "Tillie the Toiler," a Marion Davies product, backed with a ton of liberally dispensed space in the Hearst papers, ran over $7,000 ahead of the Metropolitan, even though the former house had no cooling system which the other house has. The Davies picture broke the house records for the first three days of its run and hit over $30,000 on the week.

JOHN GILBERT

TWELVE MILES OUT

IT'S positively the greatest . . . .
OH shucks, what's the use,
THIS could go on 'till dizzy.

Kansas City—"The Taxi-Dancer" —Main Street Theatre.

Cash customers like action and plenty in this flicker comedy. House is in summer stride. $12,500.

Portland, Ore.—"Frisco Sally Levy"—Broadway Theatre.

Fighting for seats from noon to night, standing in line and being turned away at the Broadway last week. The house came near breaking its record, doing more on the first three days of the picture "Frisco Sally Levy" than on the week of the theatre's opening which is going some. The Broadway stepped on it for this program, getting near all the 24-sheet stands in town, making numerous tie-ups, grabbing all the free space and doing other stunts. House was forced to run five complete performances Sunday instead of the regular four, for the first time. Over $400 was given back to patrons as refund. About $16,000.

25 MILLION SALESMEN NOW WITH M-G-M

The largest organization in the world

EVERYBODY who goes to movies
SELLS M-G-M Pictures.
THEY tell what they've seen and
THEY sell seats for you . . . .

Providence—Lillian Gish in "The Scarlet Letter"—Victory Theatre. A decisive hit. Good at $8500.

San Francisco—Dane and Arthur in "Rookies"—Granada Theatre. Sure picked a good one. Ran over 23 grand.

"Rookies" in Philadelphia—Stanley Theatre.

The Stanley had "Rookies." This made three war pictures in the larger houses running simultaneously and "Rookies" looked the best. "Rookies" well liked. $28,000.

"Rookies" in Kansas City—Little Royal Theatre.

"Rookies" at the Royal got the newspaper breaks and just about all-the-word-of mouth advertising. Business gained during the week and looks good for a second week. Set for two weeks, with eight shows daily. Steady play means big business for the little show shop. When they stand in line and wait for seats in this town there is some attraction, and they sure stood for this one; $9,100.—VARIETY

NOTE: As we go to press "Rookies" in its fourth week at the Majestic Theatre, Columbus, Ohio.

The best advertising is
GOOD PICTURES –

that's why M-G-M pictures go over so well.

TOM TELLS DICK

DICK TELLS HARRY

and you get the customers
(in spades)

LINE-UP AND SIGN-UP
WITH YOUNG BLOOD

The most aggressive bunch
of boys in the business

Metro-Goldwyn-Mayer

HERE'S YOUR 1927-1928 PRODUCT - - -

and, sister, it knocks everything else for a row of bath houses

The Big Parade of Stars

3 LON CHANEYS
4 WILLIAM HAINES
2 JOHN GILBERTS
2 GRETA GARBOS
1 RAMON NOVARRO
3 NORMA SHEARERS
3 CODY-PRINGLES

1 LILLIAN GISH
3 MARION DAVIES
2 JACKIE COOGANS
6 TIM McCOYS
5 COSMOPOLITANS
2 DOG STAR
3 DANE-ARTHURS

and among the specials ready for booking are:

IN OLD KENTUCKY
THE CROWD (King Vidor's)
THE COSSACKS (John Gilbert)
ROSE-MARIE

GARDEN OF ALLAH (Rex Ingram)
NAPOLEON
BODY AND SOUL
MADEMOISELLE *from* **ARMENTIERES**

JUNIOR FEATURES—*1927-1928*

HAL ROACH PRODUCTIONS
10 "OUR GANG" *Comedies*
10 CHARLEY CHASE *Comedies*
10 MAX DAVIDSON *Dialect Comedies*
10 HAL ROACH ALL-STAR *Comedies*

M-G-M GREAT EVENTS *in Technicolor*
6 Technicolor Productions—Bi-monthly

M-G-M NEWS
—Produced by the Hearst Organization
104 Annual Issues—Twice weekly

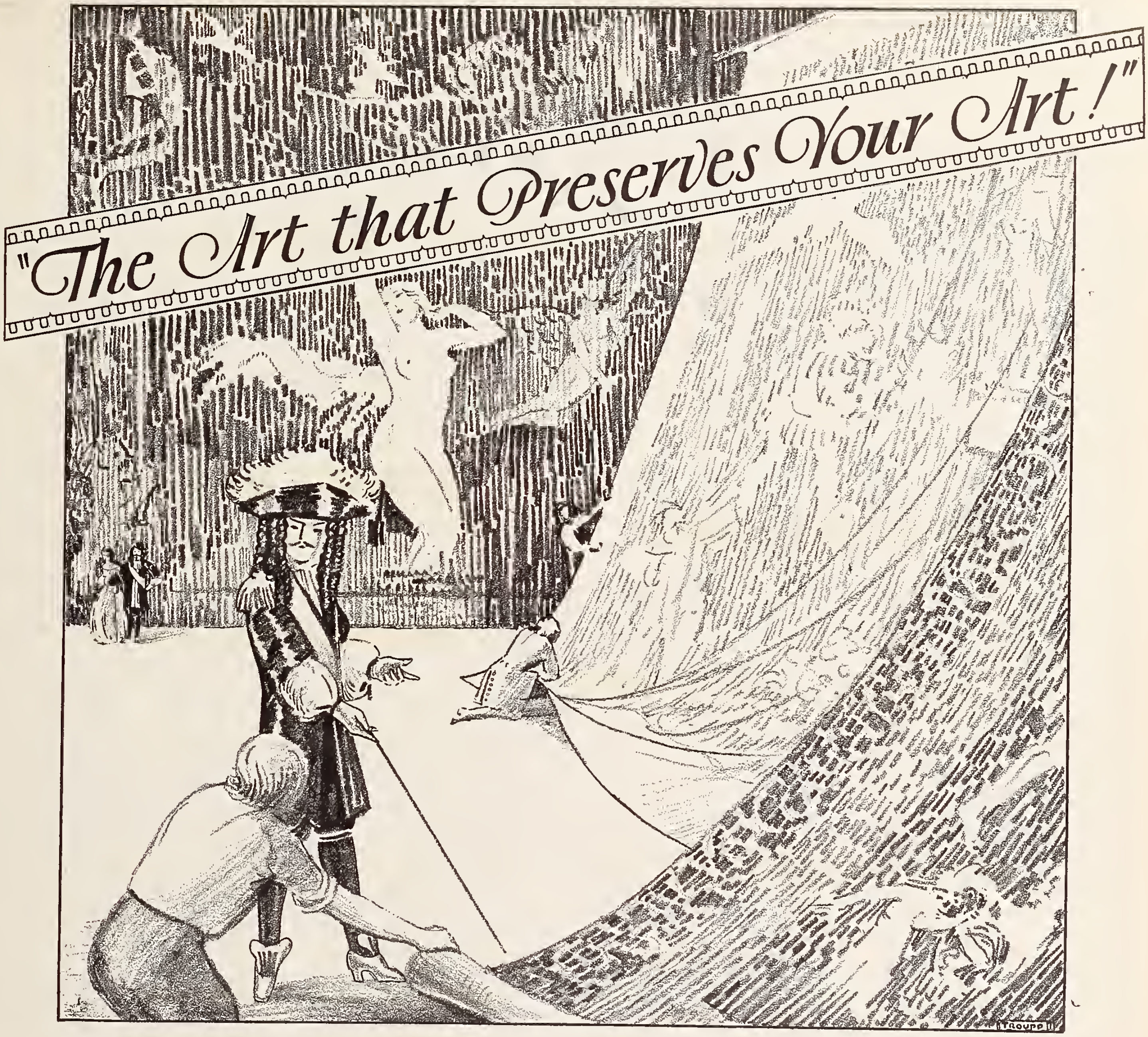
M-G-M ODDITIES—*Produced by UFA*
26 Novelties from all over the world

METRO-GOLDWYN-MAYER

NO USE TALKING

THE BIG PARADE

BEN-HUR


"The Art that Preserves Your Art!"
TROUPE

Les Gobelins

Louis XIV, King of France, desired a series of tapestries depicting the events of his reign. Woven with consummate art, the beauty of these panels is as fresh today as when created by the skilful Gobelins.

Similarly, the beauty and art of your productions is preserved by the art of the Consolidated laboratories and the skill with which each individual scene is treated.

Certified prints

CONSOLIDATED FILM INDUSTRIES, INC.

Moving Picture World Is Not Skimping Its Exhibitor Readers on Editorial Service

On The Contrary

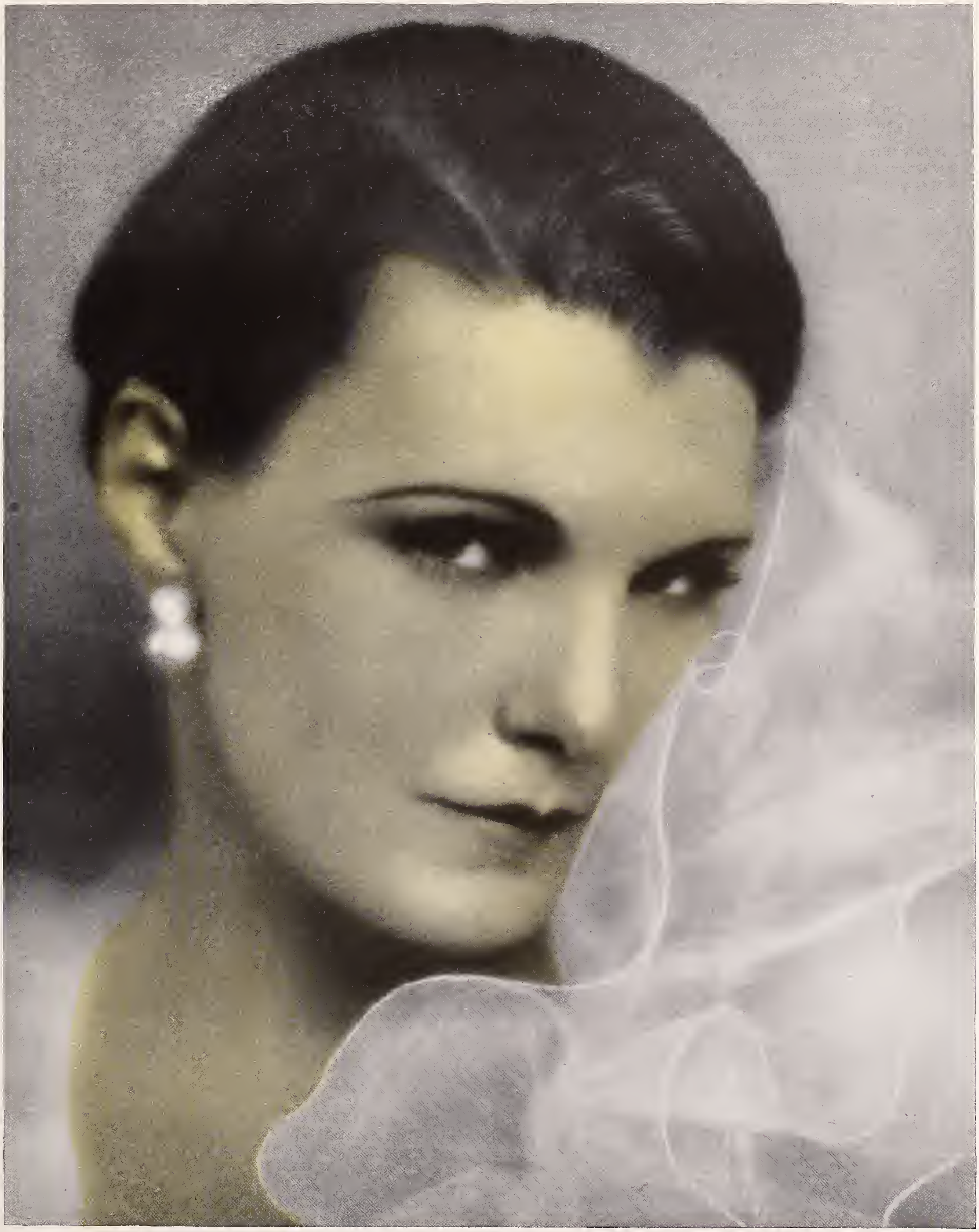
Moving Picture World

Is Giving:-

More variety
More real news
More departments
Better editorial contents
Better make-up
Better mailing
Better theatre management and merchandising service
As well as more equipment features than exhibitors are finding anywhere else in the field.

That's why—instead of quitting the A. B. C.—the WORLD is coming out with a new A. B. C. Statement showing another *verified exhibitor circulation gain and renewal record* that tells advertisers it's high time they started buying advertising on a basis of merit instead of habit.

— A Chalmers Publication



LEATRICE JOY

FOUR BIG HITS FOR A BIG STAR

Leatrice Joy is destined to make new records at your box-office in these four pictures of distinctive merit
PATHÉ-DEMILLE PROGRAM, 1927-1928

LEATRICE JOY
in
THE BLUE DANUBE

with VICTOR VARCONI

A Fascinating Romance in an Old World Setting. *A Real Special*

By JOHN FARROW

LEATRICE JOY
in
THE ANGEL OF BROADWAY

The thrilling story of a Broadway night club entertainer who assumes the role of a Salvation Army lass.

By LENORE J. COFFEE

LEATRICE JOY
in
SELF DEFENSE

A Breath-taking Drama from Wallace Irwin's Sensational Story "All Front and No Back"

LEATRICE JOY
in
WHAT HOLDS MEN

An absorbing drama of love played out against a luxurious background of society

By MARGARETTA TUTTLE

DEMILLE STUDIO PICTURES
PATHE NEWS - PATHECOMEDIES - PATHESERIALS - PATHEPICTURES

PATHE EXCHANGE, Inc.
Distributors

Last Minute News From Everywhere

PARLEY, WHAT?
Following the Geneva conference it is rumored that Sir Harry Lauder and Eric von Stroheim will have a parley.

MOVING PICTURE WORLD
The Motion Picture Business Paper

SUGGESTION!
If Dempsey again tries conclusions with Sharkey, we suggest they get a director who will make them face the camera.

Vol. 87 New York, July 30, 1927 No. 5

"Covered Wagon" Due for Reissue, Broadway Hears

Many Old Masterpieces May Be Revived

The autumn will see the reissuing of several motion picture masterpieces now three to five years old, it is freely predicted along the rialto. Several distributing companies, it is said, are now considering a selection of old favorites and the order in which they will be offered to exhibitors.

One of the foremost of these, the dope goes, will be "The Covered Wagon," one of the greatest Paramount pictures of all time. No statement anent this is forthcoming from Paramount, but it seems fairly well established that the picture's revival will be announced in a month or so.

This wave of interest in reissues may be based on the success of "Passion" which, sponsored by Louis T. Rogers, the new owner, is enjoying unusual popularity at the Cameo.

Berlin Cable

(Moving Picture World Bureau, Berlin, July 28.)

Universal - Matador comedy feature week with four big films in different theatres was a remarkable success and the beginning of the season. Paul Davidson, called the father of the German film industry and the founder of UFA, died, aged 56. He had built the first film studio in 1912. One of the biggest events of the season will be the Cineromans-Bruckmann picture, "The Chess Player." Frederich Zelnik started his next for Defina, starring Lya Mara and Ben Lyon, who got a very fine reception by the press. No statement has been made about the new kontingent. Phoebus Film raised its production program to 25 pictures. The exhibitors producing syndicate will make 15. Thirteen German and 12 foreign pictures were passed by the censors in June.

Klitzsche Discussing with Paramount and M-G-M German-American Co-operation Plan

Late Chicago News

National Theatres Corporation has reorganized. Louis Doniegar has resigned as general manager. Ben Cooney has taken personal charge of theatre operation. Clarence Walker, representing Barrett & Company, bankers, who floated the $2,500,000 bond issue for the circuit last week, is made assistant treasurer. Clyde Hood is made publicity manager and production head.

The new Avalon Theatre opens August 29. The policy is still undetermined. The Paradise Theatre bonds will be called soon and Lubliner & Trinz, who took the Paradise over for Publix, are reported as negotiating for a new bond issue to complete the theatre, which will be one of the finest on the West Side.

Pool Bronx Interests

Harry Suchman and Julius Joelson will pool their 11 theatres and 3 open air houses in the Bronx into one chain headed by the latter. Suchman is vice-president and secretary. Nathan Star is treasurer. Other vice-presidents are Jack Rosenthal, John Delmonte and Fred Berger.

Exclusive Statement to Moving Picture World Urges Union of Film Business Interests

MESSRS. KLITZSCHE, Schlesinger and Becker of Berlin are at the Hotel Plaza and are conferring with officials of M-G-M and Paramount over a plan of German-American co-operation. They have authority to speak for Felix Hugenberg, German newspaper magnate, who recently gained control of UFA.

One of the missions which brings them to the U. S.—and in his opinion the greatest—is herewith described by Ludwig Klitzsche, general director of UFA, in a statement exclusively to Moving Picture World:

"The first contract entered into about twelve months ago by the UFA, the largest film concern in Germany, with the Paramount and the Metro was the beginning of a comprehensive scheme of German-American co-operation planned on a large scale. This contract with the UFA has been followed since by a number of other contracts with other German firms differing in scope and drawn up on the most different bases, and consequently there exists at the present moment a most extensive union in all directions between the German and the American film companies.

"These contracts and agreements show better than any written account the earnest desire in America and Germany to bring the two largest film countries in the world

(Continued on next page)

Fox Studio Men Through

All members of the New York studio staff of Fox, including, it is said, Studio Manager Joe Engle, were handed their notices last Saturday. The plant is closing. The decision affects a large number of cameramen, electricians and carpenters. Allan Dwan is the only director to use the studio since it opened a year ago.

Datig Signs Again

Fred Datig, casting director at the Paramount Lasky studio in Hollywood, signed a new contract this week for one year.

Ford Scenes in News Reel Cut When St. Louis Jews Protest

Despite Henry Ford's recent apology, Jewish patrons of the West End Lyric Theatre, St. Louis, Mo., objected to pictures of Ford shown in a news reel exhibited at the theatre and as a result of their complaint the objectionable sections of the news film were deleted at subsequent shows.

The news reel showed Ford and his son, Edsel Ford, inspecting an airplane. This shot was followed with a brief excerpt from Ford's statement of apology, and was followed in turn by other pictures of the lizzie manufacturers.

One night four Jews in the audience complained to the manager. The burden of their complaint was that the picture was merely an advertisement for Ford's new automobile. As a result the management deleted the Ford pictures from the news reel shown at both the West End Lyric and the Lyric Skydome.

Booking Drive Ending

Pathe's play date drive officially ends on July 30. Early reports stated that it was most successful.

London Cable

(Moving Picture World Bureau, London, July 27.)

The Film bill, after 25 sessions and about 300 amendments (200 rejected now), has passed the committee stage and has been reported to the House. The final provisions stipulate film nationality certification by an accountant and the appointment of an advisory committee including 5 non-trade members, one a woman. Churches, music halls, etc., are exempt from the quota. The act operates January 1, 1928. Renters' quota 7½ rising, twenty exhibitors 5, rising 20 per cent. over a period of twelve years. "Prince of Adventurers" is opening in the New Gallery in September.

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VOL. 87 NO. 5

Finish Construction On Paramount News Lab

Construction was completed last week on the new Paramount News Laboratory building, a four-story structure located on West 43rd Street, New York City. Emanuel Cohen, director of Paramount News and Short Features, ordered the erection of the new plant, in order to insure the most rapid distribution possible from a central and convenient point.

With construction completed, the developing and printing machines are now being installed. When the laboratory is opened it will be equipped with every modern facility that science can provide including a perfect air conditioning system which will greatly expedite the drying of the film.

Censors Cut "Darkness"

The censors raised hob with Tolstoy's "Power of Darkness" showing at the 55th Street Cinema, New York. Sequences showing a woman in labor and child-burying were cut, destroying the crux of the picture which is built on these developments.

City Backs Films

The City of Victoria, British Columbia, has endorsed an agreement for the establishment of a British moving picture industry in the city, through a referendum which passed by 2,137 votes to 663.

The city is authorized to guarantee bonds of the film company to the extent of $200,000, providing the promoters of the company secure $500,000 backing from British film distributors and exhibitors.

German-American Cooperation

(Continued from preceding page)

into as close a business connection as it is possible to form.

"In what manner these contracts will be carried out and how the individual agreements will develop cannot as yet be surmised. The Americans tell us that the public in their country do not immediately take to the German productions.

Same in Germany

"In Germany, the same experience has been felt with regard to American films. A couple of American companies have done a splendid business, but there are other films considered good and valuable by the buyers, which, nevertheless, do not please the general public and which when produced in the theatres are rejected more or less decisively, in spite of the fact that the greatest possible trouble was taken to bring out these American products in the best manner possible, for they were films in the profits of which the German Companies had a share. That is to say, the gains and losses were shared by the German and the American Companies.

"These are all probably natural defects associated with new undertakings and under which German-American co-operation had also to suffer in the commencement of its career. The goal aimed at is, however, so important that all such minor failures can be easily borne, especially when we remember that the same risk is undertaken at the other side with the German films.

St. Clair Signs With Paramount

Malcolm St. Clair, the Paramount director, has signed a new contract for one year. He is now working on the story "Red Hair." Clara Bow's next starring vehicle.

"Everything depends on placing the products in both countries properly and well before the public and utilizing them suitably, the American films in Germany and the German films in America. We must exchange experiences and would unquestionably gain more knowledge from films in the production of which both countries take part, such, for instance, as the film recently produced by the UFA, 'The Last Waltz.'

Refers to "Waltz"

"This film was made by a German director who also enjoys a high reputation in America, German and French stars participating in it. The taking of the pictures was under the charge of an American whose sole duty consisted in seeing that its acting, equipment, and setting were suitable to American as well as to European mentality.

"The measure of success which this film meets in America will show whether this system is the proper one and if it will work. For, in the end, each film producing country must of course retain certain characteristics peculiar to itself. They can approach each other to a certain extent, but should never coincide exactly. To make the production of international films uniform would simply mean the end of the film business altogether.

"My Best Girls"

Victor Shapiro's exploitation stunt on "My Best Girl," Mary Pickford's next United Artists picture, is getting first page publicity all over the country. Newspapers in thirteen key cities have been carrying voting contests for the most popular girl in each territory, and now thirteen "My Best Girls" are en route to Hollywood, where for thirteen days they will be the personal guests of Mary Pickford and see "My Best Girl" in the making. They are under the chaperonage of Mr. and Mrs. Arthur Tellner.

Each day they will send their home newspaper a few hundred words about what they see, thus making more publicity for the picture. They will also make personal appearances at the first-run theatres when the picture is released in their communities, and tell about their experiences in Hollywood.

The idea has proved a big winner, both in a publicity way and as a circulation and advertising builder for the newspapers handling it. It is figured that the plan contributes six months of intensive national and local reader interest, from the inception of the newspaper contest to the actual playing of the film.

"It appears to me essential that each country should gradually make itself master of the working methods of the other, and that, side by side with the purely commercial understanding, there should also be a certain care shown in engaging the actors and the directors.

"It is, of course, quite easy with the help of American dollars to fetch German experts over to the United States, but Americans are, after all, business people and in the end they will see that they could procure the same pictures with the same actors and directors much cheaper by co-operation.

Making a Beginning

"In the above, a few points have been briefly sketched which could form matters of discussion between Germany and America. Their number can be increased to any desired extent. It does not, however, matter much nor is it the question as to whether these things should all be settled immediately, today or tomorrow. The principal thing is to make a beginning and not alone to speak and write on these matters, but to discuss them thoroughly.

"What is possible and what is impossible cannot as yet be decided in a few words. In America I can see for myself how matters stand, and later it will be possible for me to express myself positively on certain individual points."

Walter Schaeffer, director of theatres; Henry E. Koppin, general manager; H. S. Koppin, president, and A. W. Bowman, manager of Columbia's Detroit exchange, sign Columbia "Perfect Thirty" into the 23 Michigan houses of the Koppin chain.

Louis Weiss Returns After Strenuous Trip

Louis Weiss, vice president of Weiss Bros., Artclass Pictures, returned from the Coast early last week, after making a complete swing around the circle, during which he visited most of the independent exchanges handling Artclass attractions.

Early Morning Blaze

A wire received at the Pathe offices in New York states that a fire of unknown origin broke out on stage No. 6 at the De Mille Studios at Culver City at 2 o'clock on Tuesday morning. Damage to the extent of $100,000 was done. The losses are fully covered by insurance.

Miss Macpherson Recovers

Jeanie Macpherson, scenarist for "The King of Kings," has returned to the Pathe De Mille Studio after a nervous breakdown.

London Film News

By Correspondent

"Seventh Heaven," so eagerly awaited by the European trade, surpassed all expectations at the premiere show at the London Hippodrome this afternoon. Fox had hinted at something unique in showmanship (as already noted by us) and those who were unable to gain admittance to the Hippodrome at least witnessed the spectacle of Heloise, "Papa's" heroic taxicab, reappear like the ghost of its glorious self, battered and broken-down, outside the theatre. The picture will have a good run at New Gallery, Regent street, starting the end of October probably.

* * *

Pathe, at their studio on Wardour street, staged a neat attraction the morning of the same day. The Prince of Wales honored the studio by taking part there in one of the interior scenes, representing the Prince's apartment at York House, St. James's, where he is shown helping in the work of the British Legion, for the film "Remembrance," to be released on the 1927 Armistice Day Anniversary. Messrs. Wynne (director) and King (author of scenario) staged this interior.

* * *

The Exhibitors Annual Conference next year (a quiet affair this year at Morecambe) is put down for Cardiff, Wales, about the middle of June.

* * *

Regulations are anticipated to make cinemas more fireproof.

* * *

The Free State of Ireland imported from Great Britain during the past financial year nearly 1,500,000 feet of exposed film.

* * *

Following France's lead, London is to have a Kinema Exhibit or Museum.

Contract Renewed

Jack L. Warner, in charge of production for Warner Bros., annnounces the renewal of William Koenig's contract as studio manager. The new contract covers a long period of years. Mr. Koenig is now assisting Jack Warner in the preparation of the company's forthcoming program of Warner Winners and Extended Run Productions.

A Vitaphone Press Sheet

Jack R. Keegan, head of Vitaphone's publicity and advertising department, has compiled an attractive and forceful press sheet. It is Vitaphone's first press sheet.

Direct Lew Cody

Hobart Henley will direct Lew Cody and Aileen Pringle in "Mixed Marriages" for M-G-M. The co-starring team recently finished "Tea for Three."

Signed by Warners

Neely Edwards has been signed by Warner Brothers for a comedy role in "The Jazz Singer," starring Al Jolson.

California Theatre Owners Act Against the West Coast

Many Independent Houses Incensed at Prospect of Changes Protracting Showing Time

(Special to Moving Picture World)

HOLLYWOOD, July 27.—The first indication of a rupture in the film box office geography of Southern California since West Coast Theatres, Inc., took on its additional strength is witnessed in a resolution, decidedly pointed to those on the inside, adopted by the California Division of the Motion Picture Theatre Owners of California. This resolution, it was admitted by Glenn Harper, secretary of the independent organization, followed several meetings of its members after reports had gained circulation that West Coast was seeking additional protection to that already prescribed in the present zoning plan as now enforced by the Los Angeles Film Board of Trade.

According to Harper, Independent houses charging 25 and 30 cents are particularly incensed over the prospects of any change which would protract their showing time. The West Coast plan, this exhibitor told the writer, would more than double the time set forth by the present zoning plan for such houses, increasing the number of waiting days from about 35 to approximately 77.

Harper admitted that following one meeting of the exhibitor organization he headed a committee of five which in turn went into conference with Harold B. Franklin, Abe Gore, Harry Arthur and several other West Coast executives. The outcome of this meeting resulted in West Coast making certain modifications in its plan, which Harper said has been strictly verbal up to date.

At that meeting it was expressed by the chain interests, according to Harper, that the underlying motive in suggesting any changes was for the betterment of the industry as a whole and was aimed especially at the lower class, 10, 15 and 20 cent houses.

Harper says that the Independents agreed that the cheaper houses should be penalized but that no discrepancy should be made among the higher class theatres whether or not they were members of a chain.

West Coast, according to Harper, seeks definite clearance over certain localities charging the same admission as Independent houses. The exhibitors' organization, the secretary said, does not object to zoning according to admission if the time of clearance is not too great. He stated, however, that the plan West Coast suggests does not in its present

(Continued on page 310)

Miss Mathis' Ashes May Rest Beside Valentino

Hollywood, July 27—News today of the sudden death of June Mathis, noted motion picture scenarist, on Tuesday evening while attending the performance in a New York theatre, stunned Hollywood. Miss Mathis went east two months ago to visit her mother, who was seated with her in the theatre at the time of her death.

In Hollywood, it is held likely, that the ashes of Miss Mathis will rest beside those of the late Rudolph Valentino, whose remains occupy a crypt owned by Miss Mathis, which she offered at the time of his death as a temporary resting place for the star's ashes. Sylvano Balboni, husband of Miss Mathis, is also in the East.

Six-Day Week and 10 Per Cent. Wage Increase Demand Foreseen

(Special to Moving Picture World)

OLLYWOOD, July 27.—A six-day working week and a 10 per cent. increase over the present wage scale are the demands expected to be formally made by the unions of motion picture and legitimate theatre owners here before September 1. Already members of the California Division of the Motion Picture Theatre Owners of America have held several meetings on this subject.

According to Glenn Harper, secretary of the organization, will undoubtedly vote at their next general session in the Los Angeles Athletic Club on August 2 to flatly refuse such demands if the bigger circuits take the negative stand.

Indications here are that such action by the unions will be national rather than purely local. The projectionists, stagehands and musicians are said to be leading the unionists in demands.

Speaking for Southern California, Harper declared that such demands at this time would be "Brazen" in view of the fact that it is generally known, he said, that theatres are "not making money."

He attributed what he summarized as poor boxoffice not only to the season but to what he described as "unusually poor product."

"Parade" in L. A.

Hollywood, July 27.—For what is said to be its first showing at popular prices in the country, "The Big Parade" opened in the West Coast's Criterion, here, today. Reports from downtown say that an hour before the commencement of this theatre's continuous performance, a line extending several blocks was awaiting tickets. The Criterion has booked "The Big Parade" for an indefinite run.

Montreal Closes 9 Film Theatres, Orders 7 Changed

Structural Faults Lead to Drastic Act

Nine of the 59 picture theatres in Montreal, Quebec, have been permanently closed because of structural faults, according to the final report of J. E. Carmel, chief building inspector, which was presented before a session of the Civic Buildings Commission on July 22 at the Montreal City Hall.

In addition, seven local theatres, including a number of the large cinema palaces, must make substantial changes before they can receive their civic theatre licenses. The seven theatres which must undergo extensive alterations include the Capitol and Palace, which are operated by Famous Players; Loew's, Rialto, St. Denis, which is the largest theatre in Montreal; Monument National and National Francais. The Rialto was only recently built by Independent Amusements, Ltd.

The nine houses which have been sealed are: King Edward, Globe, Ideal, Casino, Quimetoscope, Alhambra, Arcade, Boulevardescope and Canadien-Francais. These were found to be unsafe.

"The Big Parade"

Antagonism in Germany against Metro-Goldwyn-Mayer's war epic, "The Big Parade," created largely because it was rumored throughout the Central Powers that the film was anti-German and ridiculed German troops and officers, has been completely overcome by means of a preview of the film held for newspapermen by M-G-M foreign officials. Ballots were passed out and the press representatives were asked to vote "Yes" or "No" on the question of releasing the film.

The decision that the film should be shown in Germany was reached by an overwhelming majority. Now these newspaper men have so stirred up public opinion that demands from all over Germany come into the Berlin office of M-G-M demanding that the public have the right to see this internationally famous film.

Succeeds Ray Peck

Capt. Frank Badgley, M. C., new director of the Canadian Government Motion Picture Studio at Ottawa. He had been assistant director and film editor since 1921, and is thoroughly qualified to carry on the splendid work of the late Raymond S. Peck, director for the past eight years.

Ginsberg—Adler

Henry Ginsberg of Sterling will marry Mildred Adler of New York at Sherry's on August 9. They will sail for Europe on the Berengaria on August 10 for five weeks. Dr. Jack Skirboll will officiate at the ceremony.

Coming and Going

ABE STERN, vice-president of the Stern Film Corporation, and his sales manager, Herman Stern, sailed for New York aboard the Aquitania Saturday after a six week's stay in Europe. Julius Stern, president, is not expected to return to America until about October 1.

* * *

William Le Baron, vice-president of F B O Pictures Corporation in charge of production, has returned to Hollywood after a ten day conference with Joseph P. Kennedy regarding the 1928-29 production program.

* * *

Sam Zierler will arrive on Friday of this week from Europe.

* * *

Among many exhibitors in New York last week for the Dempsey-Sharkey fight were Fred Dolle of Louisville, Frank Rogers of West Palm Beach, Fla., Mr. Bendheim of Richmond, Va., Mr. Flynn of Kansas City, B. N. Greenwald of Trenton, N. J., and Lemotto Smith of Alliance, Ohio.

* * *

I. Blumenthal of Berlin, general manager for Paramount in Germany and Central Europe, arrived in New York Friday on the Mauretania for his annual conference with E. E. Shauer, general manager of the Foreign Department.

* * *

Erle Hampton, of the Fox Films West Coast publicity staff, has concluded an assignment covering four months in the New York offices, during which he assisted Vivian M. Moses, director of publicity and advertising, in the preparation of the annual announcement. He remained to collaborate with Dan Doherty, publicity manager, in launching publicity on the new season's product. Hampton returns to Hollywood to renew activities at the Fox studios.

* * *

Arthur W. Kelly, United Artists' vice-president and general manager of foreign distribution, left New York City, July 28, for Los Angeles.

* * *

Al Lichtman, United Artists' vice-president and general manager of distribution for the United States and Canada, will arrive in New York City, Saturday, August 1, from Los Angeles.

* * *

B. P. Schulberg, associate producer at the Paramount Lasky studio in Hollywood, who left June 10 for a vacation trip to Japan, has returned to Hollywood with his family. The studio was decorated in Japanese and American flags. All the executives of the studio were on the welcoming committee.

* * *

Constance Talmadge arrived in New York on Thursday with her mother, Mrs. Margaret Talmadge, from Hollywood. They are en route for Paris, and are sailing on the Olympic August 1. Miss Talmadge has just finished her latest picture, "Breakfast at Sunrise," and leaves for France to join her sister, Norma, there. They expect to return to the United States in October.

* * *

J. H. Marks, special representative for First Division Distributors, Inc., returned late this week from a trip to exchanges, covering Buffalo, Toronto, Detroit and Pittsburgh.

* * *

Budd Rogers, vice-president of Gotham Productions, has left on an extensive sales tour covering the western, midwestern and southern territories to arrange the first-run showing of "The Satin Woman," a Gotham special starring Mrs. Wallace Reid.

* * *

Jesse J. Goldburg, president of First Division Distributors, is en route to spend several weeks in the East and go over a number of distribution matters with Jack Lustberg, general manager.

* * *

David Selman, who directed several Columbia productions last year, paid a hurried visit to the East last week. He was closeted [illegible] Brandt, president of Columbia pictures for several days. Mr. Selman left for Hollywood after only four days in New York.

Joseph P. Kennedy, president of F B O Pictures Corporation, awards the President's Cup to Charles B. Ellis, manager of the Jacksonville, Fla., F B O exchange, for having attained highest percentage of sales vs. his quota for the past season.

Control Jamaica

All picture houses operating in British Jamaica have been taken over by the Saenger Theatres, Inc., of New Orleans, it is announced. The company also will erect a $1,000,000 theatre in Kingston, the principal city on the island.

Mulrooney United Artists Foreign Sales Manager

Thomas Patrick Mulrooney has been appointed foreign sales manager of United Artists Corp. by Arthur W. Kelly, vice-president and general manager of foreign distribution. Mr. Mulrooney joined United Artists four years ago and for the past two years he has been assistant foreign sales manager. No assistant to him has been named as yet.

Vita in West Palm Beach

Announcement comes from Frank Rogers, representing the E. J. Sparks Enterprises, which controls a theatre chain in the South, that the Arcade Theatre at West Palm Beach, Florida, is to open with Vitaphone in the fall. Mr. Rogers was in New York the other day, looking over the Vitaphone line-up.

Harris Installs Another

Vitaphone has been installed in the fourth house of the Harris Circuit of Pennsylvania. The McKeesport installation was so successful that Mr. Harris had installations made in his houses in Butler and Washington, Pa., last week, the house in Tarentum was equipped. Tarentum is a town of less than 10,000.

More Award Judges

The number of judges of the Laemmle Award has been increased from five to seven. The new judges are M. Koenigsberg, president of the International News Service, and Dr. Roland Schacht, German author and publicist.

Re-elect Stanley Officers

All officers of the Stanley Company of America were re-elected at a meeting of directors in Philadelphia. They are: John J. McGuirk, president; Abe Sablosky and A. R. Boyd, vice-presidents; Irving D. Rossheim, treasurer, and Morris Wolf, secretary.

Hagen Paramount Treasurer

John Hagen has been promoted from chief usher of the Paramount Theatre to treasurer. He is a brother of Walter Hagen, golf professional. Richard Bergseth becomes chief usher.

Nominate Gallup As New President Of the A. M. P. A.

Young, Zabin and Harvey Others Named

Nominations for office in the Associated Motion Picture Advertisers, Inc., were announced at last Thursday's luncheon of the A. M. P. A. at the Hofbrau Haus as follows:

President, Bruce Gallup; vice-president, Lon Young; secretary, James Zabin; treasurer, George Harvey.

The annual election at which these machines will be voted on will take place on the second Thursday in September.

The nominating committee met for the first time on Friday, June 17, at Twin Oaks Restaurant, those present being J. Beatty, Fred Baer, Al Selig, C. W. Barrell, George Harvey, Victor Shapiro, Jacques Kopstein and L. A. Young. Lon Young was elected chairman of the committee and it was he who announced the nominations, which were arrived at by secret ballot.

In his report to the A. M. P. A. Mr. Young said: "As our constitutional expert, Julian Solomon, was absent, owing to the fact that that his notice of meeting went astray, the committee was not sure about directors and other offices and it was decided to secure definite advice." At a second meeting of the nominating committee, called July 19, Mr. Young re-

(Continued on page 310)

Back in the U. S.

Ernst Lubitsch, who has returned from Germany where he made exteriors for M-G-M's "Student Prince."

A. W. Smith, Jr., Back

A. W. Smith, Jr., Eastern Sales Manager for First National, is back at his desk after a trip to Toronto where he and R. S. Bell, Canadian manager for the company, conferred with N. L. Nathanson regarding First National product for the new season.

Far Eastern Man Here

Edmund H. Benson, special representative for United Artists in the Far East, has returned to the New York home office on his first visit in two years. For three and one-half years Mr. Benson made his headquarters in Sydney, Australia, and for the past year his offices have been in Tokyo.

Ralph Ince, F B O director, and Mrs. Ince are in New York to shoot exteriors on "Coney Island." Mrs. Ince was Lucila Mendez of musical comedy fame and is a daughter of ex-President Caestro of Venezuela.

Conference Coming On Trade Practice Commission States

New Attempt to Clear Up Industrial Dilemma

Investigations of the industry as possibly conflicting with the Sherman and Clayton laws have continued with the visit to New York of several Department of Justice investigators. They were closeted at the Hays office and also met Paramount executives.

Indications that a trade practice conference will be held in the near future in an effort to iron out difficulties surrounding block-booking and other alleged unfair practices of the industry are given by officials of the Federal Trade Commission.

It was suggested that at least 80 per cent. of the producers and 60 per cent. of the distributors have shown a willingness to participate in such a conference. It was explained, however, that the commission learned of this sentiment through correspondence with key representatives and not through actual acceptance of invitations sent out by the commissions.

The facts are the commission has not sent out a single invitation to a producer or distributor to attend a trade practice conference, but rather is preparing a list with a view to obtaining complete representation at the conference.

It will not be practicable for 20,000 persons interested to attend a trade practice conference, but the commission believes it will be possible to invite representatives of every branch of the industry in every section of the country.

Washington reports that the investigation is mainly directed at control and mergers of theatres. The inquiry, it is said, would affect the production end little.

It is thought that the industry

(Continued on page 310)

Germany and Britain

American film men expect to learn shortly details of a mutual distribution and production arrangement being entered into by UFA and several British companies, including Wardour Films. Consul S. Marx and Dr. Rudolph Becker have recently been in London meeting film men privately. Wardour has had a working agreement with UFA for several years.

Ottawa Theatres Win Fight on Carnivals

The exhibitors of Ottawa, Ontario, have apparently won out in their agitation against the presence of carnivals in the Canadian capital almost continuously since early in June. A deputation of the theatre managers, headed by P. J. Nolan, proprietor of the Rex and Columbia Theatres, again and again appeared before the Board of Control to offer their side of the story, but the carnivals nevertheless continued to operate.

The corner-lot midways became such a nuisance, however, that the Ottawa Police Commission on July 15 heeded the word of the exhibitors and decided that on and after July 25 no carnivals would be tolerated in the city for any reason, charitable or otherwise.

No less than three carnivals were operating noisily on private property in different parts of Ottawa during the week of July 11, and many complaints were received regarding their activities.

The exhibitors asked for a fee of $200 per day by the city from the travelling shows, or their banning altogether. The Police Commission decided on the latter course, making it plain that all religious and fraternal organizations would be treated alike in the matter.

Leishman's New Post

E. D. Leishman, for the past year Auditor of Exchanges for the Universal Pictures Corporation, has been promoted to a newly created post, that of Supervisor of Exchanges. He will have supervision of all exchange personnel, maintenance and matters pertaining to physical distribution, and office operation.

Leishman has been with Universal since 1922. He is a native of England and served with distinction in the Royal Flying Corps during the World War.

Briskin Returns

Irving Briskin, head of the new Foreign Department of Sterling Pictures, has returned to New York after a successful trip to Canada.

"Parade" to End?

M-G-M declines to confirm a report that "The Big Parade" will end its run at the Astor Theatre on September 10. It is admitted that the special is set for autumn release. In one source a suggestion was made that the company has not decided but is considering an end to the run in what would be the film's ninety-sixth week. M-G-M has the Astor leased for a long term of years.

Admission Taxes Doomed

After an uphill battle of years all admission taxes on theatres are to be set aside. This was announced by Chairman Reed Smoot of the Senate's powerful Finance Committee and there is little doubt but that the proposals he makes will be carried out when Congress meets in December.

Business Manager M. J. O'Toole of the M. P. T. O. A attributes this proposed action of Congress to the fact that official Washington is ready to place the screen on the same plane as the newspaper in civic and community affairs. He declares that not only will all theatre admission taxes be repealed, but for the reasons stated there never will be another admission tax levy made by Congress.

Western Show Time Battle

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state provide what the Independents consider a reasonable intermission.

Any change over the present system, which has been in effect here during the past three years, would be brought about only through the acquiesence of distributors, Harper explained, stating at the same time that the local Film Board of Trade will govern its policy accordingly but that in the meantime it is maintaining a hands-off policy.

Metro Flatly Declined

Reports in Independent circles here were that the local Paramount exchange had expressed willingness to put the change into effect if First National and Metro-Goldwyn-Mayer would enter into the agreement. Metro, it is said, had flatly declined it. It was also reported that the United Artist exchange earlier in the week had agreed and had then withdrawn.

"Purely Sales Angle"

The head of the local First National exchange termed the West Coast idea "purely a sales angle." He said at this writing that he did not believe any of the exchanges had "either accepted it or rejected it." He refused to enter into the details of the project.

Efforts were made just before wiring this dispatch to secure a statement from West Coast. None was forthcoming at this time.

Text of Resolution

The text of the resolution adopted by the theatre owners reads:

"It has been brought to the attention of the independent theatre owners of Los Angeles and surrounding territory that an attempt is being made to change the zoning plan which now regulates the amount of clearance given the motion picture theatres in this territory, and

"Due consideration has been given the new proposed zoning plan by the Motion Picture Theatre Owners of Southern California, both in special meetings called for this specific purpose and in conferences with all theatre owners affected by this new zoning plan, therefore

"Be it Resolved, That we, the Motion Picture Theatre Owners of Southern California, by a unanimous resolution adopted at its meeting, Monday, July 18, 1927, place ourselves on record as being unalterably opposed to any change in the present zoning plan as now enforced by the Los Angeles Film Board of Trade, except as applied to those theatres charging an admission price of 10, 15 or 20 cents, and

"Be it further Resolved, That a copy of this resolution be mailed to all the trade press and to each exchange manager in this territory."

Kaufman Changing Jobs

A. H. Kaufman, branch manager in Louisville, Ky., for Paramount, with whom he has been associated for the past four years, has resigned to take over the management of the Indianapolis office of Big Feature Rights Co., owned by Col. Fred Levy and Lee Goldberg.

This is the second time that Mr. Kaufman has been associated with Mr. Goldberg, the previous occasion being while the former owned Kaufman Film Specials in Memphis, Tenn., which he operated for over nine years before coming to Famous Players.

More Canadian Films

A supplementary list of thirteen new official film releases, which are now made available for screening, has been issued by Capt. Frank C. Badgley, M. C., acting director of the Canadian Government Studio at Ottawa. These are included in the "Seeing Canada" series.

Abandons Vaudeville

For the first time in the eleven years since it opened, the Feeley Theatre of Hazelton, Pa., has abandoned vaudeville and adopted a straight picture policy.

Hollywood Enthusiastic Over Dempsey Return

Hollywood, July 27, 1927.—Jack Dempsey, the mysterious Mr. "Ex" of Los Feliz Heights, returned to Hollywood this week from his successful gagging of Mr. Jack Sharkey, the "Gabby Gob," at the Yankee Stadium, and was acclaimed by nearly a 100 per cent. turn-out of Filmdom that milled and swarmed in the heat at the station.

The huge crowd was a direct contrast to the two newspapermen and red cap porters that were on hand to wish him bon voyage when he left Los Angeles for New York to go into training for the Sharkey brawl.

Estelle Taylor, Screen star and Dempsey's wife, was confined in her home seriously ill and unable to greet her famous husband upon his arrival. After the usual cheers and prepared orations by some of Los Angeles' most celebrated leather-lunged orators, Dempsey repaired to his home, where another welcoming party consisting only of Miss Taylor greeted him.

Furthman Remains Another Year

Jules Furthman, the writer, has signed a new contract with Paramount for one year. He is working on the continuity of "Abie's Irish Rose."

Conference Coming

(Continued from page 309)

will bend every effort to clear up the situation before the Seventieth Congress convenes. That session, it is reported, is likely to consider drastic legislation affecting motion pictures and Will Hays would like to have his house in order so that he can successfully combat it.

Legislation may be offered for a federal motion picture commission similar to the commission controlling radio.

In connection with the inquiry W. W. Hodkinson has issued a statement in which he criticizes motion picture executives. He sees only "the pressure of economic and legal necessity" as able to "make them co-operate toward any useful end." He calls for a complete new business structure in the industry, one based on "individual and respective worth and merit."

Nominate Gallup

(Continued from page 309)

ported that the following were chosen for:

Board of Directors: C. W. Barrell, Al Selig, Fred Naer, Walter Eberhardt and Tom Wiley. Auditing Committee: H. C. Bate, Victor Shapiro and Oswald Brooks. Nomination for one trustee: Jerome Beatty.

Woods to Produce Play By Rath of Paramount

Fred Rath, of the Paramount Famous Lasky advertising staff, has terminated negotiations for the sale of his play, "Beautiful But Dumb," to A. H. Woods and it is slated for early production. This is Rath's first legitimate play, his playwrighting activities having been confined to the screen and vaudeville sketches. "Beautiful But Dumb" is an American comedy prepared in collaboration with Joseph J. Garren. It will be the second production of the current season from the typewriters of motion picture advertising men, the first a musical play, "The Merry-Go-Round," having been authored by Howard Dietz and Morrie Ryskind.

First Division Names Hoffberg

First Division Distributors has arranged with J. H. Hoffberg to handle all open productions, six Ormont features throughout all Latin-America and the Far East. These features are titled: "Ragtime," "Free Lips," "The Belle of Avenue A," "Polly of the Movies," "Creole Love" and "Comrades."

Kelly Extends Activities

The resignation of C. Thornton Kelly from the Grant-Lee Theatre, Palisade, N. J., reported in publications other than *Moving Picture World*, is denied by Mr. Kelly. In addition, he writes that he is now directly interested in the Plaza, Englewood; Palisades, Palisade Park, and the Westwood, Westwood, N. J.

O'Brien With Gotham

Richard B. O'Brien, who has left the Paramount publicity department, has joined the Gotham publicity staff under the direction of Lon Young, while Lou Kramer has been appointed by Sam Sax, president of Gotham, to handle studio publicity at the West Coast Studio.

Gotham-Federal Deal

Negotions have been completed between Budd Rogers, vice-president of Gotham and Lumas, and H. C. Colman, president of the Federal Film Service, for booking 32 Gotham productions in the Washington territory, including the District of Columbia, Maryland and Virginia.

Dwan May Desert U. S.

Allan Dwan, who has completed his contract of four pictures for Fox, is said to be looking toward Europe for future affiliation. He is expected to shortly announce decision to sail for the other side, and later, a contract with an English company.

Vacation Abroad

Paul Bern, assistant to Irving Thalberg at M-G-M's studios, now in New York on way to Europe.

Will Rogers' Press Car

Arrangements are being completed for a "Will Rogers Press Car" to make a coast-to-coast-and-return trip in the interest of his forthcoming special from Charles Hoyt's play, "A Texas Steer," to be produced by Sam E. Rork. A sedan will be driven from Burbank, Calif., beginning August 1, to Washington, D. C., and return. Fred E. Hamlin, publicity director of Sam E. Rork Productions, will drive, accompanied by a photographer and a mechanic.

Roberts Has Sales Job

Charles Roberts, who has been in charge of Pathe foreign publicity for several years, has been appointed Central European sales representative and sailed from New York aboard the Majestic on July 16. The territory to be covered by Roberts includes Austria, Hungary, Czecho-Slovakia, Poland and Switzerland.

Milwaukee Aids Fund

The Milwaukee Film Board of Trade reports that picture theatres in its territory raised $46,034.59 for the Mississippi Valley flood sufferers. The sum of $44,514.49 was raised in a monster benefit sponsored by the M. P. T. O. of Milwaukee and the Film Board of Trade at the Milwaukee Auditorium.

More Tiffany Appointments

H. C. Borger has been made district supervisor of Tiffany for the Western Division. F. M. DeLorenzo is manager in Milwaukee. Jack Withers succeeds Bob Cobe as manager in Pittsburgh. Paul Bush is manager in Chicago, succeeding John Bednikow. Harry Brown is now special representative in Philadelphia under Exchange Manager Al Blofson.

Glaring Advt. Deception is Hailed as Breach of Ethics

First National Sample on Babe Ruth Picture Awakens Comment Of the Industry

FIRST NATIONAL'S advertisement in the current issue of "Variety" on the Babe Ruth picture, "Babe Comes Home," which opened at the Longacre Theatre on Monday and closed the same night, is an example of an effort to deceive the exhibitor such as has not been recently seen in this industry. This is the type of advertising which the Associated Motion Picture Advertisers and all reputable bodies of advertising and business men have repeatedly condemned and which most of us believed belonged to a bygone era in the motion picture business.

It is, therefore, the more regrettable that a company of the importance and prestige of First National should be guilty of such an obvious breach of advertising ethics and should feel it necessary to descend to such tactics in presenting one of their productions to the trade.

MOVING PICTURE WORLD cannot believe that either Mr. McGuirk or Mr. Rowland was cognizant of this specimen of false and misleading advertising, for which their organization is responsible, much less that they authorized it, and it is thus publicly called to their attention only because MOVING PICTURE WORLD does not feel that its readers, some of whom also may read "Variety" should be misled and deceived by the arrantly untrue statements contained in it.

The advertisement states in streamer type across the top of "Variety's" page: "BIGGEST HIT ON BROADWAY," and goes on to say: *"Hit! Say, man, it's a home run with bases full! And the way they fought to get in to the Longacre Theatre, Monday night, you would have thought there wasn't another show on Broadway! And that at* $11.00 top!"

The facts of the matter are, as First National's advertising department must know, inasmuch as it is known to everyone else in New York motion picture circles, that "Babe Comes Home," as presented with the Vocafilm, instead of being the "greatest hit" is probably the biggest flop of the year on Broadway. It opened and closed the same evening, largely due, doubtless, to the fact that it was presented with Vocafilm, the outstanding tragedy of the present entertainment season, but close it did and there is no certainty that it will ever open again in a Broadway house.

"The way they fought to get in to the Longacre Theatre" is as truthful as the rest of the ad or the statement, "And that at $11.00 top!" Practically all the audience were there by invitation, it being a "first night," and at that the house was not well filled. An admission price of "$11.00" was printed on the tickets, but we venture to say that if anyone had really bought a ticket at the box office at that price the police would have been called to get the patron's money back.

Instead of "fighting to get in," many of the audience walked out before and at the intermission, but this was because of the unfortunate tonal qualities of the Vocafilm and

(Continued on next page)

Stombaugh Manager in South

Charles Stombaugh, formerly special home office representative of Pathe, who has been acting sales manager for short subjects in the Southern Division, has been permanently appointed to this post.

Newmeyer Resigned

Universal announces that Fred Newmeyer, popular director of screen hits, has been re-signed for six months and will do another Reginald Denny picture. He just completed "Ask Me Another," that star's latest work.

"U" Buys First Division Product

Universal has purchased distribution rights to First Division's 12 Chadwick releases for the entire South American hemisphere, Mexico, Central America, Phillipine Islands, and inclusive of the Dutch East Indies, India, Burma, Ceylon, New Zealand and Australia.

Rosenberg Acting Manager

Ben F. Rosenberg has been appointed acting manager for the Fox Denver Exchange by J. R. Grainger, following the resignation of the former manager, H. H. Brooker.

Duncan Sisters Coming

On Wednesday, August 3, the Duncan Sisters, Rosetta and Vivian, will arrive in New York City from San Francisco, to appear on the stage of the Rivoli Theatre concurrently with the New York premiere on August 6 of their initial motion picture, "Topsy and Eva."

Film Salesmen to Aid Showmen Win Members

At a meeting of the board of directors of the M. P. T. O. Kansas-Missouri this week a plan of co-operating with exchange representatives in a membership drive by the M. P. T. O. K-M was approved.

The move marked a great contrast in the present feeling between theatre owners and the former attitude which existed not so many years ago. Film salesmen will be given lists of theatre owners in the Kansas City territory who are not members of the exhibitors' body, and they will be solicited to join the theatre owners' association "for the good of the industry."

There will be no commission or any commercial phase whatever to the film salesmen's connection with the campaign, it simply being a move to join forces to combat unfair legislation and opposition.

Arch Heath Completes His First Chapter Play

Arch Heath, cartoonist and one-time newspaper man, has completed his first ten chapter story for Pathe, "The Masked Menace," which will go on the fall schedule. He now qualifies as a full fledged director, with rights and privileges.

The serial will introduce Larry Kent and Jean Arthur and the cast also includes Thomas Holding, John F. Hamilton and Laura Alberta, the latter the widow of John Sutherland.

The plot is derived from Kelland's "Still Face," a Saturday Evening Post story. E. Oswald Brooks was production manager.

Editing Both "Sides"

Katharine Hilliker and H. H. Caldwell, who edited and titled "7th Heaven," are titling "East Side, West Side," which Director Allan Dwan is finishing at the Fox New York studios.

N. Y. Incorporations

Albany, July 25—Three companies were chartered to enter the motion picture business in New York State during the past week. These companies include the Sydney Sampson Photoplay Exchanges, Inc., of Buffalo, $10,000, with Sydney Sampson, Freda Sampson, William J. Serenoffsky, Buffalo; Curtis Productions, Inc., $50,000, Robert G. Thach, N. Preston Morris, Mae E. Hannigan,, New York City; 138 West 48th Street Co., Inc., capitalization not specified, Julius Kahn, Jerome Weinstein, Sidney H. Posner, New York City.

Rogers Discusses Block Booking

Block booking, viewed from the angle of the independent producer and distributor, is thus described by Hudd Rogers, vice-president of Gotham:

"What is known in the trade as 'block booking' is not a thing to be either condemned or approved in a single sentence.

"In some instances it is a matter of wholesale and retail selling and it is perfectly logical and in line with good business principles to sell a large quantity of goods at a less price than a single article. On the other hand, for the manufacturer to force a merchant to stock up a line of goods that is more than he can successfully carry, or to the entire exclusion of other similar and desirable lines of merchandise, is not good business in the long run for either party.

"It is an entirely different proposition to book or sell a theatre, a group or series of a dozen pictures, and to do the same thing with eighty or a hundred. In the first instance, he is buying a highly selected line of material, and in the second he usually is buying a job purchase. Cost of selling is an important factor also to consider. If each picture was sold individually the price to the exhibitor would mount rapidly. As I see it, 'block booking' is like many other things, excellent if used moderately, dangerous if done to excess."

Big Territory Closed By Sterling Pictures

A large block of territory, covering the States of California, Nevada, and Arizona, and in addition the Hawaiian Islands, will have Sterling distribution, according to announcement from Henry Ginsberg, after negotiations with a leading California independent distributor.

The All-Star Feature Distributing Company is to be the distributor. This deal practically concludes Sterling's arrangements for the distribution of the 1927-28 product in the United States.

F B O Canadian Changes

P. C. Taylor, general manager manager of F. B. O. in Canada, with headquarters in Toronto, announces the following changes in personnel:

E. H. Wells to succeed S. H. Decker as manager, Montreal branch. Decker goes to Winnipeg to replace T. Newcomen, who remains with the company in another capacity. Jack Allen, of Toronto, booker, promoted to sales force. R. W. Smith, for some years booker and cashier for First National in Toronto, succeeds Jack Allen. Walter Kennedy, previously with F. B. O. in Toronto for two years, has rejoined the sales force there after an absence of a year.

Big Foreign Deal

An important foreign deal in the independent motion picture field was consummated the past week by First Division Distributors, Inc., and the Gaumont Company of London, the latter to distribute twelve of the former's feature productions everywhere but in the United States and Canada.

First Division was organized to distribute I. E. Chadwick and James Ormont features. Both Jesse J. Goldburg and I. E. Chadwick, the former supervising the Ormont productions, are veterans of the studio lot. Each has seen more than fifteen years in production and distribution fields.

Loew and Publix to Use Same Presentation Acts

Publix Theatres Corporation and Loew's, Inc. announce that the stage presentation acts which are now routed by Publix Theatres in the key cities throughout the country, will be made to embrace certain of the first run theatres operated by Loew's, Inc.

The move is considered a step forward in the interests of better entertainment for both the Publix and Loew Circuits.

The plan is to add the Loew Theatres on the Publix Route about September 1, and the Publix and Loew Production Departments are formulating plans for many elaborate presentations for Fall showings. The merging of the two routes will include the following cities: New York, Syracuse, Buffalo, Cleveland, Detroit, Chicago, Kansas City, St. Louis, Dallas, Houston, San Antonio, New Orleans, Atlanta, Washington, Baltimore, Providence, Boston, Indianapolis, Columbus, Pittsburgh, Omaha, Denver, Birmingham and Brooklyn, New Haven, Minneapolis, Toledo, Des Moines, Fort Worth and Louisville.

Glaring Ad Deception

(Continued from page 311)

not the Babe Ruth picture, which came afterward. Consequently, Moving Picture World has no criticism to offer here as to the entertainment qualities of "Babe Comes Home."

But we cannot too strongly condemn the manner in which it is advertised for the foregoing reasons and leave the verdict to the judgment of the advertisers in this industry, all of whom must suffer from exhibitions such as this.

With M.-G.-M.

Edward Martindel has been signed for a role in M-G-M's "In Old Kentucky."

Heavy Rain Fails to Dampen F. N. Outing

Despite rain that poured in torrents practically throughout the entire morning, the second annual outing of the employees of First National, held at Indian Point Park up the Hudson River on Saturday, July 23, was a genuine success.

Braving the deluge, about 250 employees of the home office and New York exchange boarded the steamer Chauncey M. Depew, and their optimism was rewarded for the rain ceased about the time the steamer docked and did not start again until after the return trip had begun. A variety of athletic competitions were held on shore and dancing contests aboard the boat, handsome prizes being awarded. In a baseball game, the single men outclassed the married ones by the score of 11 to 6.

Altogether, despite the rain, it was a chummy party and a thoroughly enjoyable occasion, and much of the credit for the success of the outing is due to William P. Mullen, manager of office personnel who was in charge of the arrangements, managed the different events and awarded the prizes.

National Welcome Week Aug. 15-22, M-G-M News

M-G-M News which will inaugurate its twice weekly newsreel service to exhibitors on August 15, also is planning for a National Welcome Week. Theatres playing M-G-M News, beginning with its first issue, will find themselves automatically included in this nation-wide celebration to commemorate the inauguration of the new Newsreel.

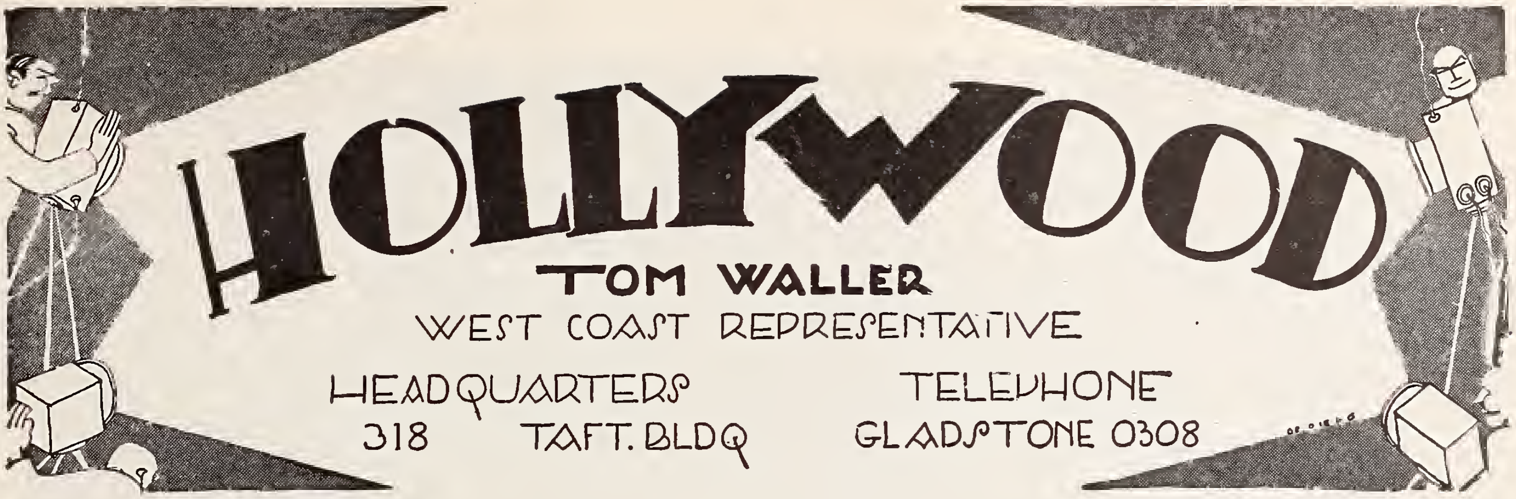
Definite newspaper tie-ups already arranged insure the recognition of M-G-M News in editorial columns, feature news stories, special feature stories and in the columns of motion picture critics of newspapers with an aggregate reader circulation of more than 33,000,000.

A ready made campaign for individual theatres has been prepared by the home office of Metro-Goldwyn-Mayer and made up in book form.

Motion Picture Sports

Warner Bros. baseball team will cross bats with the Fox team this Saturday, July 30, to decide the championship of the Motion Picture Athletic League.

Warner Bros. rules a slight favorite due to an overwhelming victory scored earlier in the season.



Grainger on Coast Confers With H. B. Franklin

James R. Grainger, general sales manager of the Fox Film Corporation, and Lou B. Metzger, who holds the same position with the Universal company, are both in Hollywood, where a number of conferences are scheduled for both officials.

Grainger is here to negotiate the details for the sale of Fox pictures for the entire Pacific coast. He is also conferring with Harold B. Franklin, general manager of the West Coast Theatres, and with Sol Wurtzel, general superintendent at the Fox studio, on the product for the coming year.

Rogers' Ballyhoo Leaves Coast for National Capitol

The "Will Rogers Press Car," an advance ballyhoo for the famous humorist's forthcoming picture for First National, "The Texas Steer," leaves the Burbank studio about August 1st for a transcontinental voyage to Washington, D. C. The company of players, including Rogers, will leave here by special train a few weeks later.

Fred Hamlin, publicity man for Sam Rork Productions, will chauffeur the "press car" east accompanied by a photographer and a mechanic.

After two weeks in the national capitol, the film company will transfer its activities to a ranch near Tucson, Arizona, and thence back to the Burbank First National studio for interiors. Louise Fazenda has the feminine supporting role to Rogers.

The "Woiking Goil"

Natalie Kingston, Doris Hill and Eualie Jensen have been added to the cast of Paramount's "Heaven Help The Working Girl," starring Esther Ralston.

Calm Settles Over Hollywood As Economy Conferences End

Directors, Technicians, Writers and Actors Clean Slate With Producers —Academy Will Hold Banquet

By Tom Waller

West Coast Representative

HOLLYWOOD'S siege of economy conferencing is now over. The last of the inter-tribal confabs was marked by the second get-together of producer representatives and the directors branch of the Academy the night before this writing. It is interesting to note that the technician, writer and actor branches were able to clean their slate at one session with the producers.

Now there will be a banquet, incidentally the second since the Academy was organized a couple of months ago. Since only twenty-two of the thirty-nine newspapermen who accepted invitations put in an appearance at the first affair some doubt was expressed at the Academy headquarters late this week as to whether the press will be invited to attend. Plans now call for the broadcasting of speeches at this gathering.

Review Suggestions

The banquet, which will be held within slightly less than a week from this writing, will be the scene, according to present arrangements, of a review of the suggestions made during the secret sessions of the Academy branches with their employers.

Membership Now 350

After the economic points have been considered by the producers before the entire membership of the Academy, which now includes about 350 of the leading lights in the five branches of production, no general platform or curriculum for producing pictures from August 1927 on will be announced. The hope is expressed from Academy headquarters that everybody will know what everybody is doing and that from this maze of ideas and suggestions everybody will benefit by the low-down on what is good and what is bad.

Keynote Is Unity

The keynote of the closing meeting will be unity, we are informed at the headquarters. Then an instance of the power exerted by the Academy and the fact that several of its meetings had already borne fruit was brought to our attention once more by Equity's change of heart following the meeting of the actors branch with the producers.

The series of closed conferences, according to headquarters has developed a "unity of understanding" among its members. Explaining this phrase our official informant gave us the impression that from now on the employee can talk freely, to his employer without fear of offending official dignity but on the contrary saying something which may be of benefit to official dignity. In other words the conferences during the past

(Continued on page 316)

Denny May Appear In G. B. Shaw Story

Reginald Denny, Universal star, may be seen in George Bernard Shaw's "Cashel Byron's Profession" on the screen. Denny is now in England on a short vacation and we learn from the studio that he is negotiating with the famous satirist for the screen rights to the Shaw story. "Cashel Byron's Profession" concerns a prizefighter and at one time it was thought that Gene Tunney, heavyweight champion of the world, might do it in pictures.

Duell's Damage Suit Opens This Week

The opening legal tilt in Charles H. Duell's $5,000,000 damage suit against Lillian Gish and the Metro-Goldwyn-Mayer Corporation is scheduled for this week. The suit is an aftermath of the break two years ago in New York between Miss Gish and Duell, who asserts that he had Miss Gish under contract until 1930. Duell is asking $3,000,000 actual and $2,000,000 punitive damages.

Directs Wife?

William Seiter will direct his wife, Laura LaPlante in her next starring venture for Universal, "Thanks for the Buggy Ride." This was decided when Reginald Denny suddenly left for England on a six weeks visit causing a change in Seiter's plans. He was to have directed Denny in "Good Morning, Judge."

Peace Reigns in Economyland

Louise Fazenda

LOUISE FAZENDA

One of Filmdom's Cleverest Comediennes

By Tom Waller

West Coast Representative

HOLLYWOOD, so long as it remains the film capital, will always be villagy in the sense that its everybody—at least everybody in the movie game—will always continue to know what everybody is doing. While people in the industry in this town are surpassingly quick and even willing to sense and spread the box office failings of a contemporary they are just as quick, in the vast majority of cases, to verbally grease another contemporary's potentialities. And Hollywood's early talk, regardless of those who think that it is biased by repetitious contracts brought about by the narrowed boundaries of its township, very often—surprisingly often—buzzes word for word what the box office later spells in metallic clicks and the snap of greenbacks at the box office.

Neither does one have to be in the picture game in Hollywood for any particular length of time to start the town's buzz. It is just how one bears up under the "break." And for some the opportunity comes in weeks, while for others it is a matter of years. Some of the many of the most interesting cases are not those who have had any particular "break"; not those who have gone to bed drab one night and arisen in the flaring colors of success the next morning; or those who have plugged for months and finally stepped into an express car in the elevator. Rather in those who have started at the very bottom and kept going and going until the very consistency of their upward trend has provided food for Hollywood thought.

We are not attempting to category Louise Fazenda. The box office has already done that. We know, however, that not alone from the box office angle has Miss Fazenda's ascent been consistent; that her popularity is merited by the increasing consistency of recognition by producers of an intelligently handled gift. Now such recognition is reaching the point where Miss Fazenda has more bids for her service than she is able to consider. She has reached the station where "It's a Fazenda role" is a house word, according to the script that is being read. Miss Fazenda is sitting in the front row of her Hollywood class today. And yet her consistency, the same which moved her up, is continuing.

It is not uncommon out here to hear that before the year is up Miss Fazenda will have established herself on the record as filmdom's leading comedienne. That talk of late has gotten to be just as consistent as Miss Fazenda's steady rise. One hears it not only in the studio to which she is under contract, but in the other studios to which she has been loaned. Even on the Boulevard, which in itself is one of the most fickle barometers the world has ever known, there is this consistency whenever Louise Fazenda's name is mentioned.

This year for Miss Fazenda promises to top 1926, which for her was not only her busiest but the greatest year in her career. In 1926 she was prominent in thirteen feature pictures made not only by Warners, to which company she is under five-year contract, but in studios all over Hollywood. An idea of her versatility as a character woman may be gleaned from the roles in the few of her 1926 pictures which she enumerated to us. In these she was the eccentric maid in United Artists' "The Bat"; the innkeeper's daughter in M-G-M's "The Red Mill"; the Swedish servant girl in Universal's "The Old Soak"; the French modiste in Warner's "The Passionate Quest"; a spinster aunt in First National's "Ladies at Play"; and "just a woman," as she describes it, in Warner's "The Love Hour." In some of her pictures this year her versatility extends even into other roles, such as the laundry girl in First National's "Babe Comes Home"; the shop girl in Warners' "Simple Sis" and the title role in "A Sailor's Sweetheart," which at this writing, incidentally, is still in the shooting stage at Warner's Vitagraph studio.

It was on one of the hottest days of the summer that we flivvered down to Vitagraph, a couple of miles off the Boulevard, to ask Miss Fazenda a few questions. Finding a huge wig lashed in a knot glued to her forehead and a collar propped up by bits of whalebone holding in her jugular vein, besides a dress of an earlier vintage bedraggling her symmetry, despite a glimpse of woolen stockings and oversized shoes, were all bad enough. But when we heard that Director Lloyd Bacon would not remove until four hours later the handcuffs which shackled her to Clyde Cook, as the heavily clothed sailor weighted down by liquid refreshments for his "lady," we moved on.

Returning the next day we caught the "sailor's sweetheart" coming off the set with everything she had had on the day before except that the handcuffs were missing.

In between mouthfuls of a hurried lunch, during which a make-up man also had to have his say about re-balancing the wig for the afternoon's set-to with her sailor man, Miss Fazenda found a few minutes to tell us a few things in a very general way.

In the heat of her car and the Vitagraph surroundings we understood her to say that it had been her ambition to play charming woman leads when she first got into pictures. Her entrance into filmdom, by the way, was on holidays during her attendance at a Los Angeles high school when, she told us, it was quite the thing for local flappers to go in quest for pin money in the guise of extras. She recalled to us how she wept copiously when the girl assigned to the "ugly princess" role in a Mack Sennett comedy was taken ill on the day that shooting started and Director Richard Jones picked her out of a miscellaneous crowd of femininity as the substitute. The "ugly princess" performance before the camera resulted in Sennett forever discouraging the "charming woman role" idea and eventually, Miss Fazenda, herself, setting her mind and ambition upon making the world laugh.

Being sincerely funny is Miss Fazenda's policy. Sincerely blundering like a lot of people in real life so that the people in a theatre will see in the character on the screen people they know, about fills the prescription Miss Fazenda mixes for herself, regardless of the role.

The lunch was only half through but the make-up man was becoming frantic, the set was being re-lighted and Clyde Cook was jangling his handcuff so we got from Hal Wallis' department Lafayette, Ind., as Miss Fazenda's birthplace; that her father was "Joseph Fazenda, a wealthy merchandise broker," and:

"Louise was educated at the Los Angeles High School and later at St. Mary's convent.

"Her comedic bent asserted it-

(Continued on next page)

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Everybody Bids For Louise's Service

MOVING PICTURE WORLD'S

HOLLYWOOD DIRECTORY

PAUL SCHOFIELD
Scenarist
DEMMY LAMSON
Manager

MILDRED WALKER
Actress
Telephone: Gladstone 8904

HARRY BEHN
Scenarios and Original Stories
Telephone: Glendale 7238

BESS MEREDYTH
Scenarist
First National Pictures

WINIFRED DUNN
Scenarist
Burbank, Calif.

CAREY WILSON
Scenarist
First National Pictures

IRVIN WILLAT
Directing
Universal Specials

BYRON HASKIN
Directing
Warner Pictures

MARIA CORDA
Feature Player
First National Pictures

FRED NEWMEYER
Directing
Paramount Pictures

GEORGE NICHOLLS
DEMMY LAMSON
Manager

MICHAEL CURTIZ
Director
Warner Bros.

Joseph Franklin Poland
Supervising Editor
Universal's Feature Comedies

HERMAN RAYMAKER
Director
Warner Bros.

BILL CODY
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Pathe Exchange

BARBARA BEDFORD
Free Lancing

DORIS LLOYD
Free Lancing
Hollywood

LOUISE FAZENDA
Warner Bros.
Telephone: WH 1710

IT PAYS TO ADVERTISE IN THE HOLLYWOOD DIRECTORY

Calm Settles Over Hollywood

(Continued from page 313)

two weeks are described as having brought about a better and clearer understanding between Hollywood employees and employers.

One branch, which, as the result of hte conferences, has come into its own, so far as recognition of its importance to production by the producers is concerned, is vested in the technicians. In behalf of the technicians' branch and just before they convened with the producers this week, Wilfred Buckland, art director for the DeMille studios, issued the following statement:

"Every studio has certain short cuts and economical methods of production. Each has had some specialty in which they were specially adept. Now for the first time we are all meeting together to exchange these ideas and suggestions for the benefit of the entire industry. The Academy has made it possible for us to get together in this manner for the purpose of cooperation and has given the technicians their first opportunity to discuss their problems with the producers, directors, actors and writers for the mutual benefit of all.

"Production costs in the technical end have got to come down. We have been throwing money away. We are on the eve of the introduction of great economies by the use of cheaper and more satisfactory methods to gain the same results."

Prior to the executive session of the actors branch with the producers which, incidentally, was the night before Equity tabled its resolution of the week previous for Equity Shop in the studios, Conrad Nagel issued the following statement:

"As chairman of the actors' branch of the Academy, I wish to say that we, the actors' branch, thoroughly appreciate what the producers are aiming to accomplish. We are anxious to cooperate to any extent. It is the aim of the Academy to bring about a feeling of mutual trust and confidence between all branches. We are one big family and what effects one effects all.

"I feel that a great part of the public is watching the activities of this Academy with much interest. The Academy is making progress in solving the problem that in various phases has kept the world in turmoil from the beginning of time, the antagonism between capital and labor. In motion pictures more than any other can capital and labor join hands in the consummation of harmony, efficiency and success.

"The producer of motion pictures is today confronted with the absolute necessity for effecting economy in his business. In this need he has turned for counsel and collaboration to the Academy. He has invited them to sit with him around the table and decide on ways and means of reducing the cost of running a business that support us all. Any employe would be acting in bad faith did he refuse to accept the hand of friendship and to cooperate enthusiastically in achieving the desired result.

Louise Fazenda

(Continued from preceding page)

self very early, and in 1915 Louise started her film career as an extra-comedienne in comedies at Universal City. She scored instantly. Her inimitable ability to cause mirth by a mere twist of her features or her shoulders established her as a laugh provoker of the first water.

"During 1921 and 1922 Miss Fazenda toured the United States in a vaudeville act, but she says she prefers the pictures.

"Miss Fazenda is an unusually brilliant and intellectual woman. She is one of the best read women in the film colony, and her favorite indoor sport is the pursuit of knowledge. She reads everything, but prefers psychological sketches, history and biography in preference to everything else.

"When not engaged in intellectual pursuits, or studies, Miss Fazenda spends her time in the swimming pool of her beautiful home or she hikes in the hills of Hollywood, or plays the piano. She is an accomplished musician, and is inordinately fond of music.

"She is exceedingly fond of animals and every stray cat in the world finds a home in the Fazenda backyard. Her love of children is also one of her outstanding traits and in one of her recent pictures, "The Gay Old Bird," where the action necessitated the use of three pairs of twins, it was Miss Fazenda rather than the director or their mothers, who was able to keep them in order."

Some of Miss Fazenda's best known productions are: "Down on the Farm," "The Kitchen Lady," "Quincy Adams Sawyer," "Beautiful and Damned," "Gold Diggers," "Main Street," "Compromise," "Bobbed Hair," "The Lighthouse by the Sea," "Footloose Widows," "The Passionate Quest," "Millionaires," "Finger Prints," "The Gay Old Bird," "Simple Sis" and "Babe Comes Home."

"Love" Is Completed in Four Weeks

One of the first pictures on the Metro-Goldwyn-Mayer lot to be finished while production economy is Hollywood's theme of the hour, is the John Gilbert-Greta Garbo vehicle, "Love."

From a member of the cast we learn that "Love," when it was completed this week, was produced in exactly four weeks at a cost of approximately $125,000.

If our informant is correct, then this picture, based on the novel "Anna Kerinina," well-nigh establishes a record for production economy in view of the names and the story which it boasts.

Under the title of the book attempts were made by Dimitri Buchowitzki to bring "Love" to the screen several months ago. At that time the cast was selected, certain of the sets were built and in all, it reaches us, unofficially, about $250,000 were spent before it was decided to shift directors. About four weeks ago Edmund Goulding was given the megaphone and now Hollywood is somewhat eagerly awaiting a preview glimpse of a picture which may serve to usher in a new era of production economy.

Buck Working Hard

Buck Jones starts immediately on "Petticoat sand Cactus" for Fox, with the completion of "Chain Lightning." Kathryn Perry draws the feminine lead opposite the western star.

Harry Langdon's "Three Is A Crowd" Nears Completion

A CHECK-UP reveals that this August will be the busiest month in the history of First National studios in Burbank. According to word at the studio this week twelve pictures will be in the shooting stage during August. One of the big August releases of First National will be Harry Langdon's "Three Is a Crowd," which is now in the final stages of filming.

The atmosphere in this picture places Langdon in the tenement district of a big city and is a novelty for this star in many respects. It foregoes the melodrama of Langdon's last release, "Long Pants," for laughs. Langdon's next two box office numbers are "The Butter and Egg Man" from the famous stage success and "The 19th Hole." In "Three Is a Crowd," Gladys McConnell and Cornelius Keef have featured roles.

This week pictures upon which production work is being completed include Billie Dove's "The American Beauty"; "The Crystal Cup," with Jack Mulhall and Dorothy Mackaill; "The Life of Riley," with Charlie Murray and George Sidney; Richard Barthelmess in "The Drop Kick" and "The Rose of the Golden West," with Mary Astor and Gilbert Roland.

Incidentally during the next few days final tests will be made of the ten college boys brought out to Burbank during First National's search through the universities for starring material.

At this writing studio officials expect to retain at least three of the boys. They will let the others complete their contracts of eight weeks which was the original agreement.

Paramount Christens Harmony Row

A story reaching us from the Paramount studios this week says that a street set on the Famous lot has just been titled "Harmony Row." This "row" is scheduled to provide considerable atmosphere in Emil Jannings next starring picture.

Body of Florence Roberts to N. Y. for Interment

The remains of Florence Roberts, prominent stage and screen actress, who died here last week, are to be shipped to New York for interment. Miss Roberts, a cousin of Theodore Roberts, Paramount star, died following an emergency operation.

Margaret Mann Gets Lead In Fox Picture

Margaret Mann, little known in pictures having previously only drawn "bits," has been chosen by Fox for the name role in "Grandma Bernie Learns Her Letters," which John Ford will direct. She was selected for the role after numerous tests of better known players were taken.

A further announcement is to the effect that Archduke Leopold of Austria, is also in the cast. The ex-duke gained considerable publicity recently by challenging the Austrian ambassador in Washington, D. C., to fight a duel when he (Leopold) succeeded in raising passage money home.

James Hall has been borrowed from Paramount for the male lead in the picture and Earle Fox and Francis X. Bushman, Jr., are also in the cast.

Added to Cast

Harry Carey has been added to the cast of "Rose Marie," which William Nigh is directing for M-G-M. Carey plans the part of a swash-bucking sergeant of the Northwestern Mounted Police.

Lloyd Coming East

Harold Lloyd and company will leave for the east in about a month to get exteriors for the comedian's forthcoming release. Lloyd plans on remaining back east for eight or ten weeks with a possibility of being in the neighborhood of Broadway during the world series.

Left: Harry Langdon plays Santa Claus during "Three's a Crowd," his new First National Laugh epic. Center: As one inventor to another, Harry demonstrates one of his own inventions to Charles Edison, son of the famous inventor. Right: Here's the sad-eyed star in one of the hilarious moments of the new feature just after a couple of tons of snow have landed on him.

M-G-M Finish "Love" in Record Time

The Hollywood Photographic Section

M. P. World Staff Photo

KEEPING COOL—Clyde Cook, Warner Brothers' comedy star, sips near beer and fans himself in an effort to keep cool.

CLYDE COOK has been under contract to Warner Brothers about nine weeks and during this short space of time has been in five different productions. This apparently is convincing evidence that the divers and sundry brothers feel that they made a valuable acquisition when they induced Cook to forsake the free lance ranks and sign on the dotted line.

The Warners are doing one thing for Cook and that is providing him with an opportunity to do his stuff on the screen. At present he is being co-starred with Louise Fazenda in "Only a Sailor's Sweetheart." If this is half as funny on the screen as it is in production it will be a wow!

Cook was brought from Australia some years ago by Charles Dillingham, eastern theatrical magnate, and made his American stage debut in New York. It was while playing at the Hippodrome Theatre that Cook was signed by Fox as a comedy star eight years ago. He stayed with Fox three years in comedies and then went back to the stage for a year in Zeigfeld's Follies.

Completing his Follies' contract he came back to Hollywood and made several comedies for Hal Roach. For a year and a half before joining Warners he plied his trade as a free lance player, providing the comedy relief in a number of big productions, including "Barbed Wire," with Pola Negri; "The Winning of Barbara Worth" and "White Gold," with Jetta Goudal.

At Warners he has appeared in "The Brute," "The Climbers," "The Bushleaguer," "Simple Sis" and "Only a Sailor's Sweetheart."

Sennett Moves

Mack Sennett, glorifier of the bathing girl, will be the first producer to establish headquarters at the new Studio City near Hollywood.

M. P. World Staff Photo

MAKES GOOD—Jack Luden, graduate of Paramount school, now being starred in western productions.

MEET the first and only member of the Paramount school, organized a few years ago, to draw the laurel wreath of stardom. Jack Luden, kin of the Luden cough drop menage, tall, slender, boyishly enthusiastic and with a sparkling personality, is the lucky youth. He is now taking Jack Holt's former place as Paramount's western star.

On one of the mammoth Paramount stages we found Jack in mortal combat with the villainous Fred Kohler, while the cameras ground out countless feet of celluloid for "Shootin' Irons," his first starring production.

Luden was attending Johns Hopkins University when he heard of Jesse Lasky's plans for inaugurating the Paramount school for the developing of new screen faces. Seeing that the summer vacation was on he decided to file his application, which he did and which was accepted.

Upon graduating from the movie school he played a part in "Fascinating Youth," which introduced the entire class to the public. After this he played a part in "The Old Army Game" with W. C. Fields and was then loaned to F.B.O.

He remained with F.B.O. approximately a year and a half appearing in twelve two-reelers and nine features. As the name character in the "Bill Grim" series, by H. C. Witwer, he built up such a strong following that Paramount recalled him last Easter and cast him in a supporting role with Gary Cooper in "The Last Outlaw." Upon the completing of this picture he was made a star.

M. P. World Staff Photo

JUNIOR STAR—Sally Blane, Paramount junior star, now doing the lead in "Shootin' Irons."

OVER on the Paramount back lot, where "men are men and six-shooters pop like champagne corks," Sally Blane is playing the cowboy's sweetheart in "Shooting Irons," Jack Luden's starring picture.

Sally has only been in pictures about eleven months, but seems to have gotten off to a nice start. She is one of the Junior Stars named by Paramount recently for bigger and better parts.

Ten years ago she came to Hollywood with her parents and completed her education in the film capital. Her first picture work was with Universal. Applying for "extra" work she was selected by Director Wesley Ruggles as Dorothy Gulliver's chum in the first series of "The Collegians."

When she finished at the "U," Felix Young, then in charge of the Paramount stock company suggested that she drop around for a test. The test was okeyed and she was placed under long term contract.

Her first assignment was a "bit" in Wally Beery's comedy, "Casey at the Bat." So pleased were they at Paramount by her work in this that she was given the lead in Beery's next picture, "The Big Sneeze."

Then came a featured part in "Rolled Stockings," followed by the lead in the present western.

Attend Studio Opening

Film players joined in the formal opening in the new Victor Adamson studio at Monrovia during the past week. The first picture will be started at the new plant about August 1.

M. P. World Staff Photo

SCENARIST—Ewart Adamson, scenario writer on the F B O staff, who is soon to join the free lance ranks.

VARIOUS reasons are advanced by motion picture scenarists for entering the field of screen writers. Ewart Adamson, F.B.O. writer, has a novel reason.. While recuperating from a serious illness in Vancouver, B. C., he found time heavy on his hands and became a confirmed movie patron. Tiring of the hooey stories he saw unfolded on the silver screen he decided to try his own hand at turning out story material.

Adamson, of course, was not entirely lacking in familiarity with the gentle art of plying a pen, having at one time owned and edited a magazine of his own in Canada.

When sufficiently recovered from his illness to travel, he bought a ticket to New York and spent a year in intensive study in familiarizing himself with scenario construction. He then accepted an offer from Famous Players-Lasky, where he remained eight years.

From Famous he went to Universal and later to Sennett as a comedy writer. A contract from Warner Brothers then settled his allegiance temporarily.

For the past eighteen months Adamson has been under contract to F.B.O., but on August 1 with the expiration of his contractural relations he is going to try his hand at free lance writing.

He is now doing the adaptation of "Chicago After Dark," and will do one more story before his contract expires. He was responsible for the adaptations of "Shanghaied," "South Sea Love," "The Night Cry," "The Gingham Girl" and numerous other F.B.O. productions.

Two Leading Men

Two leading men will endeavor to add to Jetta Goudal's next De Mille production. Victor Varconi and Joseph Schildkraut share male honors in "The Forbidden Woman."

The Hollywood Photographic Section

M. P. World Staff Photo

PERSONALITY PLUS—Emil Jannings, noted German star, lives up to expectation in "The Way of All Flesh," Paramount picture.

PARAMOUNT is billing Emil Jannings as the "King of Emotion" and in his first American production, "The Way of All Flesh," he more than lives up to the appellation. In this picture he portrays four distinct characters at different periods in life and his performance is a masterpiece.

Contrary to the accepted belief, the famed star of "Variety" was not born in Germany but in Brooklyn, N. Y. This gives Brooklyn something civic to crow about over the backyard fence.

When a year old his family moved back to Germany and settled in Gerlitz, where he received his education. At fourteen he quit school determined to become a sea-faring adventurer. When they gave him a pair of dirty dungarees instead of an admiral's uniform with brass buttons he lost interest in the sea and returned home.

Later followed twelve years of wandering with a small company of players visiting all the small towns of eastern Germany. With this troupe he absorbed the invaluable experience that has placed him at the crest of his profession today.

At twenty-six years of age he found himself back in Berlin with good roles scarce. On the advice of friends he decided to try pictures but found the same difficulty on the Friedrichstrasse that "extras" face in Hollywood in trying to get a hearing.

Finally he was given a part by Robert Wiene, who later directed "The Cabinet of Dr. Caligari." From then on he moved ahead getting better and better parts until "Variety" burst over the horizon.

M. P. World Staff Photo

SOARING TOWARDS STARDOM—Fay Wray will be seen in the leading feminine role of "The Wedding March" for Paramount.

A NEW luminary is beginning to shine in Hollywood. Fay Wray, little known a year ago, will probably be one of the most discussed young actresses in the country with the release of Eric Von Stroheim's "The Wedding March."

After nine or ten months on this picture Fay moved her kit over to the Paramount lot for another enviable role. She is now playing the feminine lead opposite Emil Jannings, celebrated German star, in his second American starring production, "Hitting for Heaven."

Fay has had an interesting career. With her folks she came to Hollywood five or six years ago and completed her education at the Hollywood High School. It was while attending school that she first cast a longing eye towards the studios that have made Hollywood one of the most famous hamlets in the world.

At sixteen, while still in school she did her first picture work. She was hired as an "extra" and given a "bit." Her next job was that of leading lady in a Century Comedy. A lead in a comedy at Fox followed next and then an engagement with an independent producer.

Hal Roach then signed her and she remained in his comedies for six months before signing a contract at Universal. There the westerns, or horse-operas served as a medium for bringing her into the spotlight.

While casting about for a leading lady for "The Wedding March" von Stroheim decided Fay had all the qualities necessary for the role and her release was obtained from Universal. She is now under contract to Paramount.

With Clara Bow

Charles Rogers has been assigned the leading male role in Clara Bow's next Paramount production, "Red Hair." He is now playing opposite Mary Pickford.

M. P. World Staff Photo

BREEZING ALONG—Jane Winton is making her third consecutive picture for First National.

JANE WINTON is now busy at First National on her third consecutive picture for that company as a free lance player. It is more than probable that she will be placed under contract there in the near future should she desire to affix her signature to a contract.

Jane also lists her self with the former Follies girls now making good in pictures. She was in Ziegfeld's show in 1924, when she was induced to sign a contract with Famous Players-Lasky. After remaining idle in the east for nine months she was brought west, where she did one part in three months. Dissatisfied with this inactivity she did not resign her contract with Famous when it expired but instead moved over to Warners.

With Warners she appeared with Monte Blue in "Across the Pacific" but most of her work was done with other companies to which she was loaned. Her Warner contract is now up and she will not return to that organization.

In "The Monkey Talks," which Fox made she had a nice part for which Warners loaned her out.

At present Miss Winton is appearing with Jack Mulhall and Dorothy Mackaill in "The Crystal Cup." In this she plays the second lead.

Her last work previous to her current engagement was in "The Poor Nut" and "Lonesome Ladies."

Completed Cast

The complete cast for Universal's "The Arm of the Law" is: Neil Hamilton, Dorothy Gulliver, Ralph Lewis, Nigel Barrie, Thelma Todd, William Bakewell, Fred Esmelton, Harry Northrup, Claire McDowell and Joseph Girard.

M. P. World Staff Photo

CHESTER CONKLIN—Paramount comedian gets well paid for making movie patrons giggle and gurgle.

THE legal profession possibly lost a great barrister when Chester Conklin gave Blackstone the bum's rush in favor of Thespis. The walrus-moustached Paramount comedian admits that for a time as a youngster he harbored a burning desire to have an office with a shingle reading, "Chester Conklin, Attorney-at-Law."

Anyhow, Chester couldn't find a shingle or something, so he gets his laughs on the screen instead of in a courtroom.

Conklin broke into stock in Omaha, Nebraska, and later joined a traveling show. His next step was to the sawdust path, when he became a clown in Al G. Barnes' circus. His next engagement was in vaudeville, where his experience with the walrus moustache and spectacles has since made him famous on the screen.

In 1914 he was in Hollywood and renewed an old acquaintance with Charles Ray, who was then working for K. B. Broncho pictures. Ray suggested that Conklin apply for a job on the Keystone lot, which he did and with success.

With Keystone he stuck around five years and then went to Fox's for a year. From there he went to Special Pictures, Inc., but remained but a short time, returning to Fox for another year.

Eric von Stroheim gave him an opportunity to graduate from the two reel to feature length comedies in "Greed." Since then his rise has been steady.

Conklin is under a long term contract to Paramount and is to be co-starred with W. C. Fields in a series of feature length comedies.

West Coast Chain to Observe Greater Movie Season

Over two hundred and fifty theatres in the West Coast chain extending from Mexico to Canada will observe Greater Movie Season. This year, we learn in Hollywood, the Hays office in New York, which inaugurated and sponsored the Greater Film Movement, is making the matter of its observance optional with the theatre owners and individual circuits. The season in West Coast houses will be marked by additions to the program during the opening week, according to Freddie Shader publicity chieftain of the big chain.

Shader also said that West Coast will not do anything to conflict with the merchants. This, he said, will mean the elimination of much outdoor ballyhooing which would injure the trade in neighborhood shops. A novel Hollywood angle will probably be used for the forty West Coast houses in Los Angeles and its environs. Plans in this respect call for a squadron of stars from various studios delivering educational talks on pictures before West Coast audiences during Greater Movie Season.

Clyde Cook in "Horses"

Clyde Cook is to be starred by Warner Brothers in "Horses, Horses, Horses," an original story by Owen Francis and Jack Kirkland. Ray Enright will direct.

Studio Row

"IN OLD KENTUCKY" goes into production at the M-G-M studio next week under the direction of John M. Stahl.

* * *

MARCELINE DAY has been signed to a new long term contract by Metro-Goldwyn-Mayer. She is now doing the lead in "The Hypnotist."

* * *

CLIVE BROOK will remain with Paramount for a while longer. He has just signed a new long term contract with the Lasky Organization.

* * *

EDUARDO RAQUELLO has been signed by Gotham for a role in "The Girl From Rio," Carmel Myers and Walter Pidgeon have the leading roles.

* * *

SALLY PHIPPS and Nick Stuart are to have the leads in David Butler's first directorial assignment for Fox, "The High School Hero."

* * *

ESTHER RALSTON, Paramount star, is busy looking over the architect's plans for her new home to be constructed in the Hollywood hills.

* * *

RALPH GRAVES has been signed to direct for Warner Brothers. His first picture will be "Roulette," an original story.

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JOSEPH W. GIRARD has been signed for an important role in "Tell it to Sweeney," co-starring Chester Conklin and George Bancroft.

* * *

DUKE KAHANAMOKU, Hawaiian swimmer, has a small "bit" in Clara Bow's latest production, "Hula."

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WILLIAM KOENIG, studio manager at Warner Brothers, has been re-signed to a new long term contract, according to an announcement.

* * *

IRENE RICH, who just finished in "The Outpost," will next be starred in "The Silver Slave," by Warners.

Donovans File Complete Denial of Mae Murray Suit

Jack Donovan and his mother, Jeanette G. Donovan, filed a complete denial of all charges of "fraudulent representations" specified by Mae Murray, screen actress, in her $30,000 suit naming the Donovans as defendants. In her complaint Miss Murray charged that the house, located at 13047 San Vicente Boulevard, Santa Monica, which she purchased from the Donovans, was constructed of faulty material.

Miss Murray further asserted that Mrs. Donovan had told her the furnishings of the house were all antiques that had been in the family for years. In their general denial the defendants assert they made no such misrepresentations. They declared the film star had plenty of opportunity to investigate before purchasing.

Marie and Harrison

For the fifth time Marie Prevost and Harrison Ford are appearing opposite each other in "The Girl in the Pullman," DeMille picture. They also played together in "Almost a Lady," "The Night Bride," "Up in Mabel's Room" and "The Rush Hour."

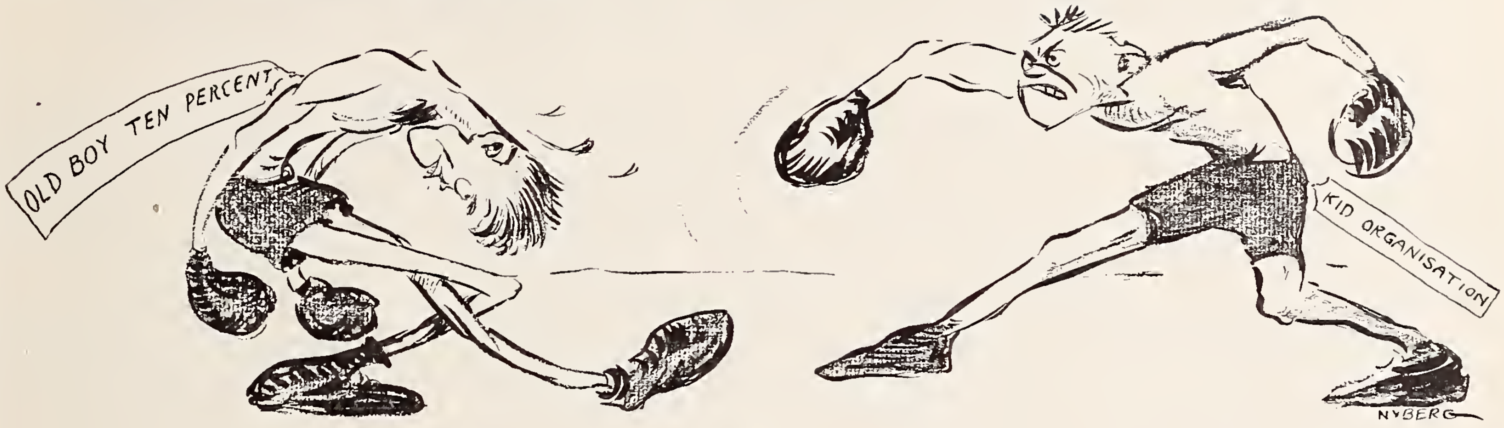
Back With "U"

Patsy Ruth Miller has been engaged again by Universal, this time to play the feminine lead in "The Flying Nut," opposite Glenn Tryon. William Craft will again direct the pair that showed to such excellent advantage in "Painting the Town."

BIRD'S EYE VIEW OF RUINS—Above photographs show part of the fire swept area of the De Mille studio in Culver City. In the neighborhood of $250,000 went up in smoke when a fire broke out at the De Mille plant on Monday night of last week. The producer, Cecil B. De Mille is shown in one of the photos looking over the ruins. A few weeks ago DeMille's yacht burned resulting in a damage of $50,000 and a few days before the studio fire, his home was burglarized.

Greater Movie Season On The Way

Another "Below the Belt"



Keeping It In the Family

VERY welcome is the news from Hollywood that Equity has abandoned its efforts to organize the studios and will perforce leave the artist interests to the Academy of Motion Picture Arts and Sciences.

This feeling does not arise from any objection to Equity in itself. The organization has done much to improve the working conditions of the dramatic players, to check impositions and to control and very largely to eliminate the wildcat producers who made their theatrical gambles largely on the time and ability of the actors. It has been, and is, a powerful factor for good.

But conditions in the studio are so entirely different from those on the stage that it would be difficult, if not impossible, for an alien organization to grasp the problems before untold damage had been caused by vain efforts to remedy real or supposed evils by procedure suggested in a wholly foreign line of endeavor.

The members of the Academy are drawn from all ranks of picture making. They know its problems and can better devise remedies, where such are needed. Producers and screen players speak the same language; think along similar lines and can more quickly arrive at mutual understandings than through the intervention of stranger dictation, however friendly the latter may be disposed to be.

Screen and stage are twin arts, but of widely divergent temperament, and each must meet its own problems in its own way. It cannot make common cause nor find the absolute unity of thought requisite to full understanding.

It has been objected in some quarters that the Academy is a producer-formed organization, not unlike the National Vaudeville Association, which largely owes its prosperity and continuance to the managers.

We do not believe this to be true, but conceding the fact for the sake of argument, it has only to be pointed out that the N. V. A. has done vastly more to better vaudeville conditions in a quiet and efficient fashion than all the radical efforts of the White Rats, who sought to tear down before they could do constructive work.

In the same way the Academy with producer and player in accord will go much further than Equity or any other organization founded upon a basis of hostility rather than the search for mutual understanding.

This Week and Next

Howard Dietz Could Eclipse Lindbergh By Putting Wings on Trackless Train

M. W. Larmour Thinks Town Was Right Picking His Theatre as Coolest Place

Fine Old School Showman Will Retire If Stanley Acquires Poli Theatres

Papal Objection to the Pictures May Be Based on Projected K.K.K. Feature

HOW would it do to put wings on Metro's Trackless Train and hop the much advertised auto across the Atlantic? Now that it has made its European cleanup, the T. T. is headed for South America, still the most widely advertised and noticed automobile in history.

•

SOMETIMES the breaks don't happen right. The Stanley Theatre, Philadelphia, used "It is as cool as the Arctic in Summer" for its program blurb on the cooling system. And the same week the newspapers carried a cable from Gothenberg stating that north of the Arctic Circle the temperature has been well above 90 degrees.

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AND talking about coolers, M. W. Larmour, of the National Theatre, Graham, Texas, had an odd experience lately. Some of the young folks organized a point-to-point treasure hunt. Presently the hunters began pouring into the lobby of the National, demanding the next card. To prove their right they displayed the previous clue which was to "Go where people go to keep cool."

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IN a little while the hunt managers happened along and explained that the ice factory had been intended. But Mr. Larmour contends that the folks were right, at that.

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COMMENTING on a recent article on the price cuts a mid-western manager gives some interesting figures. Since the hot weather set in his high gross for six days in two houses with a total of 1,800 seats was $926 in June and in July the high mark was $843. As it takes about $1,100 to run the two, you can figure it for yourself. And this is in a section supposed to be prosperous right now.

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HIS best night the week he wrote was $25.40 at one house and $65.60 at the other. This takes a big bite out of the small winter profits. It's no wonder the managers are interested in revision downwards.

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HE puts it in a nutshell when he says: "When they quit making million-dollar specials and start making good $50,000 pictures, the business will return to the good old days.

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JOHN F. BARRY is back from New Orleans. He thinks it beats New York as a Summer resort. But he's going to stick around for a couple of weeks.

NOT long ago the film world rang with the triumph of Pola Negri in "Passion." Jannings played a decidedly second fiddle. It was all Negri. Today "Passion" is playing at the Cameo Theatre, New York, a stone's throw from the Rialto, where Jannings is in for a run in "The Way of All Flesh." And Negri is not even mentioned on the banner! Just Jannings.

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IT really would seem to be worth while to repatriate some of the imported stars and directors, who do not seem to thrive under transplantation, give them about twice what they used to make a picture for, and if they make two out of three good enough for American release we still would be ahead of the game.

•

NEGRI is as good as she was in "Passion," but she has not the vehicles. They say that "Barbed Wire" promises to put her back. Perhaps it will, but Negri in an American cast is like a passion flower in a pansy bed. She simply doesn't belong. Put her in a group of Europeans, in a European story, and she comes through.

•

IF the Stanley deal for the Poli Theatres goes through, it will take from the field one of the real showmen of the past generation. Sylvester Z. Poli came to America to model for the old Eden Musee. He branched out for himself with a waxworks show at Ontario Beach, near Rochester, and in the fall, looking around for a winter stand. hit upon an upstairs hall in New Haven.

•

NO one ever had made a go of it before, but Poli put it on the vaudeville map and later added other holdings in Waterbury and Bridgeport. He figured close, because he had to figure close, but he pulled his ventures through.

•

AND other managers respected his judgment. When the William Morris group met for their daily lunch at Luchow's, and a moot point came up, "Let's wait until Poli comes down" was the solution, and Willie Hammerstein, Percy Williams, Wilmer and Vincent and others placed implicit faith in his good showmanship.

•

IN his younger days it was a treat to see "S. Z." turn out with his fellow Hibernians on St. Patrick's Day. He probably was the only Italian Hibernian in all New England.

•

RECENT Papal objection to the American motion picture may find partial explanation in the fact that it is planned to make a picture of the serial which has been running in the K. K. K. organ, The Fellowship Forum. That might throw a little light.

•

FOR once the motion picture seems to have fallen down. The pictures fail to show clearly whether or not Dempsey fouled Sharkey. Perhaps the cameras felt it was up to help a fellow professional out.

Epes W. Sargent.

by the way

John J. McGuirk in Forbes Magazine Forecasts Four Great Theatre Chains Linking Up All Important Interests

Consolidations Will Result in Many Economies, Improved Entertainment, And Eliminate Present Waste and Extravagance

Big Business Said to Regard McGuirk As the Moses of Film Industry, Who Will Show Way Out of Wilderness Of Mismanagement and Economic Chaos

Like Belshazzar's Feasters, Fat Salaried Job-holders May See Writing on Wall

JOHN J. McGUIRK is today, admittedly, one of the big—and growing bigger almost hourly—figures in this industry.

•

HIS is a personality, which has come most powerfully into the limelight within the past twelve months, his abilities and possibilities in association with the late Jules Mastbaum in the great Stanley Theatre chain having up to that time remained only partially disclosed to the public as well as to most of the rank and file of the motion picture business.

•

TODAY as the Big Man of First National and the titular and active head of his own Stanley company, controlling over 600 houses and with combined assets of $250,000.00, he bulks still larger as potentially the dominant figure in what promises to be the greatest merger in the history of the motion picture's development.

•

REFERENCE, of course, is made to the projected grouping of the great theatre interests which Mr. McGuirk now heads, which are already definitely allied with the West Coast Theatres, and the Keith-Albee, Orpheum and B. S. Moss circuits, with the former's affiliated companies, Pathe Exchange, Producers Distributing Corporation and the producer organizations headed by Cecil B. DeMille.

•

NO effort can be made here, nor is there need to cite further reasons why, other than the foregoing facts, to indicate that the great financial interests which have at last taken over control of this industry are looking toward John J. McGuirk as the Moses who may lead the way out of the Wilderness of mismanagement and economic chaos in which the film industry has lost itself.

•

WHEN most of our other big executives have measured up to their jobs so miserably, as the events of recent months have so clearly evidenced, it needs no prophet or son of a prophet to foresee that Big Business will shortly insist upon a real house-cleaning and a real re-organization, which will be aimed rather against the excessive salaries, which the industry is paying for inferior or inadequate service, than toward the smaller individual's pay check.

•

OTHER important economies will also be effected doubtless in the production and distribution ends of the business, and it is interesting, therefore, to get a glimpse of the mental slants on the subject held by John J. McGuirk, himself, primarily a theatre man and a purveyor of entertainment to the public rather than a producer or distributor.

•

IN the July 1st issue of *Forbes Magazine* is an authorized, if not an inspired interview with Mr. McGuirk, that says quite as much between the lines as in the printed word, and which leaves no doubt as to what Mr. McGuirk believes is going to happen in this industry.

•

RECENT and impending changes in First National since Mr. McGuirk took over the reins, also are sufficient evidence that he does not regard the motion picture business as a playground for high salaried favorites.

IN the interview mentioned, Mr. McGuirk says he foresees that *"four large chains will link up most of the important theatres in the United States,"* leaving the reader to speculate, as he may, as to just what companies these combinations will include, but expatiating on the economies and the improvement in other directions which the movies will then enjoy.

•

HE stresses the importance of the producer, who *"creates the sustenance of the theatre"* and declares that *"the assumption that the theatre-controlling corporation would be able to dictate the price and bring ruin to the manufacturer of its food supply is not justified by experience,"* although he fails to include the distributor in this lilywhite category.

•

THROUGHOUT the interview, however, it is plain that Mr. McGuirk believes that the producer and the theatre should stand or fall on their own respective merits and he makes it quite clear that this is his belief, as a showman, when he says: *"No theatre owner can afford to turn down any show which might bring an unusual influx of patrons into his place."*

•

MOST significant of all his statements, however, are his comments on salaries, as the appended quotation amply testifies:

> *"I foresee the eventual ending of competitive bidding for stars, directors and administrators, who are being paid salaries entirely out of line with those earned in any other business in the country.*
>
> *"An actor as good as the best gets* $1500 *a week and another actor,* $15,000. *This wide differential is not due to talent but to competitive bidding.*
>
> *"Several studios happened to want a young man who had been successful as manager and so his present salary is* $350,000 *a year. It takes a high powered executive to be in the* $100,000 *class in other industries even in this prodigal country, so that it is hardly likely that a manager can be worth* $350,000 *in the movies.*
>
> *"When there are three or four film theatre chains, this kind of airplaning will stop. Prices will not be lifted out of all proportion to value.*
>
> *. . . Not only is the payment of such huge sums absurdly wasteful, but the people who get this money so easily, spend it lavishly and it reacts badly upon the habits of the community with an undesirable effect."*

•

SURELY this is an indictment of the industry and its highest executive and artistic personnel, as at present constituted, that is sweeping, to say the least, and lends color to assertions already made that the motion picture is the "world's most mismanaged industry."

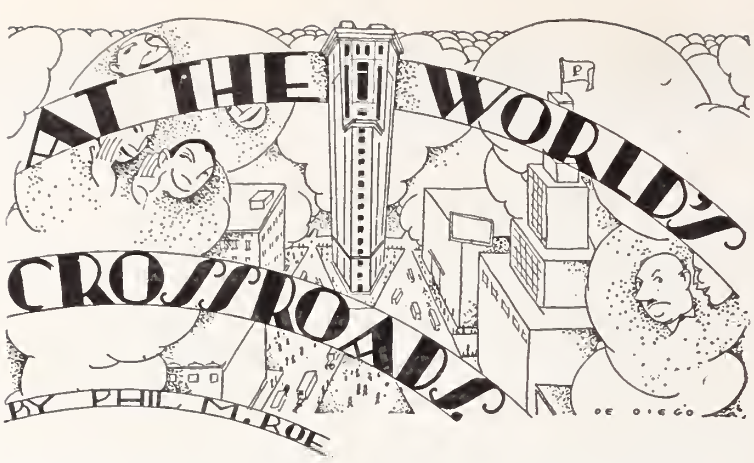
•

MR. McGUIRK did not enlarge in the interview on the excessive and even more burdensome costs to the theatre of the present *competitive distribution,* but the consolidation of theatre interests, which he predicts, when it comes to pass, inevitably will automatically limit these also.

•

THERE is a thought in this mayhap for a lot of fancy salaried, but not over brilliant film executives, who have long been nursing fat jobs to the detriment of their companies (of whom more later) who have hitherto failed to realize that even Belshazzar's famous feast came to an end shortly after the writing on the wall appeared.

Merritt Crawford



AT THE WORLD'S CROSSROADS

BY PHIL M. ROE

THE world premiere of the Vocafilm, programmed as the "voice of the screen," was presented at the Longacre Theatre, in New York, last Monday night. Several strictly Vocafilm numbers were given before the intermission, after which Babe Ruth, himself, appeared in Vocafilm and tried to explain to those who were left in the audience how it happened. Then his picture, "Babe Comes Home," was shown to those who hadn't already gone there. The air in the Longacre was "ice-cooled," but the airs of the Vocafilm were not. There was nothing the matter with the refrigeration but the amplification, or whatever they call it, was decidedly sour. Broadway has never seen anything quite like this, to the best of the writer's recollection in thirty years and it has certainly never heard anything like it. The "voice of the screen" had what was evidently a combination of tonsilitis, laryngitis and acute sore throat.

The Longacre did not open Tuesday or the rest of this week, so the case may be serious.

The "sound picture" is doubtless in its infancy. Where the Vocafilm should be placed in this classification is a question which even the audience on Monday night couldn't decide. It ought to go great in deaf and dumb asylums.

*

ONE of Richard Moss's claims to fame besides being on the Warner Brothers' publicity staff, is that he was a classmate of Lou Gehrig, famous Yankee batsman, at the Brooklyn High School of Commerce. It has been his fond hope to have "Buster Lou," who, as a home run expert, is fast putting the illustrious Bambino in the shade, address the Warner Brothers base ball team and perhaps give them a few tips how they can cop the movie league pennant before it is too late.

*

WITH three of his pictures on Broadway this week, Emil Jannings has nothing to complain of about his popularity with American audiences. It comes near to being a record. At the Rialto, of course, is the "Way of All Flesh," which is making film history at this theatre, as Jannings first American-made picture for Paramount. The Strand showed "Tartuffe" to big audiences and Lou Rogers' revival of "Passion" at the Cameo did a land office business despite adverse weather conditions.

Great is Jannings!

NEWS in the "sound picture" field keeps coming in from everywhere. Harry Hirshfield is going to tell some of his inimitable stories (some, mind you) to Movietone audiences, saving the others for Cheese Club and A. M. P. A. luncheons.

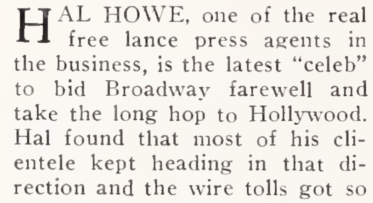
On the other hand word comes from Washington, D. C., that "The Voice of the Movies" has been duly trademarked at the U. S. Patent Office by P. A. ("Pat") Powers. "Pat" usually is extremely silent on what he is doing in the movies, but the acquisition of a "voice" may indicate that he will soon be heard from in the "sound picture" territory.

*

HAL HOWE, one of the real free lance press agents in the business, is the latest "celeb" to bid Broadway farewell and take the long hop to Hollywood. Hal found that most of his clientele kept heading in that direction and the wire tolls got so heavy he felt it would be cheaper for him to establish an office on the Coast than to keep one open here.

*

OLD SOL has been the box office's chief antagonist during recent days. Heat of the kind through which the whole country has been passing is always a heavy strain on the purveyors of entertainment. Lucky the exhibitor with a modern cooling system in his theatre and still more lucky he, who had booked in some of the "cool specials," like "Nanook," "Alaskan Adventures," "The Chechacos," "Kivalina of the Icelands," or Commander Byrd's polar flight.



But even with these the exhibitor will be fortunate if his weekly intake is anywhere near par. If most exhibitors could put in swimming pools and then have them overflow for the benefit of their patrons, they might be satisfied with this weather.

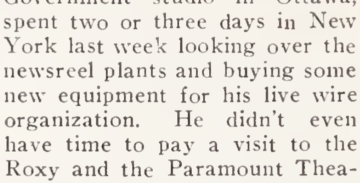
CAPT. FRANK C. BADGLEY, M. C., now announced as the next director of the Canadian Government studio in Ottawa, spent two or three days in New York last week looking over the newsreel plants and buying some new equipment for his live wire organization. He didn't even have time to pay a visit to the Roxy and the Paramount Theatres, thus laying claim to a distinction which few visitors to New York can boast.

*

*

PETE WOODHULL and A. Julian Brylawski make a great team at the M. P. T. O. State Conventions. Both believe what they say and cut no corners. What one says, both say, and that is that the instructions of the convention at Columbus must be carried out.

At the recent exhibitors' gathering at Havre de Grace, Maryland, Pete added another to his "flying squadron," no less than Charley Picquet, president of the North Carolina showmen's body. And everywhere Pete and his "flying squadron" go they are building organization and the organization is getting behind them 100 per cent.



*

TRUMAN TALLEY, always alert to keep Fox News in the forefront, put over two real novelties within the past ten days. One was the Movietone of Commander Byrd, which was shown at the Roxy, and the other a newsfilm in techni-color of the "Scots of America," in full and colorful regalia.

Both are significant of what the newsfilm, one of these days, is going to be.

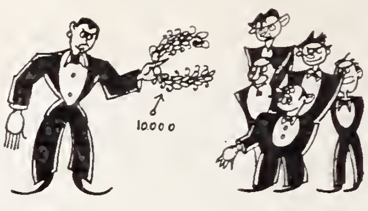
*

MIKE COMERFORD wishes to have it specifically denied that his appointment as Honorary Fire Chief of Scranton, Pa., was an exploitation stunt for M-G-M's "Fire Brigade."

TO South America goes the $10,000 award of the League for Better Pictures at New York for the novel having the best film possibilities. Vincent Huidobro, young Chilean poet and novelist, is the winner with his story, "Cagliostro," based upon the life of the eighteenth century mystic.

The judges were Lillian Uttal, Benedict D'Arlon and Charles Norman, and the presentation of the award was made at the office of the Conde Nast publications.

Except for the great Ibanez, Spanish speaking countries have contributed too meagrely to the development of the screen and it may not be premature to express the hope that the present award to Senor Huidobro is but the beginning of an important list of such contributions.



The stream of motion picture progress needs to be stimulated and refreshed with new ideas and different intellectual viewpoints.

Welcome, Huidobro!

*

THE "King of Kings" celebrated its 200th performance at the Gaiety last Monday, extending an invitation to all authors whose work had been in any way connected with the film business to attend as the guests of Cecil B. De Mille. Two film editors from New Jersey were noted in the line at the Gaiety box office, these being perhaps, about all the "literati" left in the metropolitan section who haven't seen this great picture.

*

EARL ROSSMAN, who first won fame shooting Esquimaux with his camera in the Far North, has just returned from a six months trip to Abyssinia for Pathe News and Pathe Review. His "Kivalina of the Icelands," like "Nanook," had wide distribution. Earl has been made a general in the Abyssinian army, as the official photographer to the Emperor, and as such is entitled to the two-hand salute. The boys at the City Club are urging Earl to appear in his Abyssinian full dress uniform, which Earl brought back in a collar-box.

*

A NATIONAL "Welcome Week" is planned for the debut of M-G-M News, along in August. What with the newspaper and other tie-ups, which have been set in advance, the idea ought to be productive of plenty of exploitation for the theatres carrying the new newsreel. Why not a "talkie" of Pete Harrison to go with it, broadcasting the formal address of welcome? This should go great.

SPEEDY MOVIES

by EPES W. SARGENT

GREAT interest has been excited by the announcement that Henry Ford is about to invade the movies. Mr. Ford's penchant for speed and economy in production is too well known to require comment, and the prediction has been freely made that he will establish new speed records.

It may interest many to know that Ford methods are not new in picture production. For more than two years, Mr. Joseph Goofus, of the Goofus Film Corporation had put into practise many of the pet Ford ideas and has been making million dollar roadshows, (for the dirt roads circuits,) for as little as $9,871.19. His methods have been closely guarded and employees have been sworn to secrecy, but in view of the proposed invasion, Mr. Goofus has consented to give his ideas to the world, that he may receive proper credit.

Goofus production is on highly intensified lines. The actor who enters the gate steps upon a moving platform. Three feet beyond the entrance he hands his coat to an attendant, and three and two-fifths seconds later turns over his vest to another. The process is continued until he has been divested of his street garments. In his further progress he is successively handed the garments he will wear in the scene. The garments are all racked by a night shift and no actor is permitted to step upon the platform out of his turn, or he would receive the wrong garment. Going home the process is reversed.

Of course a separate platform is provided for the women, who require only five stages of the divesting platform and omit as many of the investing stops as Goofus thinks the censors will stand for.

Make-up is applied in similar fashion, one man applying the foundation and each successive worker adding one touch. The two platforms converge at the far end and the actors step directly upon the revolving stage.

This stage is 400 feet in diameter and can accommodate sixteen sets of the usual size or two of the De Mille type, but Goofus does not approve of large sets. Each of the sixteen spaces is provided with its own lighting system. The sets and lighting is done by a night force. At evenly spaced intervals around the circumference are placed cameras set to give fifteen different angles. These cameras are permanently focused and require the supervision of only one camera expert and two feed boys, who keep them supplied with negative stock.

The first group of players to step upon the stage are rehearsed and moved to the first camera station where the scene is shot while the single director rehearses the next company. When the first group arrive back at the rehearsal space they have been shot from fifteen angles. They are then rehearsed in the next scene, and again revolved, the process being continued until all scenes in that set have been shot.

Using standardized scripts, all scenes are of equal length and just enough scenes are taken in any one set to constitute a full day's work of eight hours. The actors are then sent home and the stage hands come on for the night shift to prepare for the following day.

The space in the centre of the stage is occupied by the scene dock and property room, entailing the least possible handling of the material.

It may seem somewhat wasteful to make fifteen shots of each scene, but through an adroit changing of the subtitles Mr. Goofus finds that one shooting will yield from three to five complete productions. And since the cameras do not have to be adjusted for each new slant, the time saved in shooting more than covers the cost of the raw stock. Mr. Goofus contends that even when he made seven productions from one set of negatives the pictures were no more similar than the average product.

Because of this speedy output the Goofus production season runs only six or seven weeks, the lot being so arranged as to be converted into an amusement park at the end of the shooting, the stage being supplied with horses for a merry-go-round, while the property room and scene dock are converted into a ballroom, the same band dispensing music for the dancers and the merry-go-round, which saves with the usual cost for a carrousel organ. The other buildings are similarly convertible, the film vaults, for example, being used for the cold storage of furs, eggs and fruit.

The main titles are produced by hand work, but most of the sub-titles, except the wise crackers, are assembled from the library. Mr. Goofus claims to own the largest library of sub-titles in the world. They range from "That night" to "Bruised and sore from the hard knocks of the merciless Gay White Way—returns to her simple country home." In all of the titles provision has been made for the insertion of any name of seven letters. There are 847 titles now on hand, but now and then some new title is written and added to the collection.

Wisecracking tiles are made from old "Topics of the Day" finely shredded and thoroughly mixed. Each wisecrack is used but once and then thrown away, with the exception of the Smith Brothers set.

The Goofus laboratory system is very simple. All productions are given a letter, and each take has a scene and shot number. In assembling variety is provided by using the different angle shots. No two successive scenes are shown in the same angle. If angle number six is used in one production, angle seven must be used for the next shot in the same setting and not another six. This gives a pleasing variety to the productions that has been commented upon by many exhibitors.

Closeups are made by the mile and cut off as required. These are made in a special department following the regular production, so as not to interfere with the regular shooting. The general policy is 20 per cent closeups, but Joe will put in up to 30 per cent if the actress will pay for the additional footage.

Scene stills are shot by the cameraman who keeps the camera battery in focus. He is not required during the actual shooting, so he works his graflex as the sets pass his station. If a camera gets out of adjustment, they simply omit the still for that scene. Two hundred stills are made on each production, which gives forty for each release title.

Efficiency in by product is a department in which Mr. Goofus has even Ford beaten. Excess negative, for example, is chemically treated to render it slow burning and is sold to other studious for smoke pots, and last season his sale of sub-titles to other companies reached the remarkable total of 29,864,060 feet.

"I have aimed," explained Mr. Goofus," to can everything but the squawks, combining the best features of the Ford production system with the well known efficiency of the packing houses. As a result I have absolutely eliminated waste and brought production to a standard that makes the quickies look like a slow motion print, and yet my actors all have the 44 hour week, and I have not found it necessary to join the ten per cent cut movement. As a matter of fact I am going to add free lunches next shooting season and wind up our run with a banquet with free souvenirs to the ladies. The condensed milk cows have nothing on my players, not to mention the stockholders, which consist of myself, my wife and her half-brother on her father's side.

"I owe my success to my wife, Henry Ford and the Armours and gladly acknowledge my indebtedness, though only my wife collects."

BRANT DENISSON, (Orville Caldwell) returns from Flanders with some shiny medals and other trophies in F B O's "Judgment of the Hills" which opens at the N. Y. Hippodrome on August 1st, the fifth F B O film to go into a Broadway house in the past month.

BRANT DENNISON, (Orville Caldwell), eventually decides to go to war. One of the scenes from F B O's "The Judgment of the Hills."

FRANKIE DARRO, F B O's child star, who plays Tad Dennison in F B O's "Judgment of the Hills."

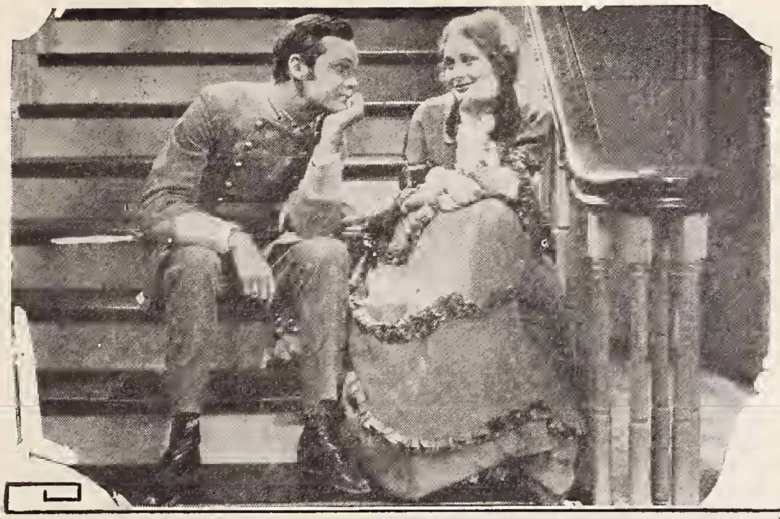
ORVILLE CALDWELL teaches his young "reel" brother how to shoot. Frankie Darro is the boy and the scene is from F B O's "Judgment of the Hills" directed by Leo Meehan.

JUST a little moonshine. Orville Caldwell, like Oliver Twist, wants some more. One of the scenes from F B O's "Judgment of the Hills."

MARGARET DIX (Virginia Valli) has a hard job ahead to get Brant Dennison (Orville Caldwell) out of that barroom. Frankie Darro adds his plea.

VIRGINIA VALLI and Frankie Darro listen to a bedtime story in one of the scenes from F B O's "Judgment of the Hills." Leo Meehan directed.

An Epic of the Hill Country



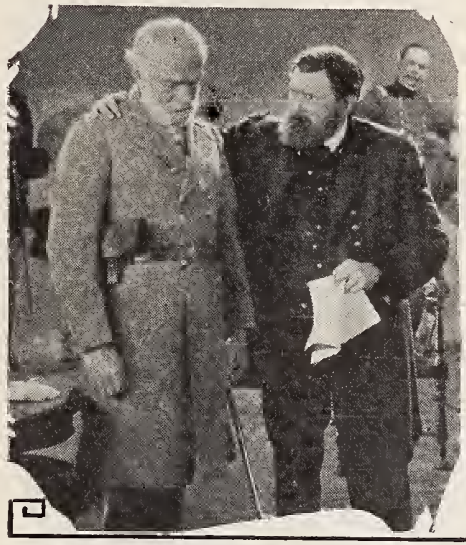
NO—not puppy love. Merely brother and sister indulging in a little mutual admiration. Carroll Nye is the boy and Dolores Costello, the girl. They are playing in Warner's "The Heart of Maryland."

ABOVE: Warner Richmond, lieutenant general in the Confederate Army, tries to force his will on Dolores Costello.

PEACE! Jason Robards and Dolores Costello indulging in a little post-war love tactics in "The Heart of Maryland."

DOLORES COSTELLO is captured by a band of guerilla fighters and brought before the Confederate general, played by Warner Richmond, in Warner's "The Heart of Maryland."

BELOW: Jason Robards bids farewell to his sweetheart, Dolores Costello, in a scene from Warner's civil war picture "The Heart of Maryland."



GENERAL LEE (James Welch) and General Grant (Walter Rogers) have it out at Appomattox. One of the best scenes in Warner's picture of the war of the rebellion.

DOLORES COSTELLO'S brother escapes from prison and she holds on to the bell clapper to prevent the alarm from being spread. The scene that rocked Broadway 30 years ago.

"There's A Girl In The Heart of Maryland"

Scenes from M-G-M's "The Crowd"

DOROTHY SEBASTIEN using the light that "lies" in a woman's eyes on James Murray, King Vidor's "find" in his new picture for M-G-M, "The Crowd."

JAMES MURRAY not wishing he "had two chins." He is appearing in "The Crowd" for M-G-M. Looks like his first shave.

NOT in a very good humor evidently, James Murray, who is appearing in M-G-M's "The Crowd."

ELEANOR BOARDMAN can't be very superstitious or she wouldn't open an umbrella in the house. She and James Murray are appearing in M-G-M's "The Crowd."

A TRAGIC scene from "The Crowd" in which the little daughter of Eleanor Boardman is injured in an accident. James Murray is holding the child. King Vidar is directing the picture for M-G-M.

WON'T you play in our yard? Bert Roach and his pals beckon to James Murray to join the tea party. This convivial scene is from M-G-M's "The Crowd."

JAMES MURRAY is to be envied even if Eleanor Boardman is only his reel wife. A scene from King Vidor's M-G-M picture, "The Crowd."

Another F B O Film Goes Into B'way House August 1st

"Judgment of the Hills," an FBO film, directed by Leo Meehan, goes into the Hippodrome the week of August 1. This is the fifth FBO picture on Broadway within the last four weeks, and the second FBO film in the Hippodrome during the last three weeks. "The Great Mail Robbery" played at the huge house the week of July 18.

"Judgment of the Hills" is based on the Cosmopolitan Magazine story, "Down Our Way," by Larry Evans. This is the last story written by the well-known author before his death.

Frankie Darro and Virginia Valli share starring honors, while Orville Caldwell, Frank McGlynn and Johnny Gough complete the cast. The adaptation of the film has been made by Dorothy Yost.

Grandson of Apache Chief in Fairbank's New Picture

Douglas Fairbanks revealed yesterday at United Artists Studio, that the grandson of Geronimo, famous Apache chief, is a member of the cast of "The Gaucho," Mr. Fairbank's new United Artists Picture. Geronimo's grandson is named Charles Stevens. His father, George H. Stevens, a Welshman, married Geronimo's daughter.

Although Stevens has appeared in every Douglas Fairbanks picture since 1915, when Fairbanks first began screen work, it was not until yesterday that he disclosed to his chief the name of his material grandfather. Stevens states that his father was the first sheriff in Arizona, and that because of his influence with the Indians he brought many settlers into Arizona, where he came to exercise much political authority.

Critics Praise Metro Comedy

"'The Callahans and the Murphys' will be a box-office attraction all over the country," reported Harriette Underhill in the New York Herald Tribune following the opening of this new M-G-M comedy at the Capitol Theatre, and her enthusiastic comment was echoed by the rest of the metropolitan reviewers.

Every reviewer spoke of the gales of laughter which swept the theatre for this film.

Cast for "Sabreur"

Emil Chautard, a former Paramount director, was cast yesterday to play the role of Colonel Levasseur in the Paramount special, "Beau Sabreur," the companion story to "Beau Geste."

Warners Announce Release Of 14 Winners And 4 Runs

New Season to be Inaugurated Aug. 20, With Monte Blue in "The Bush Leaguer"; Imposing Array of Features

RELEASE DATES have been given the first fourteen of the twenty-six Warner Winners for 1927-28, the company has announced. Dates for the general release of four Extended Run Productions have also been set.

Warner Bros. will open their new schedule on August 20 with the first Winner, "The Bush Leaguer," starring Monte Blue. This has been directed by Howard Bretherton with Leila Hyams, Clyde Cook, William Demarest and Richard Tucker in the supporting line-up.

On August 29, will come Irene Rich's first on the new list. This is a story of the desert that has been made under the working title of "The Outpost." Michael Curtiz directed the star and her assisting cast which includes William Russell, William Collier, Jr., Douglas Gerrard, John Miljan and Jack Ackroyd.

May McAvoy Comedy

September 3 will be the release date on "Slightly Used," a comedy drama starring May McAvoy with Conrad Nagel, Bobby Agnew, Audrey Ferris, Anders Randolf and Arthur Rankin. Archie Mayo directed.

George Jessel's first filmed under the temporary title of "The Broadway Kid" with Byron Haskin at the megaphone comes along on September 10. Audrey Ferris, William Demarest, Gertrude Astor, Lincoln Stedman and Douglas Gerrard also appear in the cast.

"A Sailor's Sweetheart"

"Jaws of Steel" starring Rin-Tin-Tin, directed by Ray Enright with Mason Robards, Helen Ferguson and Mary Louise Miller in the cast is scheduled for September 17.

This will be followed on September 24 by "A Sailor's Sweetheart" starring Louise Fazenda with Clyde Cook and William Demarest.

On October 1 "One Round Hogan" starring Monte Blue supported by Leila Hyams, James J. Jeffries and Tom Gallery is scheduled. Byron Haskin is the director of this prize-fighting story by F. L. Giffin.

De Luxe Winner

October 8 will mark the release of an untitled De Luxe Winner, details of which will be announced later.

"Beware of Married Men," starring Irene Rich, is set for October 22nd.

The November releases include "Finnegan's Ball" (temporary title) with a special cast on the 5th, and "A Dog of the Regiment" starring Rin-Tin-Tin on the 19th.

Another May McAvoy

In December May McAvoy's starring vehicle, "Rebecca O'Brien" will reach the public on the 3rd. "Five and Ten Cent Annie" starring Louise Fazenda with Clyde Cook and William Demarest is scheduled for the 17th and "Good Time Charley" with Warner Oland on the 31st.

The four Extended Run Productions to which definite release dates have been given are "The Missing Link," "When a Man Loves," "Old San Francisco" and "The First Auto."

The Missing Link

"The Missing Link" will be released on August 7. Syd Chaplin is its star supported by Ruth Hiatt, Tom McGuire, Crawford Kent and Akka. Charles F. Reisner directed.

"When a Man Loves," starring John Barrymore with Dolores Costello will be generally released also in August—on the 21st. Directed by Alan Crosland, this picture features Warner Oland, Holmes Herbert, Charles Clary, Bertram Grasby and Stuart Holmes.

Story of Old Frisco

"Old San Francisco" starring Dolores Costello will come on September 4th. Warner Oland, Anders Randolf, Josef Swickard, Tom Santschi, John Miljan and William Demarest played in the cast under Alan Crosland's direction.

"The First Auto" with Barney Oldfield will be released on September 18th. Patsy Ruth Miller, Russel Simpson and William Demarest are also featured. Roy Del Ruth directed.

Lillian Gilmore plays the little desert flower in F B O's "The Mojave Kid," the first of a new series of F B O westerns starring Bob Steele. Do you study botany, too?

Clara Bow Signed to New Long Term Contract

Clara Bow, who, in the space of two short years has become one of the greatest box office stars. this week signed a new long term contract with Paramount. Miss Bow at present is working in "Hula," in which she plays an Hawaiian dancing girl; Victor Fleming is directing. Her next starring production will be Elinor Glyn's "Red Hair," which Malcolm St. Clair will picturize.

"Red Hair" is Miss Bow's ninth picture for Paramount. Preceding productions are "Dancing Mothers," "The Runaway," "Mantrap," "Kid Boots," "It," "Rough House Rosie," already released; "Wings" and "Hula," now in production.

Co-Stars of "7th Heaven" To Do Movietone

Charles Farrell and Janet Gaynor, co-featured in "7th Heaven." now in its ninth week at the Sam H. Harris Theatre, will be the first of the William Fox stars to appear in a Fox-Case Movietone.

Robert Z. Leonard at an early age was a pretty snappy kid. with a wonderful smile. He always took to pictures and now he is one of the best known directors in the business. He is with Metro-Goldwyn-Mayer.

First Warner Picture Scored With Vita

The first print of Monte Blue's new starring vehicle, "The Bush Leaguer" was received this week at the New York office of Warner Bros. where eastern officials expressed enthusiasm after its first screening. The picture will open the company's new program of releases on August 20. It is now being scored with a special Vitaphone accompaniment inaugurating Warner's new policy of giving their entire schedule of Winners the benefit of a Vitaphone orchestration such as was only made in the past for Extended Run Productions.

"The Bush Leaguer" shows Monte Blue in the role of a small time inventor, its story being developed along the lines of comedy drama. Clyde Cook, Leila Hyams, William Demarest, Richard Tucker, and Bud Marshall are featured. The direction was by Howard Bretherton.

Harold Lloyd Ahead of Schedule—Due East in August

Production on the newest Harold Lloyd picture is so far advanced insofar as the sequences filmed in Hollywood are concerned that the comedian and his staff will reach New York several weeks ahead of schedule. Originally, Lloyd planned to start filming in Manhattan around the end of August or early in September, but progress has been so rapid that he will probably get to New York early in August.

Rudolph Schildkraut's DeMille Picture, "Country Doctor," Awaited

WHAT IS SAID to be the greatest rural characterization ever created on the screen is that of Rudolph Schildkraut in "The Country Doctor," the Rupert Julian Production for DeMille Pictures.

Rudolph Schildkraut's assignment to this role is not surprising. This veteran character actor has established himself as probably the greatest artist of his type on either stage or screen today.

His characterization in "His People," his initial screen effort, at once stamped him as a character actor without a peer, and as the Balkan king in "Young April" he proved his ability to handle a role of an entirely different nature with like finesse.

Mr. Schildkraut's performance in "The Country Doctor," as prepared for the screen from the story by Mann Page and Isola Forrester, is said to surpass anything he has heretofore done.

More Than $17,000,000 for United Artists Pictures

JOSEPH M. SCHENCK. President of United Artists Corporation, announces that more than seventeen million dollars will be spent for the corporation in its ambitious program of seventeen big productions for the coming year.

In making this estimate Mr. Schenck stated that a total of close to $3,000,000 has recently been spent in improving the big Hollywood plant of United Artists Studio and that 955 persons are employed there. In addition to this, an auxiliary studio on a 60-acre tract in Culver City is to be constructed.

Of the pictures scheduled for 1927 release, Mr. Schenck reported that the filming had been finished on Norma Talmadge's "The Dove;" the Duncan Sisters' production of "Topsy and Eva;" Buster Keaton's new comedy, "College;" "The Magic Flame," a Ronald Colman-Vilma Banky picture produced by Samuel Goldwyn; and the Caddo Productions' comedy, "Two Arabian Knights."

Pictures currently in work are Mary Pickford in "My Best Girl," Douglas Fairbanks in "The Gaucho," Gloria Swanson in "Sadie Thompson," and Herbert Brenon's production of "Sorrell & Son."

Pictures directly to be started are Corinne Griffith in "The Garden of Eden," John Barrymore in "Tempest," Gilda Gray in "The Devil Dancer," D. W. Griffith's production, "A Romance of Old Spain," Fred Niblo's production of "Laugh, Clown, Laugh," and Edwin Carewe's "Ramona," with Dolores del Rio.

Louise Brooks is beginning to melt under the ardent gaze of Richard Arlen in Paramount's "youth" picture, "Rolled Stockings."

Douglas Fairbanks as the dashing bolo heaver in United Artists' "The Gaucho," a story of South American cowboy life on the Pampas.

Menjou Follows Academy's Suggestion

Adolphe Menjou will be the first motion picture star to profit by the recommendations of the Academy of Motion Picture Arts and Sciences, which decried the practice of starting to shoot motion pictures without an absolutely completed story.

Menjou has announced that after the completion of his present Paramount picture, "A Gentleman of Paris," he will go into seclusion on Catalina Island, with the director and scenarist of his next picture, tentatively titled, "The Musician," and written by Ernest Vajda.

The trio will not leave the island until the continuity of the story has been written down to the last minute detail, so that the director can take the script and shoot from it without a single change or a single delay from "story conferences."

Beauty Contest Winner in F B O Film

Charlotte Stevens, the Chicago high school girl who won a beauty contest conducted by the Chicago Evening Journal four years ago and went to Hollywood to enter motion pictures, is achieving marked success in her work, and has just finished playing the leading role in the Laura Jean Libbey story, "In a Moment of Temptation," which was completed a few days ago at the FBO Studios.

First Division Sales

First Division Pictures announce that the New England territory has been sold for its eighteen pictures for 1927-28 to the Golden Distributing Corp. with exchanges in Boston and New Haven.

Ince At Work on Script for FBO's "Coney Island"

Ralph Ince and his wife, Lucilla Mendez, who arrived in New York this week to shoot exteriors on his next picture for FBO, "Coney Island" at Coney Island, devoted their first day to photographers and reporters. Mr. Ince spent the greater part of his second day in New York on the script of the film, selecting all the outdoor shots. He expects to start work the beginning of next week.

Mr. Ince will play the leading role, that of a Coney Island barker, himself, as well as direct. Miss Mendez, well known as a musical comedy star, will play opposite Mr. Ince. She won fame on the New York stage in "Merry, Merry" and "My Girl." She is the daughter of ex-President Caestro of Venezuela.

Artclass in St. Louis

Weiss Brothers Artclass Pictures announce that they have sold their entire list of productions for 1927-28, including "Perils Of The Jungle," their big wild animal serial, to Thomas Leonard of Progress Pictures, Inc., for the St. Louis territory.

The list takes in the Winnie Winkle and Hairbreadth Harry cartoon character comedy series, the Jimmy Aubrey, Izzy and Lizzy, Lucky Strike and Barnyard Animal comedies, all of two reel length, and the Crackerjack singles. It also includes the popular three reel series of Grimm's Fairy Tales of which "Snow White" and "The Goose Girl" have already won notable box office recognition.

Greta Nissen, dazzling Valkerye, whose first picture for Fox Films will be "Bride of The Night." She is a former follies girl.

Columbia Signs Three Stars of the First Magnitude

THREE IMPORTANT NAMES were added this week to the imposing lineup of box office players that Columbia is consistently signing for the casts of its "Perfect Thirty," when Harry Cohn, vice president in charge of production for the company, signed Ricardo Cortz, Claire Windsor and Conway Tearle to appear in leading roles in some of the company's forthcoming productions.

Left to right: Claire Windsor, Ricardo Cortez and Conway Tearle, who have just been signed by the Columbia Pictures Corporation.

Cortez, developed by Paramount into a featured player of prominence, has appeared in some of their biggest productions during the past few years, including one of the company's specials, "Sorrows of Satan." He has an enviable reputation among the younger leading men of the screen, and has been much in demand since he severed his connection with Paramount several months ago.

Cortez will appear in an early release of the company's productions for the new season; an announcement of the title will be made in the near future.

Claire Windsor, during her long term contract with Goldwyn and then M.G.M., has appeared in innumerable featured roles and has been considered one of their biggest drawing cards. She refused to renew her contract with them a few weeks ago.

Miss Windsor's first appearance as a free-lance artist will be in two Columbia productions, which will be produced on a lavish scale.

Conway Tearle has held a position of prominence on the screen ever since he deserted the stage for motion pictures. He is one of the highest paid free lancers in the industry and a player with an established following.

Following its policy of getting only players who fit the roles, Columbia is acquiring the pick of the big box office names, irrespective of cost or contractual obligations.

Paul Panzer, One of the Pioneers, Is With Pathe

Paul Panzer, now appearing in the newest Patheserial "The Hawk of the Hills" in which Allene Ray and Walter Miller are starred, was also in the first Patheserial, "The Perils of Pauline," in which Pearl White was starred. He has also been in about a dozen other Patheserials in which different people starred.

Panzer is one of the oldest motion picture players in the world, in point of experience. He has devoted himself exclusively to films for more than 20 years and is more popular now than ever. He ascribes his long period popularity to the fact that he never cared to star, preferring to be known merely as a good motion picture actor. He has never been over-publicized, and has not yet worn out his welcome.

Loos-Emerson to Coast

Anita Loos, John Emerson and Hector Turnbull departed for the Coast today. Miss Loos, author of "Gentlemen Prefer Blondes," and Emerson, while en route, will work on the script for the picture version of the widely-read satire which Paramount will produce. Hector Turnbull, in co-operation with the author and her coworker, will supervise production of the filmization of "Lorelei's" observations on men and life.

"Swell-Head" Finished

Shooting was finished this week on "The Swell-Head," Columbia's last production of the past season, featuring Ralph Graves, Eugenia Gilbert, Mildred Harris, Mary Carr, and Johnnie Walker.

A realistic prizefight supplies the climax of the picture while scenes incident to the sudden rise of the tenement boy provide the comedy relief. "The Swell-Head" was based on a Robert Lord story

Postpone "Wings"

The premiere of "Wings," Paramount's spectacular aviation picture, which was scheduled for the evening of Monday, August 1, at the Criterion Theatre, has been postponed until Monday, August 8, it is announced by A. Griffith Grey, head of the Paramount Road Show Department.

Two Pathe Feature Releases for August

Pathe announces two diverse features, a Western and a crook drama, for release on August 7th. "White Pebbles," is Wally Wales' latest Western from the Lester Scott, Jr., studios, and "Hidden Aces" is a crook story with Charles Hutchison and Alice Calhoun in the leading roles.

"White Pebbles" is an adaptatation of "Bess of the Bar None," a story by Reginald C. Barker, adapted to the screen by Betty Burbridge and Frank L. Inghram. Richard Thorpe directed.

"Hidden Aces" is a fast moving story of the inner workings of a clever band of jewel thieves written by John Francis Natteford and directed by Howard Mitchell.

Child Actor Gets Part

Billy Kent Schaeffer, famous little child actor who appeared with Lillian Gish in "The Wind," is with her again in her new Metro-Goldwyn-Mayer starring vehicle, "The Enemy," in which he plays "Kurt," small son of Miss Gish's neighbor and companion in the remarkable war hysteria plot.

Phyllis Haver, who appears opposite Rod La Rocque in Pathe's "The Fighting Eagle," has progressed far beyond the costumes of her Sennett days.

Tempus Figits

An original program of the first performance of Leo Dietrichstein's famous stage comedy, "Are You a Mason?" at Wallack's Theatre, New York City, April 1, 1901, which was recently unearthed by the reading department at the Pathe De Mille studio, revealed that the part of Ernest Morrison was played by Cecil B. De Mille and the character of Caroline Bloodgood was interpreted by May Robson.

The famous producer of "The King of Kings" and the internationally popular "Aunt Mary" were then struggling young players, and it is interesting to note that at the present time May Robson is a member of the stock company which Mr. De Mille has gathered under his banner.

Replica of London Street in Jannings Next

A street a block long copied from a section of Soho, slum district of London, has been reproduced in all details on the Paramount lot at Hollywood as part of the background for Emil Jannings' second Paramount production, temporarily titled "Hitting for Heaven." Jannings is at present making scenes on the street, called "Harmony Row," under direction of Mauritz Stiller.

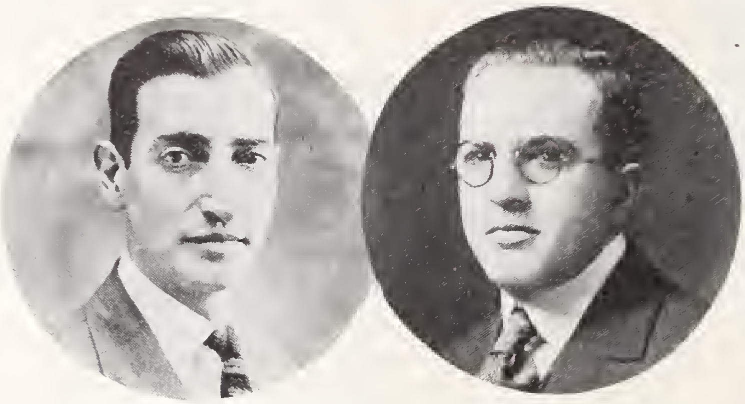
Alan Hale Acting Again

Alan Hale, the director, once more is Alan Hale, the actor! And although Pathe De Mille officials realize that taking him out of the director's chair is almost a case of "robbing Peter to pay Paul," the insistent demand for players of Hale's distinctive type, they feel, makes it imperative that Hale at least temporarily desert the megaphone for a reappearance before the camera.

Jacqueline Gadsen, pretty M-G-M player, who is featured in a mystery drama, "The Thirteenth Hour." Chester Franklin is directing the film.

Montague-McConville Book 1927-28 'Excellent Product for New England

A. MONTAGUE and Joseph A. McConville, who are among the most important figures in the distribution field in New England, have contracted with Excellent Pictures Corporation to handle the Eighteen Excellent Pictures for 1927-28, throughout New England.



Abe Montague and Joseph A. McConville, leading New England Distributors who have booked the 1927-28 Excellent product.

The deal was completed shortly before Samuel Zierler, president of Excellent Pictures Corporation, sailed for Europe recently.

Maurice A. Chase, vice president of the concern in direct charge of distribution, said that other announcements concerning Excellent's distributing arrangements throughout the country were only waiting upon Mr. Zierler's return and would be made public before the latter's departure for the West Coast to superintend production.

The first Excellent release will in all probability be "Your Wife and Mine," a farcial feature comedy of married life with a cast including Stuart Holmes, Phyllis Haver, Wallace MacDonald, Barbara Tennant, Katherine Lewis, Jay Emmet, Jane Lufboro and others. It was directed by Frank O'Connor. The picture itself is completely ready and all accessories will be at hand within a week or so.

At first it had been intended to make "The Nest" the premiere release, but present plans indicate it will follow "Your Wife & Mine." In the cast of the "The Nest," which is a Will Nigh production are Pauline Frederick, Reginald Sheffield, Holmes Herbert, Jean Acker, Wilfred Lucas, Ruth Dwyer, and Thomas Holding.

"Back to Liberty" will probably be the third production for exhibition. From an original story by Arthur Hoerl, its cast includes Edmund Breese, George Walsh, Dorothy Hall, Gene del Val and others. The eighteen pictures will be released on a schedule of three every two months.

Koppin Circuit Signs Columbia's "The Perfect Thirty" Group

ONE of the most important announcements of the week comes from Joe Brandt, president of Columbia Pictures. This is the news that the Koppin Circuit has signed a contract which assures "The Perfect Thirty," the company's new product, play dates in twenty-three important theatres in Michigan. Coming at a time when exhibitors, both big and small, are proceeding cautiously with the filling of their play dates for the coming year, a contract which involves thirty productions, twenty-three theatres and a considerable amount of money is further proof of the confidence that theatre owners have in Columbia's product.

The arrangement with the Koppin organization, whose string of theatres is one of the most important in its territory, comprises both first-run and neighborhood houses, located in advantageous positions in Detroit, Dearborn, Flint and Wayne. The theatres involved are: the Ambassador, Home, Rialto, Koppin, Comique, Garden, Ramona, Uptown, Lakewood, Republic, Hyland Park, Amsterdam, Piccadilly, Ferndale, Rosebud, Norwood, Crown, Harmony and Irving in Detroit; Durant and State-Strand in Flint; New Koppin, Wayne; and Calvin in Dearborn.

The contract was consummated by A. W. Bowman, manager of the Columbia exchange in Detroit.

Leatrice Joy Has Excellent Support

Indicative of the importance with which Cecil B. De Mille views Leatrice Joy's current starring production for Pathe, "The Angel of Broadway," is the exceptional cast which has been gathered to support her in this vehicle.

Victor Varconi is playing opposite the star in this feature, which is being directed by Lois Weber. May Robson is cast in an important role, while Alice Lake halted her vaudeville career to return to camera-work for this production.

Lenore J. Coffee wrote the original and continuity of "The Angel of Broadway," an intensely dramatic story offering Miss Joy fine opportunity to demonstrate her ability.

Orpheum in Akron Books Columbias

With "The Blood Ship," Columbia's initial production for the new season, receiving wide acclaim, nothing pleased Joe Brandt, president of Columbia Pictures, better than a wire received from William Skirboll the company's franchise holder in the Ohio territory, announcing that the Orpheum Theater in Akron had signed for all Columbia specials.

Every one of these productions which are apart of the Scheduled "Perfect Thirty," wil be given a week's run.

Conklin-Fields First

Jesse L. Lasky announces that the first Paramount picture co-starring Chester Conklin and W. C. Fields will be "The Side Show," from a story written by Percy Heath, the veteran scenarist, and Donald Davis, son of Owen Davis.

Eve Southern, who plays the part of the spiritual girl in Douglas Fairbanks' new United Artists production, "The Gaucho." Doug is a wildcat eating Pampas cowboy in this picture.

Short Feature Magazine

A Magazine within a Magazine, devoted exclusively to the Little Pictures with the Big Punch

Edited by Charles Edward Hastings

Clive Brook Signs New Paramount Contract

Clive Brook, English actor who has had prominent roles in the Paramount productions, "Underworld," "Barbed Wire" and "Hula," a Clara Bow starring vehicle now in work, this week signed a new contract with the company which will keep him at the Paramount studios for a considerable period of time.

Brook has been in America since 1924, having been brought to Hollywood in that year by Thomas H. Ince following four years of success on the English stage and screen.

"Bandit's Son" Second for Bob Steele

With Bob Steele rapidly recovering from injuries received in his last picture, "The Mojave Kid," preparations are now being made at the FBO studios to begin work on his second starring vehicle, to be titled "The Bandit's Son."

Young Steele has been confined to his bed for the past three weeks and was only recently taken to his home from the French Hospital. He suffered two broken ribs and two fractured vertebrae in a fight with Jay Morley which took place before the camera in his first picture. Wallace Fox has been chosen to direct this picture.

Featured Player Now

Alma Bennett, who has vamped Ben Turpin through thousands of feet of Mack Sennett film and who has a long list of successful portrayals in feature productions, has been promoted into the ranks of featured players in Pathe comedy releases by Sennett.

Directing Monty Banks

Herman Raymaker is directing "An Ace in the Hole," Monty Banks' second feature comedy offering on the Pathe program for 1927-1928. "A Perfect Gentleman," the first of the new series, was recently completed.

Raymaker is working at the Pathe Studios, formerly the Metropolitan, where Banks will henceforth produce. Raymaker, also, is responsible for some of the gags, having collaborated with Charles Horan.

Paramount News and "Shorts" Make Debut Throughout Country

100% Program Now Complete—36 Christie Comedies 6 Horton's, 10 Novelties and 104 News Aside From Features

DURING the coming week the first issue of Paramount News and the initial releases of Paramount short feature comedies will be screened in several thousand theatres throughout the country—a statement of fact that gives little or no idea of the organization built up, the time expended, the materials used or the intense concentration devoted in the work of preparation which makes possible the foregoing announcement.

The first issue of Paramount News is unique in that its contents constitute a radical departure from the tyype of material ordinarily incorporated in a news reel. First let it be known that messages of congratulation from exalted personages will not be reproduced on the screen but instead will be a short dedication to the public written by Emanuel Cohen, Editor of Paramount News.

The release of the first print of Paramount News marks the crystallization of an idea conceived in the mind of Emanuel Cohen some fifteen years ago when he pioneered the screen newspaper. At that time the news reel was a sketchy affair used, and justifiably so, as a "filler" in picture programs. It was hard, slow work to secure the financial backing necessary in the building up of an adequate organization for the gathering and distribution of news because of the lack of interest and low revenue.

Early this year Paramount made known its intention of delivering to exhibitors during the 1927-28 season a 100 per cent program comprising a feature picture, short comedy, a novelty film and a news reel. Looking about Paramount executives decided Emanuel Cohen was the logical man to direct the department which would be formed for the handling of production of the short features.

This resulted in the announcement of Jesse L. Lasky to the delegates of the Spring international sales convention of Paramount that the company would make new screen history with its 100 per cent program, which aside from the feature length product would be composed of 36 Christie comedies, 6 Edward Everett Horton comedies, 10 novelty subjects produced by Chas. B. Mintz and 104 issues of Paramount News.

Emanuel Cohen, director of Paramount News and Short Features

Stationed throughout the world are 150 established offices manned by camera men who have covered world events over a period of years. In New York City is a newly erected laboratory, a four story building, which houses the editorial and technical staff. The plant is a marvel of efficiency equipped with every modern facility that science can provide including a perfect air conditioning system that expedites the drying of film.

(Continued on next page)

Marjorie Beebe as somebody's stenog in "Suite Homes," a Fox O. Henry Comedy. No wonder the letters of most business men are badly dictated.

Ford Sterling In Esther Ralston's Starring Picture

Ford Sterling has been cast for an important part in Esther Ralston's latest starring picture for Paramount, "Heaven Help the Working Girl." He will play an absent-minded business man, the employer of Esther Ralston, who is the real office executive.

Blanche Payson, eleven years in pictures, is also to play a featured part in the picture. Her last work was in "Lost at the Front," and "The Callahans and Murphys."

On Location

Arthur Rosson, director, and Joseph Murray, location manager, left yesterday for Zion National Park to look for a location for scenes for the Paramount production, "Open Range," which will star Lane Chandler. Productio of the picture is scheduled to start next week.

German Star Makes First Location Trip

Conrad Veidt, the German film star, and a company of fifty, assisting him in his first American made picture under the Universal banner, have gone to Oxnard, California, to film desert scenes for "A Man's Past."

This is a screen adaptation of the Hungarian stage play, "Diploma," and is being directed by George Melford. In addition to Veidt the cast includes Barbara Bedford, George Siegmann, Ian Keith, and Arthur Edmund Carew, and Charles Puffy.

Contest Winners In M-G-M Studio

The first twelve winners of the Miss Southern California beauty contest, recently conducted at Venice, Calif., are to be given screen tests by Metro-Goldwyn-Mayer.

Casting director Clifford Robertson believes that many of the girls are potential starring material and wants to give them a chance to show their worth in small roles of M-G-M pictures.

July Release

Joe Brandt, president of Columbia Pictures, announces that the company's first release for July will be "The Kid Sister," a drama of sister love and sacrifice,

Paramount News Makes Debut

(Continued from preceding page)

Exclusively devoted to the development and printing of Paramount News, the laboratory is capable of turning out a total of 2,000,000 feet of film per week. Furthermore a finished print may be had 25 minutes after the negative has been received.

The 6 principal necessities in the production of a top notch news reel are, as enumerated by Mr. Cohen: A reliable camera staff, competent editorial staff, speed and efficiency in the development of negatives, rapid printing of positives, quick distribution of prints and last but equally important, bookings sufficient to return a revenue large enough to pay costs and profit.

"The life of a news reel is three or four weeks at best," states Mr. Cohen. "Without a sales force capable of procuring maximum representation in the theatres of the country within a month from date of issue, the purpose and continued production of the news reel is of no avail. I am happy to say that Paramount News is not, nor will ever be, in that position. Our initial issue will be shown in several thousand theatres and I prophesy that by the end of the year every worth-while theatre throughout the world will screen Paramount News."

Other releases scheduled for distribution on August 1 are an Edward Everett Horton comedy in two-reels titled "No Publicity" and "Sealing Whacks," a Krazy Kat one-reel cartoon. On August 6 will be released the first Paramount two-reel dramatic subject titled "The Elegy" and an Inkwell Imps one-reel cartoon comedy "Koko Plays Fool."

One of the stages of the gypsy kiss. Gertrude Olmstead and Charles Delaney demonstrate the way of a man with a maid in the Romany manner. They are both M-G-M players.

Pathe Has Ambitious Serial Program for Coming Season

Stories Are by Well Known Mystery Writers

For the season of 1927-28 Pathe announces five serial productions, all from the pens of prominent authors, featuring well known players and directed by megaphone artists of proven ability. They are: "The Hawk of the Hills," "The Masked Menace," "The Man Without a Face," "The Fellowship of the Frog" and "The Terrible People."

"The Hawk of the Hills," an original story by George Arthur Gray and directed by Spencer Bennet, features Allene Ray and Walter Miller, and the supporting cast includes Frank Lackteen, Harry Semels, Chief White Horse and members of the Arapahoe Indian tribe. The story is laid in the Black Hills in the days of General Custer.

"The Masked Menace" was adapted from Clarence Buddington Kelland's Saturday Evening Post story, "Still Face," by Paul Fairfax Fuller. Arch Heath directed, and Larry Kent, Jean Arthur and Thomas Holding are featured. The supporting cast includes John F. Hamilton, featured in the Pulitzer Prize winning play, "Hell Bent Fer Heaven," Gus De Weil, Ed Roseman, Tom MacLarnie, Laura Alberta, Agnes de Dome and William Norton Bailey. The story is laid in a New England mill town.

"The Man Without a Face" was adapted by Joseph Roach from an original story written especially for Pathe by C. N. and A. M. Williamson, world-renowned authors of mystery and adventure stories. The cast has not as yet been selected, but it will be headed by Walter Miller. Spencer Bennet will direct.

"The Fellowship of the Frog" is a novel by Edgar Wallace, author of Pathe's greatest recent serial success "The Green Archer." A new title will be selected for the pictured version. It was adapted for the screen by Paul Fairfax Fuller and will be placed in production at an early date under the direction of Arch Heath. The cast has not as yet been selected.

"The Terrible People" is another gripping yarn from the prolific pen of Edgar Wallace, and was adapted for the screen by George Arthur Gray. It will be made in California under the direction of Spencer Bennet and will feature Walter Miller.

Phil Ryan is production manager for the western serial unit and E. Oswald Brooks is in the same capacity in the east.

Bob Steele, whose first production for F B O, "The Mojave Kid," begins a series of westerns in which he will be starred.

Start Work on "A Sailor's Sweetheart"

Louise Fazenda and Clyde Cook have started work on "A Sailor's Sweetheart," the first of four costarring vehicles in which they will appear on Warner Bros.' new program of releases. William Demarest is playing their principal support in this first picture as he will in the others to follow. Additional members of the cast of "A Sailor's Sweetheart" who have been selected to date include John Miljan and Myrna Loy.

Columbia Signs Olga Printzlau

Harry Cohn, vice-president in charge of production for Columbia Pictures, announces that he has added another important name to his writing staff this week, by signing Olga Printzlau on a contract to write for the company.

Miss Printzlau will be assigned one of the outstanding productions for the coming year. An announcement of the selection will be made shortly.

Goldwyn Engages Rabach

Samuel Goldwyn has engaged Alfred Rabach as director for "The Devil Dancer," Gilda Gray's first starring vehicle under his direction.

Rabach has just finished directing "The Coward" for F. B. O., the first picture on which he wielded the megaphone alone. He was assistant to Brabin on "Driven" and "Six Days," and was one of the staff of directors on "Ben Hur."

Timely Reviews of Short Subjects

Edited By C. S. Sewell

"Plain Jane"

Universal—Two Reels

Marjorie Marcel, pictured here, appears as Jane in this issue of Stern Brothers' "What Happened to Jane" Series of comedies. The familiar idea of the office "fright" who blossoms out as a beauty is used with fairly amusing results. In this instance Jane gets splattered with mud from an auto and the bosses' wife orders her taken to a modiste and beauty parlor and re-outfitted. Naturally they work wonders and every male employee tries to win her favor. Of course she catches the swell guy who has refused to look at her. Marjorie not only handles the part satisfactorily but is convincing both as the homely girl and the beauty. Scott Pembroke directed and Earle McCarthy plays opposite Miss Marcel. Some of the best gags are the stunts pulled by Earle to get rid of his rivals.

"His Day of Days"

Universal—One Reel

In this Bluebird comedy starring Neely Edwards who is pictured herewith, the story is told by means of flashbacks. Neely is a doctor who meets with an accident and he tells the police a wild yarn as to how it happened. It is up to the standard of the previous numbers and should amuse this star's fans. It seems that in attempting to elude his landlady Neely escapes in a bathrobe and accidentally enters a fight arena and finds himself pitted against his big burly rival who does not do a thing to him. There are quite a number of oft-used but amusing gags with a lot of slapstick.

"Capers of a Camera"

Educational—One Reel

A CAPERING CAMERA is the device used in presenting the combination of "some sense and some nonsense" offered in this Hodge Podge. There are scenes of a Japanese shrine, oxen and Arabian horses in Spain, canals in Germany, a bridge in Constantinople, acrobats in Minnesota, a chemist at work, Coney Island, log-loading in Louisiana, fishing in Pennsylvania. A varied offering, alternating amusement with instruction, cartoon work with photography, up to the series standard.

"Pathe Review 30"

Pathe—One Reel

AN INTERESTING AND instructive section of this Review shows Uncle Sam's soldiers illustrating various methods of first aid in case of wounds and how best to carry each victim. A charming section in color presents Allene Ray putting two diminutive love birds through a number of stunts. The concluding offering shows a perilous and exciting climb up an almost inaccessible Alpine mountain peak.

"Subway Sally"

Pathe—One Reel

AS FAST AS THE SUBWAY which furnishes the title and locale is this Aesop's Fable cartoon in which Cartoonist Paul Terry shows one of his familiar little characters flirting with a charmer, being lured into taking her to dinner, getting stung good and when he complains to the police being laughed at and told he has met the notorious gold-digger "Subway Sally."

"With Will Rogers in London"

Pathe—One Reel

WILL ROGER'S NEWEST stop in his trip through Europe shows him in London, where he takes you to various historic spots and points of interest. His usual witty and bright remarks are good for a number of smiles and it ranks well with the previous offerings and should prove a good audience attraction.

"The Horse Trader"

Universal—Two Reels

Here is another two-reel western starring the hard-working Fred Gilman, with Dorothy Kitchen, who is shown here, cast as the girl in the case. Once again, Fred is a Ranger, but his identity is kept secret until the climax. It is a fast-moving western with more than the usual amount of suspense and a whirlwind fight finish, making it better than the average despite the familiarity of the story which involves the hero's rescue of a girl from a forced marriage and the apprehension of her would-be husband and foster father as border smugglers. There are several tense situations that should prove exciting to the western fans and Fred's growing list of admirers.

"Pathe Review 29"

Pathe—One Reel

AN INTERESTING SECTION opens this issue of the Review, showing how the British in East Africa have taken the native savages and transformed them into "snappy" soldiers. The second part, illustrated by cartoons shows the workings of the organization which "makes" our dictionary, explaining the tough time some words have to break into the sacred portals. A color section showing the famous Hawaiian volcano Mauna Lao, in eruption concluded the reel.

"Sure Cure"

Educational—Two Reels

A sanitarium is the scene of action in this Mermaid Comedy, with Clem Beauchamp pictured here, appearing as an alcoholic patient. Jack Lloyd is cast as an absent-minded doctor, Phil Dunham as bald-headed and peculiar and George Davis as a plain "loon." In addition there is a negro porter, a trained seal that stirs up the place, and a pretty nurse. With all of these in action, there is sure to be plenty of excitement and quite a few laughs. It is a fast-moving but rather disjointed scramble of gags, slapstick and rough and tumble with practically no attempt at a story. The presence of this galaxy of comedians insures considerable entertainment for the spectator.

"Brave Cowards"

Educational—One Reel

As a henpecked husband with a big bossy wife, Phil Dunham furnishes the majority of the comedy in this Cameo Comedy. There is a couple across the hall, a big brute and his pretty wife, and these two families are continually getting mixed up with everybody jealous of everybody else and circumstances of course proving deceptive. There are some new twists, but on the whole, the gags and situations are of a familiar sort. The action is fast and the slapstick fans will probably find it entirely to their liking. Estelle Bradley is cast as the pretty girl, Sable Johnson as the heavyweight wife and Fred Spencer as the brute. Mark Sandrick directed. The climax shows Phil trying to pose as a bully and getting the worst of it.

"Dead Easy"

Educational—Two Reels

As an aspiring amateur playwright, Bobby Vernon pictured here, finds himself in a fix, when his prospective father-in-law demands he sell a play before he can marry the girl. In desperation, Bobby is persuaded to pretend suicide, reporters present, because a French actress turned him down. Things don't go right and to cap the climax Bobby's girl comes on the scene and misunderstands. Everything is finally cleared up. There is no dearth of action here and the result is a comedy that is up to the series standard in amusement value. Bobby is kept exceedingly busy and gets quite a few laughs. Several of the gags are new, and an effective one shows Bobby alternating as here, heroine and villain while reading his play.

"The Glorious Fourth"

Pathe—Two Reels

Of course with this title, the action concerns our national fireworks day. Fat little Joe Cobb, pictured here, suddenly proves popular with the gang as his mother owns a fireworks stand. Farina buys a skyrocket that sets the stand on fire and there is plenty of excitement and fun. The second half of the picture brings Pete, the comedy dog, to the fore. Pete tries to eat a lot of capsules containing high explosives, but ends in scattering them all over the place, blowing things up generally and keeping everyone on the run and excitement at high pitch. More sameness and less originality than usual with this series, but the kiddies are always good for a number of laughs and it should prove a popular attraction.

"The Bully"

Pathe—One Reel

A BRUTE OF A CAT bullies a wee mousie in this Aesop's Fable Cartoon. A cuckoo clock figures in the action when the cat forces the mouse to try and catch the birdie. A novel touch shows the cuckoo calling the grandfather's clock to his rescue. The cat gets licked and the mouse turns on him. An amusing and entertaining number from the pen of Cartoonist Paul Terry.

Live News from Coast to Coast

NOTES ABOUT WIDE-AWAKE EXHIBITORS AND EXCHANGE MEN FROM ALL POINTS

Ohio

Moving Picture World Bureau,
Cincinnati, Ohio, July 28.

OVER at Hamilton, Ohio, there is a "weeping, wailing and gnashing of teeth" among the exhibitors over the present condition ot business in that city. Attendance records, so they say, are the lowest in the history of the business, most of the houses losing heavily on their daily receipts. The reason for this commercial mortality is ascribed to the opening of a whippet track just south of the city limits, where thousands of persons from Hamilton, Cincinnati and other nearby cities congregate each night to "play the dogs." The gate, according to those in the know, is enormous, while the interchange of "filthy lucre" runs into five figures for a twenty-four-hour period. Dog racing is illegal within Ohio, but the city and county officials of Hamilton, who have been approached by ministers and others with requests to take necessary action, politely refuse to exercise their authority. To add insult to injury, the track promotors have notified the exhibitors that if they make a kick, retaliation will be forthcoming in an attempt to enforce the old Ohio blue Sunday laws. Business in other cities in the vicinity has been affected, but Hamilton is the hardest hit.

For the first time since the house opened over seven years ago, the Palace Theatre, Hamilton, manned by the two Harrys—Silver and Turberg—is dark for one week, during which period there will be a thorough housecleaning, renovating and redecorating.

Oxford

Manager Ed. A. Keene, Oxford, Ohio, who operates the Oxford Theatre in that college town, has thrown off his managerial duties, and gone to Fish Lake, Mich., where he and some friends are emulating the fishing activities of President Coolidge.

Toronto, Ohio, is minus its Rex Theatre by reason of fire which recently destroyed the entire structure, causing loss of $35,000. Origin of the blaze has been undetermined.

Among changes in theatre ownership within the past fortnight, the Cinderella, at Coshocton, passed from possession of R. Hosfelt to Harry Strong. At Columbus, W. Hall has sold his interest in the Lyceum to his partner, Tom Searles. The Opera House, at Jamestown, has been acquired by Hatch and Venard from M. A. Hogan, the former owner.

Cambridge

The C. and M. Amusement Co., operating the Strand Theatre, Cambridge, Ohio, has closed the house for a short time until completion of extensive improvements now in progress. Fred Johnson is manager of the house.

Columbus

Persistent rumor has it that the Fox interests will erect a new house at Columbus, Ohio, the entrance to which will be through the Neil House, one of the leading hotels located in the heart of the business district. The new house will be on Front street, will have a seating capacity of about 4,000, and cost between $1,000,000 and $1,500,000.

W. E. Stout, Cleveland manager of the Fox branch, spoke before the Kiwanis Club at Mt. Gilead recently on how motion picture films are made.

Michigan

Moving Picture World Bureau,
Detroit, Mich., July 28.

WHILE his companion drove slowly by in an automobile, a thug ran up to the box office window of the La Salle Garden Theatre last Thursday night and leveled his revolver at Julia Siemer, the cashier. He escaped with $200, which he ordered her to turn over to him, by leaping into the car a moment later.

Sleepers in the vicinity of Rivard and Rowena streets were recently aroused during the early morning hours by strange noises. A police alarm was sent in and minute men from the Hunt station responded to the call. They found an unopened safe belonging to the Your Theatre with $330 and papers, indicating its ownership, in a barn near that locality.

Graphic Exchange has opened a Detroit branch at 610 Film Building, in charge of Joseph O'Donnell. Favorite Films will handle the physical distribution of their products.

Joe Cosco's latest enterprise, the Granada, is scheduled to open July 28.

Leon Krim, who operates two houses in Mt. Clemens, plans to leave for Europe in August. He will be accompanied by his wife and daughter. They expect to tour all over the Continent, even going as far as Palestine.

The new 3,500-seat picture house which is being erected at the corner of Fifth and Vine streets, Cincinnati, by the Keith-Albee-Libson interests, and which is expected to open around September 1, will not be called the Fountain, as was originally planned. The name has been changed to the Albee Theatre.

Isaac Frankel, owner of quite a few theatres in and around Cincinnati, is minus some of his material possessions, to wit., clothing and furs valued at $2,275, a watch valued at $150 and a box of old jewelry. The thieves, who pulled the job at his residence on Avondale avenue, have not been apprehended.

Mansfield

Frank Harpster, treasurer of the Opera House and Majestic Theatre, Mansfield, has gone and done it. The fortunate young lady is Miss Gertrude Wahl, of Altoona, Pa., where Harpster was previously located in theatrical work.

Hamilton

John Schwalm, president of the Jewel Photoplay Co., and manager of the Rialto Theatre, Hamilton, Ohio, is receiving congratulations of his many friends of his reelection to the Directorate of the M. P. T. O. A., at Columbus recently.

Vernon M. Riegel, who has tendered his resignation to Governor Donahey at Columbus, as head of the State Censor Bureau, will, according to a recent announcement, become affiliated with Fox Films Co. Riegel, in connection with Miss Ida Odelle Rudy, supervisor of primary grade schools in Columbus, will produce pictures for visual education in the classroom. Miss Rudy will write the primary lessons, which Riegel will produce on the celluloid.

The Interstate Theatres Company has been incorporated at Cleveland, with Benjamin Goldfish, S. M. Thorn, A. Tolchan and others.

ALBANY, N. Y.—Stanley Mark Strand Corporation, Moe Mark, general manager, 1579 Broadway, New York, has plans by Thomas W. Lamb; 644 Eighth avenue, New York, for contemplated three-story brick theatre to be located at 1030-40 Madison avenue.

Illinois

Moving Picture World Bureau,
Chicago, Ill,, July 28.

THE Balaban and Katz circuit holds their annual fur show starting at the Chicago Theatre, the week of July 25, and the week of August 7 will be featured with the personal appearance of the Duncan sisters in conjunction with the first showing here of their film, Topsy and Eva.

Jacksonville

John D. Giachetto has been named as manager of the Grant and Scott Theatres at Jacksonville, Ill.

The new Columbia Theatre will be opened this month at East St. Louis, Ill. The new house will seat 1,000 people.

The Great States circuit will take over the operation of the new movie theatre now going up at Rockford, Ill., for Jasper St. Angel and Paul Latino. This will give the circuit four theatres in Rockford, when the new Coronado is completed, as they now have the Midway and Orpheum Theatres in active operation.

Woodstock

John C. Miller is planning to build a new movie theatre at Woodstock, Ill., on the site of his present Princess Theatre and will raise the capital for the new building by a bond issue.

Madison

John Scharnberg has been named as manager of the New Orpheum Theatre at Madison, and is now on the job for the Orpheum circuit.

Oscar and Lot Lowe have leased a building at St. David, Ill., and will open a moving picture theatre in that town in the near future.

Bert E. Wenzler of Springfield, Ill., has bought the Scenic Theatre at Lexington and will make some improvements in the house.

J. T. Bennett has sold the Main Theatre at Mason City, Ill., to John Bollinger, who will fix the house up and continue an exclusive picture policy.

George N. Geannopulous, William S. and Vaselios C. Vaselopulous have organized the Paramount Theatre Corporation with offices at 2642 Milwaukee avenue, Chicago, to operate the Paramount Theatre at that location. Other houses may be added to the circuit in the near future.

The Great States circuit has started a newspaper advertising campaign to attract motor tourists to the various houses of the circuit throughout the State of Illinois. They stress the rest rooms in the various theatres and other conveniences for the motorists and the campaign is already bringing results, according to the management. Johnny Perkins, formerly with Paul Ash at the Oriental Theatre, is now located at Peoria, Ill., with the Palace Theatre of the Great States circuit and is handling the presentation program of the house.

Some of the theatre owners may have to take their roof electric signs down, if the contention of Corporation Counsel Ettelson of Chicago is upheld that there is a city ordinance on the books, which has never been enforced that prohibits the erection of these electric signs. He contends that as the signs were erected without interference by the city, that in case of accident, the City of Chicago might be liable for damages.

It has been proposed that a Union ticket office be opened in Chicago by the theatres, so as to stop ticket scalping in the city.

San Francisco

Moving Picture World Bureau,
Berkeley, Cal., July 28.

THE San Francisco Film Exchange Board of Trade, through its executive secretary, Milton A. Nathan, is notifying exhibitors that films must be returned to exchanges in the same cans in which they are shipped to the theatres. All cans now bear the release number of the film it contains and when other films are returned in the cans much confusion results. Contracts now call for the return of films in the same cans in which they were sent out.

The Avenue Theatre, erected in the San Bruno district of San Francisco by Ackerman & Harris, in association with George Oppenheimer, was formally opened July 20. The house has a seating capacity of 1,500 and is without a balcony. The projection equipment was supplied by the National Theatre Supply Company, and music is furnished by a Wurlitzer organ. Weir Cassidy is in charge of the Avenue Theatre and the Roosevelt Theatre on York street, with Walter McGinn in direct charge of the new house.

Frank Parker, owner of the Lyric Theatre at Modesto, Cal., and who for years conducted the Lyric Theatre at Stockton, Cal., passed away in a San Francisco hospital, July 19, following an extended illness.

Charles Kurtzman, for some time manager of the Granada Theatre, San Francisco, has been transferred to the Warfield Theatre where he will fill a like position. Frank Whitbeck has been made director of publicity for all West Coast houses in the Northern California field.

A. C. H. Chamberlin, of the firm of Seipel & Chamberlin, Oroville, Cal., was a recent visitor on San Francisco's Film Row and announced that the Gardella Theatre, recently damaged by fire, would be replaced by a modern house with a seating capacity of 1,200.

Leon Bories, a pioneer film exchange man on the Pacific Coast, and for several years in charge of the interests of the General Film Company at San Francisco, passed away recently in Seattle.

Columbia Pictures has opened for business at 177 Golden Gate avenue, San Francisco, with Edward Rosecan, formerly of Chicago, in charge.

Progress Features, 177 Golden Gate avenue, San Francisco, has moved into larger quarters at this same address and is getting set for a big fall business. It recently had a visit from Bert Moeller, of the A. C. A. Film Exchange, Inc., whose product is being handled.

Carol Nathan, manager of the Universal exchange, San Francisco, recently fell and it was at first believed that he had cracked a rib. He was badly shaken up and is taking an enforced respite from office duties. Joe Huff, of the sales organization, who has been doing office duty for a time, has been placed in charge of the San Joaquin Valley territory again. Miss Thelma Patterson, of the office staff, is back from a vacation, and Miss Rebab Rosengard is again with the exchange, not having found Los Angeles to her liking.

The Producers Distributing Corp. has given up its quarters at Golden Gate avenue at Leavenworth street and has moved to the Pathe building on Turk street.

Hyman Levin, of the Balboa and West Portal Theatres, San Francisco, returned from an auto trip through Northern California, Nevada and Southern Oregon, made with Armand Cohn, of the Sunset Film Exchange. They brought back some wild tales of adventure.

Fresno

The Bijou Theatre was recently damaged by fire, necessitating closing for a time.

Indiana

Moving Picture World Bureau,
Indianapolis, July 28.

THE Palace Theatre will close its doors July 30 and remain dark for the rest of the summer season, according to William Hough, manager of the house. Immediately on closing the house will be renovated completely and redecorated. The date of reopening or the future policy of the theatre has not been made public.

A movement to collect machines and equipment used in the early days of motion pictures will be started by the state board of the Indiana Indorsers of Photoplays. The collection will be used for display purposes. Mrs. David Ross, national president, said that exhibitors of Indiana during the last year had been generous with lending films and that about $5,000 worth of free films had been shown for charity.

William Griffin, manager of the Garrick neighborhood house, is increasing box office sales by giving each child who attends the show Saturday and Sunday afternoons a free sack of buttered pop-corn.

A. C. Zaring of the Zaring Egyptian Theatres announces that according to the messages he has received from over the city that the theatre's noon organ recitals broadcast three days of the week are a success and attract considerable attention.

Susanville

The announcement has been made that the Liberty Theatre is now under the management of West Coast Theatres, Inc.

Reno, Nev.

The Empire Theatre has been reopened by Emil Weichert as a 15-cent house.

The Griffith Amusement Company has purchased the University and Billings Theaters at Norman, Okla., from Harry Britton.

The Polk Theatre, San Francisco, has been leased to Consolidated Theatres, Inc., and is being transformed into a store building. This theatrical concern, which conducts the Royal and Alhambra Theatres, will shortly close the former for alterations, planning to expend $20,000 on improvements.

A. Blanco has sold the Regent Theatre on Fillmore street, San Francisco, and has purchased the Menlo Park Theatre at Menlo Park, a peninsula suburb.

Point Arena

The Point Arena Opera House was totally destroyed by fire, June 25 in a blaze which swept the business district.

Capitola

The Kinema Theatre has been purchased by R. E. Degener, who has taken possession.

Dorris

Tabor & Wise have taken over the Arcade Theatre. The Rosemary Theatre, conducted for a time by J. B. Sparks, has returned to the ownership of W. J. Batchelder and Mr. Sparks has returned to Oregon.

Sebastopol

Albert Huntley is remodeling the Starland Theatre.

Los Banos

The West Coast Theatres, Inc., and T. & D. Jr. Enterprises will erect a moving picture theatre at a cost of about $90,000.

Berkeley

Will F. Krahn, of the Beach & Krahn Amusement Co., and who is in direct management of the Lorin Theatre, has returned from a motor tour.

Pennsylvania

Moving Picture World Bureau,
Pittsburgh, Pa., July 28.

THE Colonial Theatre, Erie, one of the Rowland and Clark theatres, has closed a successful season of stock shows, after a continuous run of 72 weeks, a record for Erie. The manager, Charles E. Smith, has returned to Pittsburgh, and is now assistant to General Manager A. S. Davis, of the Stanley-Davis-Clark theatres here. He is working out of the main office, acting as manager of the various theatres during the vacations of the managers and acting as relief wherever necessary. Mr. Smith has many friends in the local territory who are pleased to see him back once more.

E. A. Eschmann, mid-west division manager for Pathe-DeMille, was in Pittsburgh for a few hours last Wednesday, and while here promoted two of the local boys to higher positions in the organization. Robert Mochrie, manager of the P. D. C. exchange, which has just been merged with Pathe, has been appointed district manager, and will have under his supervision branch offices in Indianapolis, Cincinnati and Pittsburgh, making his headquarters in the last-named city. Arthur Goldsmith, city salesman for P. D. C., is now manager of the feature department at the Pathe exchange, and his place on the sales force will be filled at a later date.

Bridgeville

John Gecoma and Primo Caleffi, who recently purchased the Liberty Theatre, Bridgeville, from C. Villani, reopened the house Saturday, July 23. The theatre has been completely remodeled, stage enlarged, dressing rooms, rest rooms and a new front installed. Pictures will be run every day of the week, and on Saturdays vaudeville will be offered as an added attraction. Mr. Gecoma is an old-timer in the business, having for six years conducted the Valley theatre at Cherry Valley.

Samuel Fineberg has returned to his old love—the Columbia Film Service, and is again on the road for this exchange.

Harold Weinberger, formerly assistant manager at the local Universal exchange, prior to which he was connected with the Universal branches in Cleveland and Washington, this week took up his new duties as assistant manager of the Standard-Federated exchange succeeding William Horne, who is returning to his old home in New York. Mr. Weinberger is one of the most popular of the local Film Rowites, and a host of friends among the exhibitors and exchangemen are wishing him the best of luck in his new position.

Harry Fleichman, who has conducted the Brighton theatre on the Northside, for the past ten years, closed his house on July 9th, as the building has been ordered razed to make way for the widening of Irwin Avenue which is to begin at once. Mr. Fleishman will erect a New Brighton theatre at 1737-39 Brighton Road at the intersection of Columbus avenue, and which house he expects to have ready for opening in the Fall season.

Harry Megowan, veteran local film man, made his first visit on Film Row last Tuesday in seven months. Harry has been seriously ill at the Marine Hospital, where he was taken early in the Winter suffering from pleurisy and asthma. Since that time he has also suffered an attack of double pneumonia, and only last week was discharged from the institution. He is gaining in health, although it will be several weeks before he will be able to resume work.

A. J. Burgun, former local Universal salesman, now making his home in Lake Worth, Fla., is at present visiting friends and relatives in Pittsburgh.

"Bob" Cobe, for some time past manager of the Pittsburgh Tiffany branch, has been transferred to the old home town—Boston. Succeeded here by Jack Withers.

Selling the Picture to the Public

This Department Was Established September 23, 1911 by its Present Editor

Epes Winthrop Sargent

Carroll's Radio Concert Was Not On the Air But Made an Interesting Number for Summer Feature

EVIDENTLY at some time in his long picture career L. W. Carroll, of the Majestic theatre, Burlington, Vt., swallowed an intermittent movement, and he has been that way ever since. He will come in pretty regularly for a time and then sink into a silence that may last for several months, but when he does come back, he comes in with a peach of an idea. His latest is the radio concert.

Radio concerts are not new. In some places they have been done to death. In others there is no radio to hook to. The value of Mr. Carroll's scheme is that he needs no aerials. All he requires is the organist, a singer, a mike and a loudspeaker. The latter is placed on the stage, presumably to show what it going out, but in reality to give color and to lend distinctness to the local talent employed. The mike is below the stage. It was borrowed from the local station, which does not broadcast through the summer, but probably a spare can be hired from some nearby station if you have no local equipment from which to draw.

The stunt is little more than the old music cue stuff, but this always makes a hit where the numbers used are well known, and the layout can be worked to suit the local tastes. We offer Mr. Carroll's routine more for guidance than copying.

At the opening the loudspeaker is placed in position and the singer announced: "This is station MTBV, Majestic theatre, Burlington, Vermont, broadcasting a radio concert by Leo Lesieur, organist. The first number will be a solo, Ain't She Sweet, sung by Howard S. Stanley."

The singer then went into his number and following this engaged in a dialogue with the organist, the latter replying with the selections indicated.

"Well, Leo, How do you feel today?"

The organist responds with a strain of How Dry I am.

"So am I. Perhaps we can find something down here. By the way who was the young lady I saw you talking to in front of Clarkson's the other day?"

Organ plays If You Knew Susie!

"Susie! Well, she was a nice looking girl. Is she talented: does she sing, play the piano, dance—"

The organist breaks in with the danse du Ventre.

"Burn my clothes! What were you saying to her? I heard you say 'where did you—' what was the rest of it?"

Where Did You Get Those Eyes?

"Do you think you could learn to love Susie?"

Could I? I Certainly Could.

"What's become of her? I have not seen her lately."

My Sweetie Went Away.

"Your sweetie went away. That's too bad. Where did she go, Leo?"

Opening strains of a Wedding March.

"Oh, I see. She's a blushing Bride."

The organist plays Blushing Bride, after which a duet between the organ and piano is announced, closing the concert.

It was all simple, but it makes for novelty, and gave Mr. Carroll a good two-day attraction. The second day the singer went up in the air, but he rustled another soloist and did the talking himself.

You can stage one of these affairs and possibly make it a regular off-night feature.

Sold Rookies Strong With Sample Copies

Feeling that the best advertisement for Rookies was Rookies itself, Carol M. McPike arranged to preview the picture at the last show the night before the opening at the Le Clair theatre, Moline, Ill.

To get interest in the preview, he ran the trailer in a department store window, augmenting the trailer with one full shot from the film and a length from a Navy film.

He also announced that all persons who were in the house for the first night show could stay for the preview without extra charge, and he played the comedy to a packed house. Everyone went out to tell that it was a great comedy, and the two playing days took care of themselves.

Edgar Hart's Jurors Had Trouble Deciding

Because Rolled Stockings is played by Paramount's Junior Stars, Edgar Hart figured that an impersonation contest would be a good stunt when the picture was shown at the Colonial Theatre, Portsmouth, N. H.

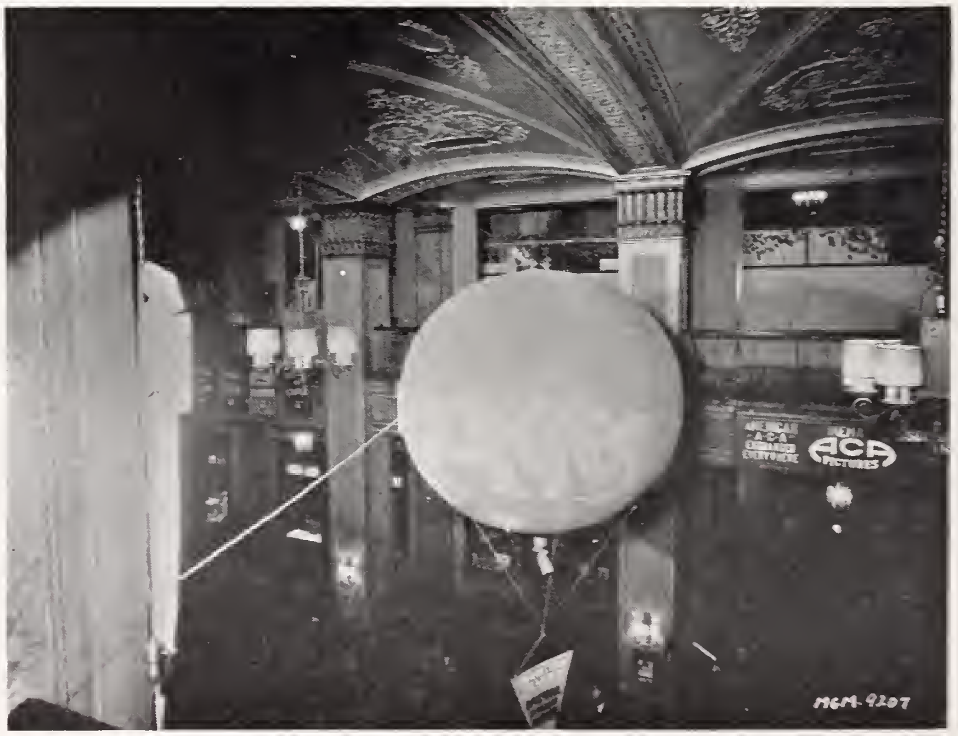
He split a dozen pairs of silk stockings three ways, with 6, 4 and 2, and put 22 pictures of Paramount stars in the window of the cooperating store.

The contest took hold unexpectedly well, with several thousand blanks turned in. When the misses were rejected there still remained 502 eligibles, so in accordance with the terms of the contest, all misspelled names were cast out. That still left a lot, so handwriting was used as a deciding factor and finally the last 16 had to be decided upon neatness and legibility. Edgar was glad he had laid off the job to local judges instead of trying to handle it himself. He expected a few hundred replies, but not a deluge.

Anyhow, business was better than usual.

Driven to Drink

J. P. Harrison made a hook-up with a bottling company when he came to play Rolled Stockings at the Hippodrome Theatre, Waco, Texas. The bottlers were trying to put over a new soft drink called Nehi and Harrison explained that rolled stockings were about knee high. Just for that they gave him all the Nehi he wanted for his thirsty patrons on the two nights the picture played and then took big advertising space to brag about it; not forgetting the picture.



HERE'S A STUNT YOU CAN COPY IN YOUR THEATRE
This was the M-G-M balloon in the lobby of the Neil House during the Columbus convention, but if you have the headroom you can use it in your own theatre, suspending it from the ceiling instead of using gas.

Clark Munson Offers Good Hot Weather Argument

Munson Gets Over Well Idea of Summer Comfort

Clark Munson, of the Robey theatres, Spencer, W. Va., sends in a full column hot weather ad which carries good copy, but which is too long to reproduce in cut form. It is set in the familiar "K. C. B." style, familiar to most, and the printer will need no special suggestion. For the sake of condensation the lines are run, but two dashes separate them in case you wish to unscramble them again. It's good copy right now. It will pay to use it in addition to your regular space. It will carry more weight that way.

I TELL YOU - - THIS HOT weather - - USED TO make me - - WISH I was a - - RICH MAN so I - - COULD PACK my - - THINGS AND hie - - MYSELF away to - - SOME COOL spot - -ON A breezy lake - - BUT I'VE found a - - PLACE THAT beats - - ANY LAKE breeze - - A DOZEN different - - WAYS AND it only - - COSTS thirty-five - - CENTS TO get there.

IT'S AT the Robey - - THEATRE right on - - MAIN STREET in the - - OLD HOME town and - - FOLKS THEY'VE got - - A COOLING system - - THAT BLOWS breezes - - IN THAT big - - AUDITORIUM cooler - - THAN A landlord's - - HEART the minute - - YOU STEP UP to the - - BOX OFFICE to buy - - YOUR TICKET you get - - A NICE smile and - - A "THANK YOU" and - - THE MAN WHO stands - - INSIDE THE door - - GIVES YOU a pleasant - - WELCOME and thanks - - YOU AGAIN FOR the - - TICKET it makes you - - GLAD YOU came - - AND WHEN you sink - - DOWN IN one of the - - SOFT CUSHIONED - - SEATS THE balmy - - BREEZES begin to - - TICKLE your chin and - - YOUR wilted collar - - BEGINS to come to life - - AND RIGHT then and - - THERE YOU decide - - WHAT A fool you've - - BEEN FOR sweltering - - IN THE heat and - - BURNING UP gas on - - HOT pavements when - - FOR thirty-five cents - - YOU CAN cool off in - - COMFORT at the - - ROBEY AND forget - - THAT IT is summer. - - THANK YOU.

(Apologies to K. C. B.)

Production Hints from Edward L. Hyman

Managing Director, Mark Strand Theatre, Brooklyn

Keeping up the idea originated here of presenting various artists with a stage band, the show which had Colleen Moore in her newest production, "Naughty But Nice" as the feature photoplay, had a big stage number called "U. S. S. Jazz." This marks the eighth week of Art Landry and his Victor Recording Orchestra. The band program was entirely new and new solo artists appeared.

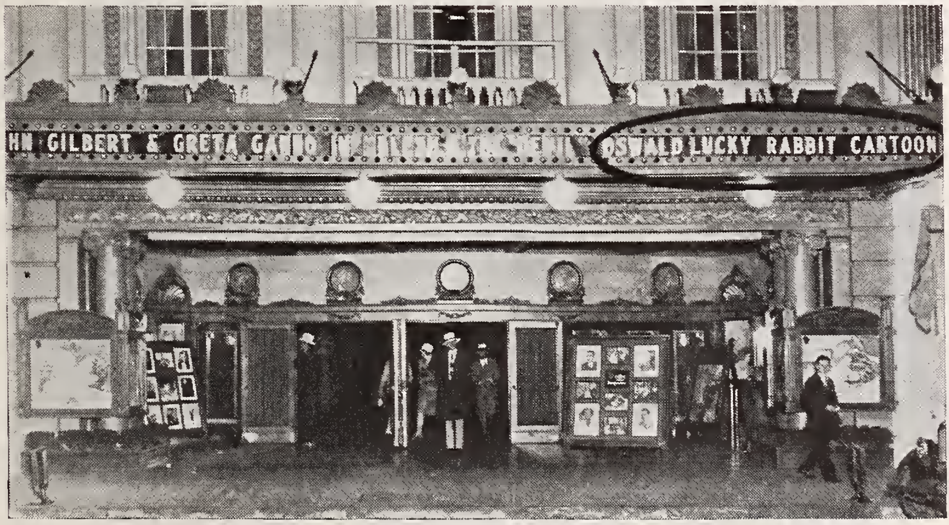
The running time of the full show was 2 hours and 4 minutes, with 1 hour and 9 minutes going to the feature. The Topical Review took up 9 minutes and the remaining 46 minutes went to the musical incidents, with the big stage number getting 32 minutes altogether.

The overture was selections from the Leoncavallo opera, "Pagliacci," and taking 10 minutes. The lights for this were as follows: dome 2 lemon floods on orchestra; bridge No. 1 lemon flood on side only; bridge No. 2 flood on draw curtain and side, amber top lemon bottom, amber ceiling spots and blue borders.

For incident number two, Fabiano, who plays a French horn in the orchestra, stepped from his chair to the apron of the orchestra and played on the mandolin a medley of selections including "Czardas," "Honolulu Moon" and "At Sundown." He was spotted from the dome by an amber light and all other lights were dimmed off. Fabiano was given 3 minutes.

The topical review was made up, as usual, of scenes from the four corners of the earth, including the arrival of Byrd, Chamberlin, Acosta, Noville and Balchen.

The big stage number, "U. S. S. Jazz" opened up in special setting, disclosing the main deck of a superdreadnaught. A blue sky cyc. upon which were silhouetted three gigantic cannons on each turret riser, served as a background. Art Landry and his orchestra, seated upon a 40 foot platform, were dressed in summer navy officers' uniforms. The first number of the routine was the "Hornpipe" dance by the Mark Strand Ballet Girls dressed as gobs. Three light blue floods on the girls from the bridges. Joe Penner, a nut comedian, sang "Three Trees." All lights out with the exception of a spot from the dome covering the singer. The Patterson Twins, who were retained for another week, did a new dance. They were covered by two individual spots from the bridges. "The Bells of the Sea," a bass solo, was sung by Walter Smith. A white spot from the dome covered the singer; violet floods from the bridges. A tap routine by the girls to the tune of "Where's That Rainbow" was next. The violet floods from the bridges remained until cue, when they went white, the dome picking up the girls as they entered stage left. Three violins then stepped forward to play Drdla's "Souvenir," specially arranged by Willy Stahl, conductor of the Famed Mark Strand Orchestra. Side spots on the band dimmed off and 3 amber spots covered each musician individually, dimming out until he played again. Joe Penner, the comedian followed with his second number, "Stuttering." He was covered as before. The band played "The Storm," an interpretation of a storm at sea, going musically from a calm sea to a stormy sea and back again to a clear day, as the curtains closed. As an encore "When Day Is Done," was selected and played in turn by the band, the basso, a xylophonist and a violinist.



GIVING A THOUGHT TO THE UNIVERSAL SHORTS
This is the front of the Criterion Theatre, Los Angeles, with Oswald, the Lucky Rabbit sharing the lights with John Gilbert and Greta Garbo. The Criterion is a late run house, but it got Oswald first.

Built Big Production For Independence Day

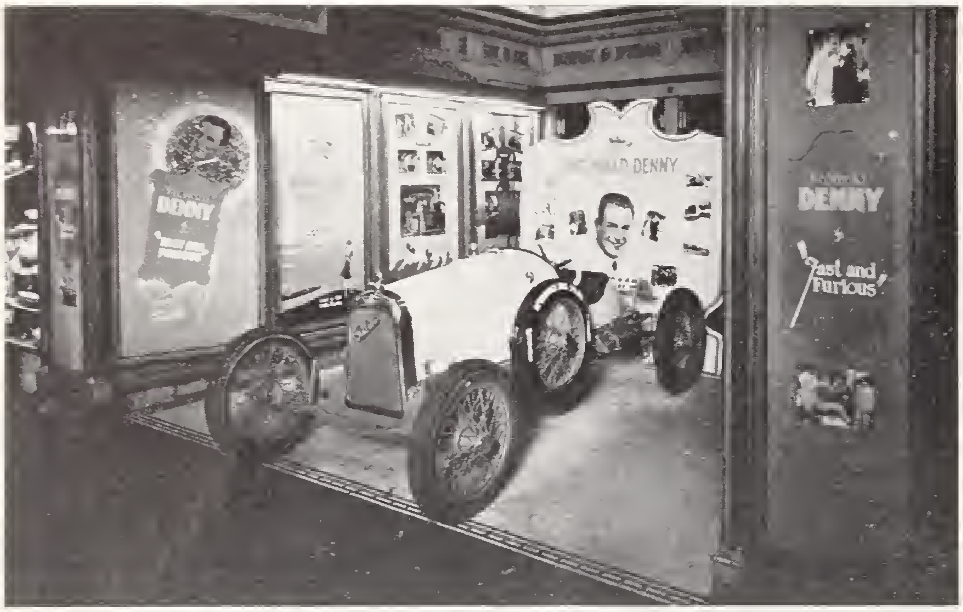
Roy L. Smart, of the Carolina Theatre, Greenville, S. C., built up a production to go with The Fourth Commandment which was shown on July 4-5.

The opening was a drop showing New York City and the Statue of Liberty on the left and the ocean on the rest of the drop. A miniature monoplane, with practical propellor, started from the left and journeyed into the ocean. The lights were blanked out and thrown on again to reveal a second drop with Paris on the right and the ocean on the left. Once more the plane came from the left and circled the Eiffel tower. The organist played Stars and Stripes Forever while the trip was being made, changing to Columbia the Gem of the Ocean.

The lights dimmed and the drop was raised to disclose Mrs. Waters, the associate organist, posed as Columbia against a black ground. As the song neared its completion a flag was blown out from behind the figurante for a hoakum finish.

It is little to make and the effect was decidedly good. The aviation angle was suggested by a home office bulletin plus a cartoon in *Moving Picture World.*

Worked Treasure Hunt With Advance Details



SELLING FAST AND FURIOUS IN BIRMINGHAM, ALA.
Sidney Dannenberg, of the Strand Theatre, borrowed a racing car for the lobby, using a car designed for exhibition at an auto race at the Fair Grounds. He used it first and got the cream of the exploitation.

Harrison Had Stunts For Toiling Tillie

Deciding to make a drive on stenographers for Tillie the Toiler, J. P. Harrison, of the Hippodrome Theatre, Waco, Texas, got the local business college to get him out 750 letters which were placed on the desks of the stenographers in the office section a week in advance of the picture. The letter was in humorous vein and was sent out early that it might be shown around, and increase the circulation.

The college has 350 pupils and they all knew about the letters, which were used for practice material. That was added to the 750 employed stenogs.

Telling the newspaper about the idea got Mr. Harrison another lift. The paper offered passes to the 25 girls who wrote the best letters telling how they had obtained stenographic positions through advertisements in the classified section within the past six months.

This blew up the classified ads and gave a whole bunch of columns of free publicity.

The letters cost $7 for stationery, because a good grade was used but the typing only stood 25 passes, since it classed as practice work.

Shook His Fist

Fitting up a window with office furniture, J. C. Evans, of the Lucas Theatre, Savannah, Ga., animated a cutout of Tillie the Toiler. Tillie sat one desk and her boss at the other shook his fist at her as long as the motor was running. Not difficult to make, but it greatly increased the value of the display.

Tom Tommed

Raiding the drummer's traps, August Herman, of the Broadway Theatre, Council Bluffs, Ia., put four boys with tomtoms into a bannered trolley for Drums of the Desert. To further help along he had a fake Indian in the lobby to answer questions about the picture and dress up the space.

Looked It Up

E. E. Whittaker sent his house staff out to the hotels to look up The Fourth Commandment when he played it at the Imperial theatre, Charlotte, N. C.

The man would ask the clerk for a bible, explaining he wanted to find out which was the fourth commandment. Generally a Gideon bible was forthcoming and the inquirer would locate the proper chapter of Exodus and announce the result, adding that The Fourth Commandment was to play the Imperial, which was why he wanted to know.

Worked a Treasure Hunt With Some New Stunts

Getting up a treasure hunt for Lost at the Front, the United Artists Theatre, Seattle, worked on a big scale with some new ideas. With the children out of school this is the time of year when the stunt goes over best, but in this contest the pries were of a value to attract men and women as well as children. It involves more red tape, but it brings good results.

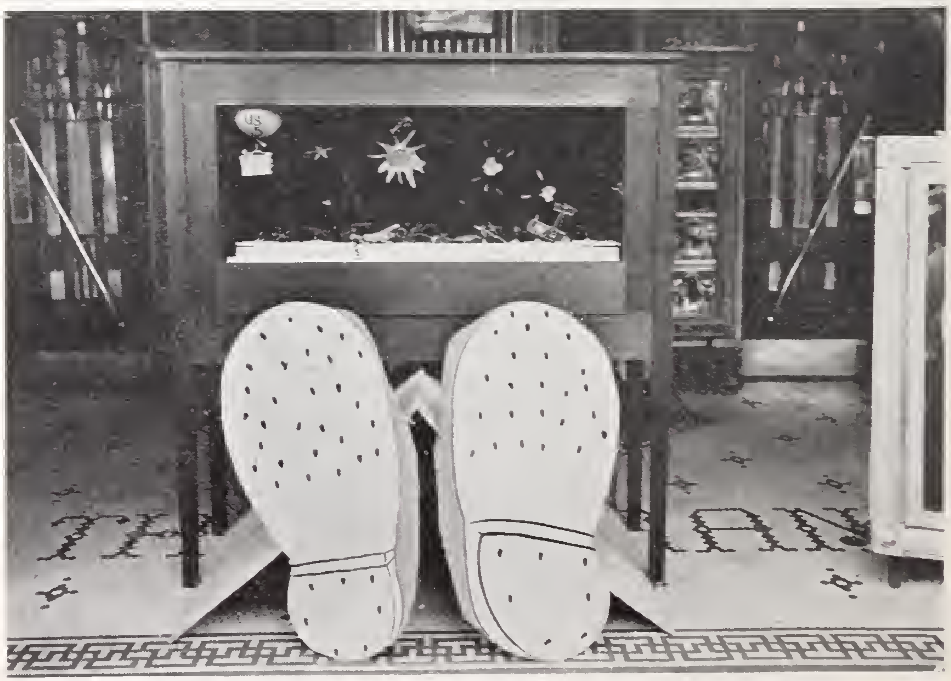
The Seattle Star was tied to the idea and each day published a section of a map of the route to be traversed. As thirty merchants had contributed prizes ranging from a $450 piano to 10 gallons of gasoline, six sections were printed each giving the route to five of the "clue stations," the first being the Star office.

This was done the week prior to the hunt, but the hunt did not become operative until noon of the announced day, when applicants were given a card bearing the number one and raced off to station two and so. At each station a new card was handed out, and contestants were required to turn in a set of thirty cards before being admitted to the vacant block where the prize tokens had been hidden. This gave the contestants a chance to familiarize themselves with the route, but held them back to an even start.

It put the First National picture over to a whale of a start.

Got a Smash

Letting the newspaper give a free ticket to every boy or girl turning in a monthly subscriber gave the Howell Theatre, Palatka, Fla., a lot of publicity for Michael Strogoff, including a three tens for the picture alongside the big display for the newspaper's offer. As only 11 passes were required, this was getting space very cheaply and yet it pleased the newspaper, too.

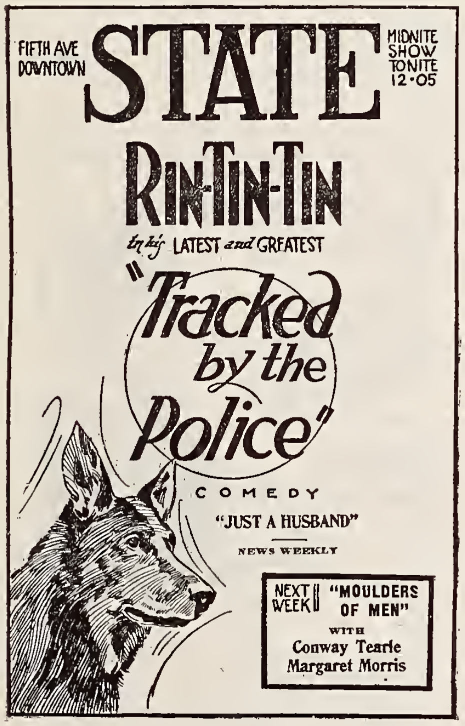


AN ILLUMINATED BATTLE SCENE THAT HELPED ROOKIES
From the Grand Theatre, Columbus, Ga. The shell bursts were lighted by flashers from behind the backing to give vividness. The big boots protruding from the puptent, would have been better had they carried the title. Planned by Milton H. Kress.

Gets A Good Showing In Only Twenty Line Space

Another Open Display From Pittsburgh State

Here is another space from the State Theatre, Pittsburgh, which is notable for its intelligent use of white space. It is only around a two sevens, but it has a poster value in spite of the hand lettering. There is so little said that the lettering does not matter so much. There is no objection to a clearly lettered title. It is only when the entire space is lettered in where type would be better that a display becomes Pittsburghy. The State regularly uses good taste in these matters, and has been doing more than the others on a smaller investment in lineage.


FIFTH AVE DOWNTOWN
STATE
MIDNITE SHOW TONITE 12•05
RIN-TIN-TIN
in his LATEST and GREATEST
"Tracked by the Police"
COMEDY
"JUST A HUSBAND"
NEWS WEEKLY
NEXT WEEK "MOULDERS OF MEN"
WITH
Conway Tearle
Margaret Morris

ANOTHER GOOD STATE AD

Of late there seems to be a growing tendency on the part of the other houses to use more type, but they do not seem to have the idea of lightening up. They will use type, but the blackest type they can get. Perhaps in time they will catch the idea, and with Boston well on its way to better things there will be nothing left to scold about. But it is going to take a bit of time to get Pittsburgh wholly away from the ink can.

Baltimore Space Is Small and Yet Ample

This directory advertisement from the Parkway Theatre, Baltimore, is one line less than inch and a half, and yet it gets over Slide, Kelly, Slide to definite advantage, giving star, title and support with a bottom sales line, and all in the most compact form.

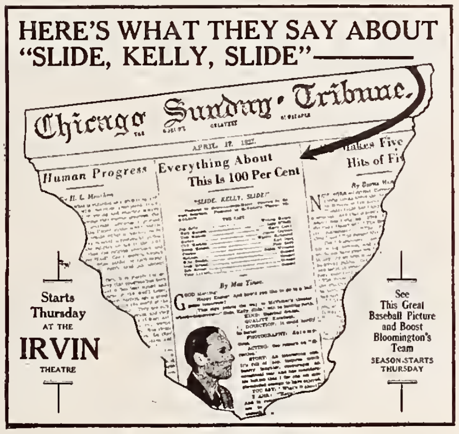
LOEW'S
PARKWAY
North Avenue at Charles Street
Continuous From 2 P. M. to 11 P. M.
WILLIAM HAINES,
"SLIDE, KELLY, SLIDE"
KARL DANE—SALLY O'NEIL
THE YEAR'S LAUGH HIT

SMALL BUT EFFECTIVE

This is about as small a space as can be taken in order to get a display, but it does give the house a representation that is worth what it costs. We do not know what the line rate is in Baltimore, but probably it is not over fifty cents, which would make the cost not more than $10. Displays of this nature are possible only where the composing room knows how to handle them, but the Baltimore *Sun* is notably good in theatre typography, which is one reason we so frequently clip from its columns. It does not matter how good a theatre manager may be. Unless he gets the support of the printer, his best efforts may go for nothing. A composing room like the Sun's is a distinct asset to any theatre.

Makes Chicago Notice Sell Down the State

Using a five tens for Slide, Kelly, Slide, the Irvin Theatre, Bloomington, Ill., gives most of the fifty inches to a repeat of a Chicago criticism. It gives all of the essential facts, and serves as good copy.


HERE'S WHAT THEY SAY ABOUT "SLIDE, KELLY, SLIDE"
Chicago Sunday Tribune.
APRIL 17, 1927.
Human Progress
Everything About This Is 100 Per Cent
"SLIDE, KELLY, SLIDE"
By Mae Tinee.
Makes Five Hits of Fi
Starts Thursday AT THE IRVIN THEATRE
See This Great Baseball Picture and Boost Bloomington's Team
SEASON STARTS THURSDAY

BORROWING COPY

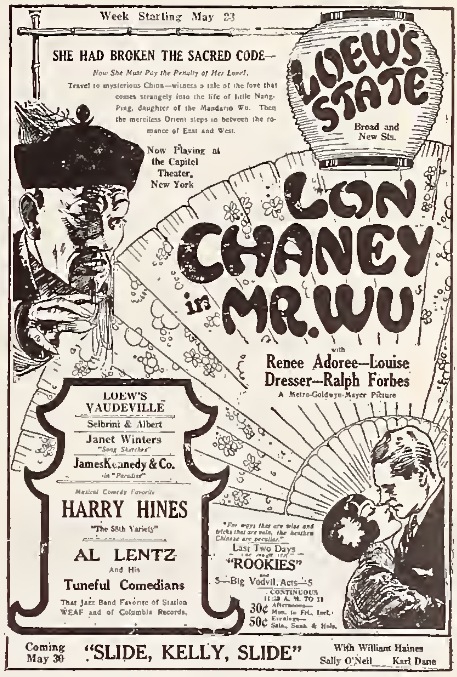
Even though out-of-town criticism may not have value, a good notice can be used for copy if not for conviction, and the Irvin has achieved an unusually good make-up in this space.

To gain emphasis for the particular part of the paper carrying the copy, the heading and the adjacent columns have been done in soft focus while the write-up has been sharply cut and inserted on the other negative. This entails a slight additional cost for the cut but it gives so much more emphasis to the desired portion that this is well worth while. This may not show up clearly in the reproduction, but you can get the idea.

This gives a more slightly effect than the usual straight reproduction with a heavy line around the desired portion. Only the arrow leading from the title is required here. This has been done in fine magazine work but we do not recall having seen it used in theatrical display, though it has the same value here.

Makes a Heavy Splash For Mr. Wu in Newark

Playing Mr. Wu even date with the Capitol Theatre, New York, the State Theatre, Newark, capitalizes that fact and takes an extra large space for the attraction; a four twelves, which is more than double the usual investment.

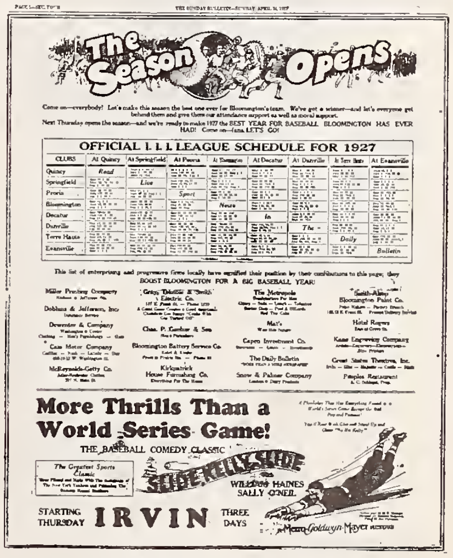

Week Starting May 23
SHE HAD BROKEN THE SACRED CODE—
Now She Must Pay the Penalty of Her Love!
Travel to mysterious China—witness a tale of the love that comes strangely into the life of little Nang-Ping, daughter of the Mandarin Wu. Then the merciless Orient steps in between the romance of East and West.
Now Playing at the Capitol Theater, New York
LOEW'S STATE
Broad and New Sts.
LON CHANEY in MR. WU
with
Renee Adoree—Louise Dresser—Ralph Forbes
A Metro-Goldwyn-Mayer Picture
LOEW'S VAUDEVILLE
Selbrini & Albert
Janet Winters
"Song Sketches"
James Kennedy & Co.
in "Paradise"
Musical Comedy Favorite
HARRY HINES
"The 58th Variety"
AL LENTZ
And His
Tuneful Comedians
That Jazz Band Favorite of Station WEAF and of Columbia Records.
"For ways that are wise and tricks that are vain, the heathen Chinese are peculiar."
Last Two Days
"ROOKIES"
and
5—Big Vodvil Acts—5
CONTINUOUS 11:30 A. M. TO 11
30¢ Afternoons—Mon. to Fri. Incl.
50¢ Evenings—Sats., Suns. & Hols.
Coming May 30 "SLIDE, KELLY, SLIDE" With William Haines Sally O'Neil Karl Dane

A FOUR TWELVES FOR WU

The cut takes up much of the space because it carries out the idea of the oriental better than type would, and the chief sales factor is Chaney's make-up as Wu. It would be well, where this appeal is made, to use some reference to the fact that he plays two members of the family, for his make-up as the Grandfather is even better than that of the more modern representative of the house. Setting the house name in the lantern and adding a pagoda panel for the vaudeville acts are local extensions of the plan book cut that have distinct merit. Taking larger space, the State wisely does not spoil it through overselling with type talk.

Baseball Schedule Is Basis of a Full Page

Here is something of a novelty from the Irvin Theatre, Bloomington, Ill. It is a cooperative page with the local baseball schedule used for the excuse and with the firms merely


The Season Opens
Come on—everybody! Let's make this season the best one ever for Bloomington's team. We've got a winner—and let's everyone get behind them and give them our attendance support as well as moral support.
Next Thursday opens the season—and we're ready to make 1927 the BEST YEAR FOR BASEBALL BLOOMINGTON HAS EVER HAD! Come on—fans LET'S GO!

OFFICIAL I. I. I. LEAGUE SCHEDULE FOR 1927

CLUBS	At Quincy	At Springfield	At Peoria	At Bloomington	At Decatur	At Danville	At Terre Haute	At Evansville
Quincy	Read	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
Springfield	[illegible]	Live	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
Peoria	[illegible]	[illegible]	Sport	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]
Bloomington	[illegible]	[illegible]	[illegible]	News	[illegible]	[illegible]	[illegible]	[illegible]
Decatur	[illegible]	[illegible]	[illegible]	[illegible]	In	[illegible]	[illegible]	[illegible]
Danville	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	The	[illegible]	[illegible]
Terre Haute	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	Daily	[illegible]
Evansville	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	[illegible]	Bulletin

This list of enterprising and progressive firms locally have signified their position by their contributions to this page; they BOOST BLOOMINGTON FOR A BIG BASEBALL YEAR!

Miller Printing Company
Dobbins & Jefferson, Inc.
Dewenter & Company
Case Motor Company
McReynolds-Getty Co.
Electric Co.
Chas. P. Gardner & Son
Bloomington Battery Service Co.
Kirkpatrick House Furnishing Co.
The Metropole
Mat's
Capen Investment Co.
The Daily Bulletin
Snow & Palmer Company
Bloomington Paint Co.
Hotel Rogers
Kane Engraving Company
Great States Theatres, Inc.
Peoples Restaurant

More Thrills Than a World Series Game!
THE BASEBALL COMEDY CLASSIC
The Greatest Sports Classic
SLIDE KELLY SLIDE
WILLIAM HAINES
SALLY O'NEIL
STARTING THURSDAY IRVIN THREE DAYS
Metro-Goldwyn-Mayer

A BASEBALL SCHEDULE

Up And Down Oriental Lettering Not So Good

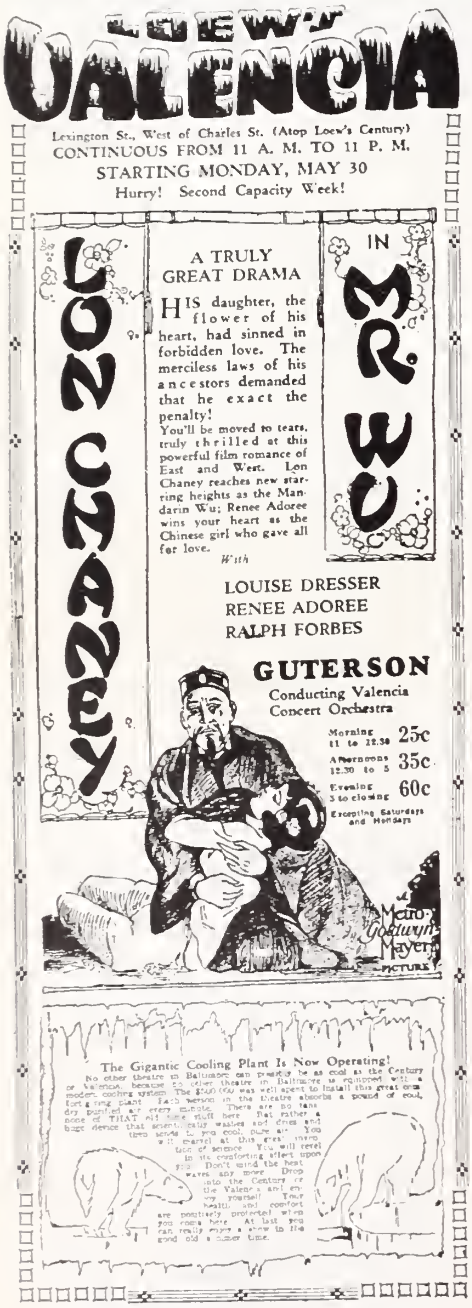
school team. Card schedules are old but the co-operative page seems to be something newer.

Where it can be hooked to a picture of the game, it capitalizes the town pride for the picture and should prove well worth the trouble it requires to put over. In a live town it should not be very difficult to get a sufficient number of trade subscribers.

It might be possible to go further than this and obtain prizes to be presented the team members if they come through with the pennant. That's good advertising for all season.

Oriental Lettering Not Always Good Ad

Unless your eye is arrested long enough to figure out the lettering in this display from the Valencia theatre, Baltimore, the value of Lon Chaney's name is lost because of the perpendicular style of display. It suggests a Chinese banner, but it does not suggest one of Metro's best selling stars unless a pause is made. And the chief appeal of an advertising display is not made to the man who is willing to stop and figure things out. The real percentage comes from arresting the attention of the man who is skimming over the space with no intention of stopping, but who may be stopped if he sees Chaney's name.



LOEW'S VALENCIA

Lexington St., West of Charles St. (Atop Loew's Century)
CONTINUOUS FROM 11 A. M. TO 11 P. M.
STARTING MONDAY, MAY 30
Hurry! Second Capacity Week!

LON CHANEY IN MR. WU

A TRULY GREAT DRAMA

HIS daughter, the flower of his heart, had sinned in forbidden love. The merciless laws of his ancestors demanded that he exact the penalty!

You'll be moved to tears, truly thrilled at this powerful film romance of East and West. Lon Chaney reaches new starring heights as the Mandarin Wu; Renee Adoree wins your heart as the Chinese girl who gave all for love.

With

LOUISE DRESSER
RENEE ADOREE
RALPH FORBES

GUTERSON
Conducting Valencia Concert Orchestra

Morning 11 to 12.30	25c
Afternoons 12.30 to 5	35c
Evening 5 to closing	60c

Excepting Saturdays and Holidays

A Metro-Goldwyn-Mayer Picture

The Gigantic Cooling Plant Is Now Operating!

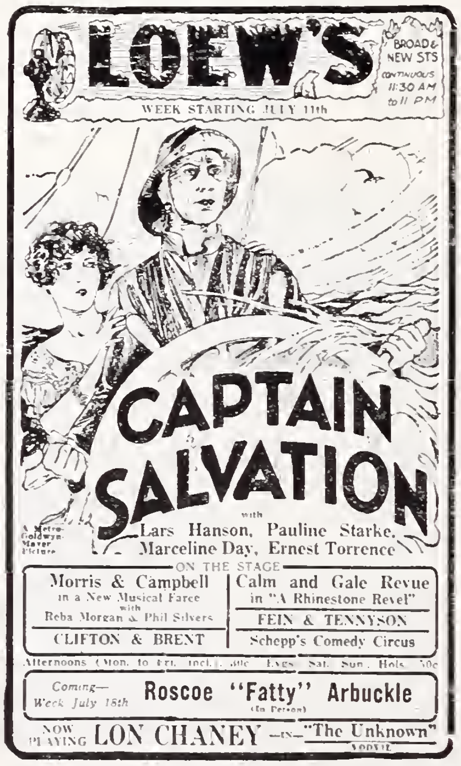
Intricate Lettering

The art work is well down, and will get attention, but there is more sale to the name, it it is properly displayed. The sales talk is better than the art work, and sells the idea of the story nicely, but we think that with Oriental lettering it would have been better to have run the lines horizontally.

This display is nearly 12 inches deep and is paired with a similar space for the Century. Each has the bottom piece, which sells the idea of the cooling system, lately installed. The same copy and art work is used for the Century and the effect of repetition is strong. It is a nice question whether it was better with one announcement for each house set in six point or whether it would not have been better to have joined the two spaces with one panel set in a more easily read eight point leaded. One makes for legibility and the other for repetitive interest. Which is the better is open to question. You can figure it out for yourself. Either reply probably is right.

Captain Salvation Has Useful Plan Book Cuts

Some features lend themselves better to pictorial selling than others, and just now Metro has a picture of this class in Captain Salvation. It works up nicely into cut shape, for sea scapes are particularly cooling in their suggestion right now.



LOEW'S
BROAD & NEW STS
CONTINUOUS 11:30 AM to 11 PM
WEEK STARTING JULY 11th

CAPTAIN SALVATION
with
Lars Hanson, Pauline Starke, Marceline Day, Ernest Torrence
A Metro-Goldwyn-Mayer Picture

ON THE STAGE

Morris & Campbell in a New Musical Farce with Reba Morgan & Phil Silvers	Calm and Gale Revue in "A Rhinestone Revel"
	FEIN & TENNYSON
CLIFTON & BRENT	Schepp's Comedy Circus

Afternoons (Mon. to Fri. incl.), 30c Evgs. Sat. Sun., Hols. 50c

Coming— Week July 18th Roscoe "Fatty" Arbuckle (In Person)

NOW PLAYING LON CHANEY —IN— "The Unknown"
VODVIL

A SEASONABLE CUT

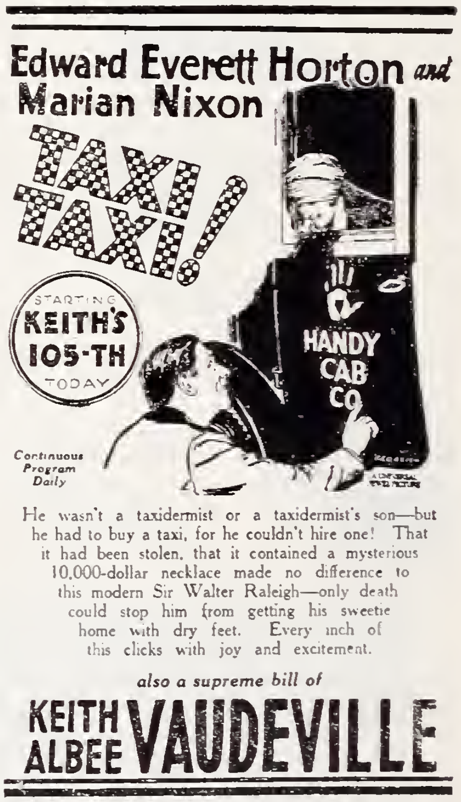
There would not be much sense in illustrating a forest fire right now, but the suggestion of wind and waves gives a cooling thought that is helpful to the ticket sale.

This example is a double sevens from Loew's theatre, Newark, and gives more space to the feature than the vaudville, which is getting to be something of a novelty in picture advertising these days. We don't suppose there is any relation between the sea picture and the vaudville act of Calm and Gale, but they should work together nicely.

It might be noted that in the signature they turn the electric fan on the frosted title, which should help the cooling process. Icy titles were a bit slow developing this season, but they are in demand right now. But it does little good to ice the signature and use a "hot" cut. This seascape is much better.

Bank of Straight Roman Provides Display Value

This two seven from Keith's 105th Street theatre, Cleveland, offers a different combination in that the cut is followed by an eight line bank of straight 10 point roman, without display. This is a very simple device and yet we do not recall having seen it used before.



Edward Everett Horton *and* Marian Nixon

TAXI! TAXI!

STARTING KEITH'S 105-TH TODAY

Continuous Program Daily

He wasn't a taxidermist or a taxidermist's son—but he had to buy a taxi, for he couldn't hire one! That it had been stolen, that it contained a mysterious 10,000-dollar necklace made no difference to this modern Sir Walter Raleigh—only death could stop him from getting his sweetie home with dry feet. Every inch of this clicks with joy and excitement.

also a supreme bill of

KEITH ALBEE VAUDEVILLE

A DIFFERENT LAYOUT

The picture is sold on its story, and the story promise is given in brief, yet sufficient detail to arouse the interest. As a change from the customary black face display type, this has a sales value that doubtless brought results to the box office. It is simple and sightly, strongly selling and almost fool proof in the composing room, since the compositor is required merely to pyramid the bank.

Perhaps this will not work for every picture, but where you can get the interest with from 75 to 150 words, this is a splendid idea for a change of space. Try it some time when you tire of thinking up jazz sales lines.

Got Results

Sidney B. Lust's revival scheme, described in this department, not only got much audience attention, but the Washington papers all carried Sunday stories, most of them using the full list of suggested subjects as a matter of semi-news interest. It's a good stunt that carries its own press work.

Through the Box-Office Window

Reviewers' Views On Feature Films

Edited by C. S. Sewell

"Twelve Miles Out"

John Gilbert Is Star of Bootlegging Story With Plenty of Comedy and Exciting Action

BOOTLEGGING AND RUM-ROW activity on the high seas of course furnishes the backbone of "Twelve Miles Out," a Metro-Goldwyn-Mayer production starring John Gilbert, but for good measure, there is gun-running, diamond smuggling, hi-jacking and other thrilling melodrama with a lot of good comedy.

Anthony McGuire's play furnishes the basis for the story and before the sequences that give the picture its title are developed there are a couple of reels that are in the nature of a proglogue planting the two leading characters, two hard-boiled adventurers that fate seems to take pleasure in throwing together in all parts of the world, with the younger and more dashing one each time managing to take the other fellow's lady-friend away from him,

The friendly enemy attitude of this pair, their matching of wits is decidedly rough humor but it is genuinely amusing and will keep an audience in chuckles. After this pair have encountered each other in Spain and in Holland they meet in New York as rival bootleggers and it is here that the real punch begins to develop. Gilbert, as Fay, the more clever one, is seen aboard a schooner going out and getting a cargo from rum-row.

After transferring a part of the cargo to a smaller speedboat Fay, chased by the coast guard, finds refuge in a seashore home and when the girl and her fiance threaten to set the law on him, he takes them along. Red, the other bootlegger, comes along with a crew disguised as revenue men, hi-jacks the boat and makes a set for the girl. Fay comes to her rescue, there is a drinking match and a fierce fight ending with Fay recapturing the boat and turning it over to the revenue men to save the girl. There is only a suggestion of ultimate romance for the picture ends with Fay, badly wounded, resting in the heroine's arms.

From start to finish, the comedy as well as the melodrama is vigorous red-blooded he-man stuff, nothing mawkish or sugar-coated about it, but it is genuinely entertaining. There is snap, speed and continual wallops in the bootlegging and hi-jacking scenes and the fight and gun duel between Fay and Red is a corker, with each one, thoroughly in character, seeming glorying in hitting and getting hit. There is plenty of suspense, well sustained dramatic tension, and punch after punch.

John Gilbert gives an excellent and spirited performance as Fay, entering whole-heartedly into the adventurous spirit of the part, and makes this chap a thoroughly likeable and fascinating fellow.

Ernest Torrence proves an excellent foil to Gilbert and contributes a lot of genuine comedy. His performance is a delight. Joan Crawford is fine as the girl and the others capably handle their roles.

Metro-Goldwyn-Mayer Presents
John Gilbert in
"Twelve Miles Out"
Based on play by Anthony McGuire
Directed by Jack Conway

CAST:

Jerry Fay	**John Gilbert**
Red McCue	**Ernest Torrence**
Jane	**Joan Crawford**
John Burton	**Edward Earle**
Luke	**Bert Roach**
Irish	**Tom O'Brien**
Maizie	**Eileen Percy**
Trina	**Paulette Duval**
Hulda	**Gwen Lee**
Chiquita	**Dorothy Sebastian**

Length—7,899 Feet

After encounters in various parts of the world in which Jerry usually comes out on top, Jerry and Red meet as bootleggers. To save himself Jerry takes Jane aboard ship when she threatens to turn him over to the law. Red hi-jacks Jerry's boat and they fight with Jerry protecting Jane and finally turning the boat over to the Coast Guard in order to protect her. Wounded, he finds happiness in Jane's arms. Stirring melodrama of adventure with fine comedy touches.

"The Gingham Girl"

George K. Arthur Scores in Spontaneous and Refreshing Version of a Musical Comedy Hit

ADAPTED FROM A musical comedy success, "The Gingham Girl," an F. B. O. production featuring Lois Wilson in the title role, is a refreshing light comedy romance that has all the earmarks of pleasing popular taste and being especially suitable for the box-office during the warm lazy days.

In the case of "The Gingham Girl" those who made this picture have hurdled the many difficulties nicely. They have not attempted to change the type by inserting a melodramatic thrill climax or using any of a number of other extraneous devices to build up the interest, but have left it as light, frothy but pleasing entertainment. They have succeeded in capturing and retaining in the finished product the elusive charm of the original and to a remarkable extent the picture has spontaneity and sparkle, and offers bright and refreshing entertainment.

Much of this is due to George K. Arthur, who through no fault of Lois Wilson, far overshadows her. She has little to do except be attractive and appealing while Arthur has a fat character comedy role, as the smart-aleck hick who confident of success in the big town gets shunted off on the wrong track in the bohemian atmosphere of Greenwich Village but is finally shamed by the heroine, gets his bearings and makes good. Mr. Arthur again demonstrates that he is an excellent comedian of a definite and individual type without using the "sissiness" of some of his other roles.

As the small town girl who makes cookies so well that "everybody eats them but no one buys them" and who also comes to the Big City and eventually heads an enormous company, Lois Wilson supplies, beauty, charm, quite a bit of heart-interest and romance. Betty Francisco as a gold-digging chorus girl makes a small part stand out.

There is a lot of good comedy in this picture including a clever and amusing satire on Greenwich village and its "prating" on art and the effusions of a type of feminine novelists who write the sexy stories. One situation is where Arthur accidentally sits on a palette filled with paint, bows, transfers a smudge on to the canvas in so doing and has his "creation" extolled as a remarkable example of art. There is also an amusing chase after an elusive check which introduces a brand new gag with Arthur descending from a sky-scraper by kicking out the window panes and using the steel frames for steps.

Built solely for light entertainment, one is willing to overlook the inconsistencies of the plot as a picture achieves its purpose and "The Gingham Girl" certainly does.

Joseph P. Kennedy Presents
"The Gingham Girl"
With Lois Wilson
Based on play by Daniel Russell
Directed by David Kirkland

CAST:

Mary Thompson	**Lois Wilson**
John Cousins	**George K. Arthur**
Pat O'Day	**Charles B. Crockett**
Letty O'Day	**Hazel Kenner**
Sonia Mason	**Myrta Bonillas**
Barlett	**Jerry Miley**
Mazie	**Betty Francisco**
Mildred	**Derelys Perdue**
Hayden	**Jed Prouty**

Length—6,257 Feet

Mary Thompson, village girl, makes such fine cookies she goes to New York and finally builds up a big business. John, her sweetie, after a false start in Greenwich Village, finally achieves success with a rival company. Bright and amusing comedy drama.

"The Heart of Maryland"

Dolores Costello Stars in Fine Version of Belasco's Stirring Melodrama of Civil War

Warner Bros. present
Dolores Costello in
"The Heart of Maryland"
Based on play by David Belasco
Directed by Lloyd Bacon

CAST:

Maryland Calvert	**Dolores Costello**
Alan Kendrick	**Jason Robards**
Captain Thorpe	**Warner Richmond**
Lloyd Calvert	**Carrol Nye**
General Kendrick	**Erville Anderson**
Mrs. Gordon	**Ruth Cherrington**
Tom Boone	**Paul Kruger**
Manny	**Orpha Alber**
Butler	**Nick Cogley**

Length—5,868 Feet.

Maryland Calvert is loved by Alan who remains with the Union. Thorpe who also loves her, is kicked out of the army and joins the Confederates as a spy. Eventually he brings about Kendrick's arrest, but Maryland giving him chance to escape by hanging to the clapper of the alarm bell and they finally find happiness together. Stirring civil-war melodrama.

WITH DOLORES COSTELLO as the star, Warner Brothers are offering an excellent version of David Belasco's famous old melodrama which for years was a favorite with stage stock companies and on at least two previous occasions has been transferred to films.

The great majority of people are probably familiar with this story of the Civil War which culminates with the southern girl saving her northern lover by hanging on the alarm bell announcing his escape and preventing it from ringing. This furnishes the big climax and in the present version it is put over with a whale of a punch.

In writing and staging this play, which is a fine example of dramatic construction, Belasco realized to the utmost the possibilities offered by this conflict in which families were divided in their allegiance and packed it with sure-fire situations. It is an intimate war story with the interest concentrated on a handful of character and the real battle stuff only suggested. It is emotional melodrama with fine heart-interest and romance and stirring drama growing out of the North versus South, brother versus sister, son versus father, angles with the spy-villain at the root of the trouble.

One of the best, if not the best, of its type, the new Warner version shows that the old story still "clicks" as absorbing and exciting entertainment sweeping you along with ever-increasing force from one punch situation to another. Dolores Costello scores in the leading role and every member of the cast gives her fine support.

There is no doubt of the wallop that the story packs and this version certainly puts it over, and it should "get" the rank and file of picture patrons.

"Rolled Stockings"

College Play With Strong Boat Race Finish Makes Chief Appeal With Well Done Story

"ROLLED STOCKINGS" is the story of a co-educational university, but rolled stockings are worn on the legs of the varsity crew and not on the shaplier limbs of the co-eds; who seem to be pulling 'em up this season.

Jim Treadway disappoints his father when he does not make the college crew as his father and grandfather had done before him. Treadway's hopes are pinned to Ralph, the younger son, who makes the crew, but who breaks the eve of the race when he learns that Jim has won Carol Fleming. He goes to a roadhouse to drown his woes.

He is making a fair job of it when Jim comes to warn him that the senior Treadway and the crew trainer are on his trail ,and offers to cover him up. He gets Ralph out of the way just in time and takes the expulsion that follows, but Ralph makes his father realize that Jim is really the greater of the two.

There is the usual college stuff, but there is more story than usual and the situations have been handled well, even to the fight between the brothers in the roadhouse. It is a better told story than most of the college type, in which James Hall, Richard Arlen and Louise Brooks do excellent work and David Torrence has a fine chance at the finish. There is plenty of comedy relief to lighten the tense story of the rival brothers, and dramatic interest is held to the close. It is above average.

Adolph Zukor and Jesse L. Lasky
"Rolled Stockings"
With the Paramount Junior Stars
Directed by Richard Rosson
A Paramount Picture

CAST:

Jim Treadway	**James Hall**
Carol Fleming	**Louise Brooks**
Ralph Treadway	**Richard Arlen**
Vamp	**Nancy Phillips**
Rudolph	**El Brendel**
Mr. Treadway	**David Torrence**
Coach	**Chance Ward**

Length—6.247 Feet

Jim Treadway disappoints his father by not making the boat crew at college, as a Treadway on the crew is a tradition. Ralph upholds the family tradition until it costs him his girl. He breaks training and Jim pulls him through and proves his own mettle. A pleasant college romance.

"Snowbound"

Tiffany Offers Cast of Well-Known Players In Amusing and Rapid-Moving Farce Comedy

Tiffany Productions, Inc., Presents
"Snowbound"
Directed by Phil Stone

CAST:

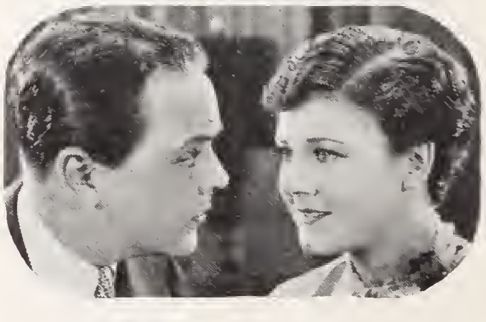
Julia Barry	**Betty Blythe**
Alice Blake	**Lillian Rich**
Peter Foley	**Robert Agnew**
Uncle Tim	**George Fawcett**
Aunt Amelia	**Martha Mattox**
Joe	**Harold Goodwin**
Bull	**Guin Williams**
Parker	**Pat Harmon**

Length—5,182 Feet

Peter gives a phoney check and to get money to save himself from jail Julia poses as his wife. Now Peter is really in love with Alice and he gets in bad with Bull, a motor cop who is engaged to Julia. They are all snowbound in the Adirondacks, but finally all comes out O. K. Amusing farce comedy.

IN "SNOWBOUND," Tiffany Productions, Inc., are offering an amusing farce comedy portrayed by a cast of well-known players, including Betty Blythe, Lillian Rich, Robert Agnew, George Fawcett, Martha Mattox, Harold Goodwin, Guinn Williams and Pat Harmon.

A cleverly constructed scenario results in more than the usual number of farcical complications with not only all the principal characters either chasing or eluding each other, but in several instances dodging trouble from several angles. There is the young hero who has posed as being married to get a bigger allowance, and who gives a phoney check, thinking he is really going to marry a rich girl. Then there is the man who holds the check and persuades his gold-digging stenog to pose as the wife. The hero gets in bad with a speed cop, who is in love with the gold digger and the real sweetheart and a false friend add their bits to the mix-up. In the manner in which such things are brought about in farce comedies, all the characters get together in a lodge in the mountains and are snowbound.



The various chases, and efforts of the players to catch or elude each other result in rapid-fire situations that are good for a number of laughs and furnish amusing entertainment. The action moves at a snappy face with the situations developing smoothly and some of the bedroom scenes are a bit risque.

Straight from the Shoulder Reports

Exhibition Information Direct from the Box-Office to You

Edited by A. Van Buren Powell

> H. H. Hedberg, one of us, named us Our Gang to typify the fraternal, good-will, stick-together spirit that governs our sending of dependable reports on pictures we have played.
>
> Playing fair by picture and producer, aiming to help each other and you, we will be very glad to have your tips as an earnest of your wish to help us and be one of us.
>
> OUR GANG.

F. B. O.

DON MIKE. Star, Fred Thomson. This is a great picture for the kiddies with Thomson and Silver King at their best. And the grownups raved about it. Print good. Tone good, appeal very good. Sunday, special yes. Draw big city classes. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

HER HONOR THE GOVERNOR. Star, Pauline Frederick. Seven reels in good condition. This is a real show. Wish the film companies would give us more of this kind of picture. Book it and boost it. Tone, appeal good. Sunday, special yes. Draw general class, town 471, admission 15-25. A. E. Mathias, Dillsboro Theatre (250 seats), Dillsboro, Indiana.

MAGIC GARDEN. Star cast. Good show. Ran it as a benefit for the band and did a good business. For me this year's business is away below last year's, here. Tone, appeal good. Sunday, special yes. Draw town and farming class, town 600. Admission 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

MASQUERADE BANDIT. Star, Tom Tyler. Five reels in good condition. This is a good show. You won't make a mistake in booking this. Drew a good house. Tone, appeal good. Sunday, special no. Draw general class, town 471. Admission 15-25. A. E. Mathias, Dillsboro Theatre (250 seats), Dillsboro, Indiana.

First National

AN AFFAIR OF THE FOLLIES. Stars, Stone-Dove-Hughes. A good picture with a perfect, well balanced cast that means money at the box office. You have three shots at Star Lovers here, with three of the best stars in the business and if this doesn't make you money it is your own fault. Appeal 100 per cent. Special yes. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

DARK ANGEL. Stars, Ronald Colman, Vilma Banky. One of the finest pictures we have ever seen. Played against strong opposition and drew well. Original theme and excellent acting. A. M. Vallachi, Capitol Theatre, Karachi, India.

IRENE. Star, Colleen Moore. Very lengthy. The last two reels, as played here, have absolutely no connection with the story. An average program picture. Miss Moore's Sally was better. Special no. M. Vallichi, Capitol Theatre, Karachi, India.

MASKED WOMAN. Star, Anna Q. Nilsson. A good program attraction but nothing outstanding and not big enough to do any extra amount of advertising on. Program spells the whole thing and it will get by that way or with vaudeville. Appeal 75 per cent. Special no. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

MIDNIGHT LOVERS. Star, Lewis Stone. This is a good program picture that will please the fans of Lewis Stone and will get the business. However, not big enough to feature as a special. Don't promise them too much in this for it is only average. Appeal 80 per cent. No as special. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

Fox

CRADLE SNATCHERS. Good comedy that pleased everyone. Tone fair, appeal good. Sunday possibly, special no. Draw all classes, city 180,000. Admission 50-60. Guy A. Kinemer, Arcade Theatre (2,200 seats), Jacksonville, Florida.

DESERT VALLEY. Star, Buck Jones. Good outdoor story. Plenty of action. Tone good, appeal fair. Sunday yes, special no. Draw merchant and farming class, town 1,650 widely scattered. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

HILLS OF PERIL. Star, Buck Jones. Another good western from Buck. He is becoming more of a favorite here than Mix. Poor Tom is slipping fast. Tone O. K. Appeal good. Sunday yes, special no. Draw from town 3,000. Admission 15-25. T. L. Barnet, Finn's Theatre (500 seats), Jewett City, Connecticut.

IS ZAT SO? Star, Eugene O'Brien. Very good. Lots of comedy and a pleasing picture. Tone O.K. Appeal good. Sunday yes, special no. Draw all classes, city 180,000. Admission 50-60. Guy A. Kinemer, Arcade Theatre (2,200 seats), Jacksonville, Florida.

MARRIAGE. Star, Virginia Valli. Just the same old triangle, hard working husband, married friend and dissatisfied wife. Action drags. Ordinary program picture. Dave Adams, Auditorium Theatre, Concord, New Hampshire.

ONE INCREASING PURPOSE. Star, Edmund Lowe. Fair picture and fair attendance. War scenes better than average run. Lowe is liked here. Tone fair, appeal 50 per cent. Draw neighborhood, better class, city 90,000. Admission 10-20. Charles Epler, Manager, New Allen Theatre (600 seats,, Allentown. Pennsylvania.

Metro-Goldwyn

THE BARRIER. Stars, Kerry-Barrymore. Fine Northern picture and fine scenery. Storm scene and ice jam are great. Fair tone, appeal 100 per cent. Sunday no, special yes. Draw farm class, town 450. Admission 10-25. George Fleischman, Paramount Theatre (200seats), La Jara, Colorado.

CALLAHANS AND THE MURPHYS. Starring Marie Dressler and Polly Moran. Remember, fellers, the old song, "Me mither and father was Irish, they milked the cow in the slop pail." Well, here's the picture. It's a comedy drama with laughs galore, yet it didn't please all. The beer drinking done by the two women shocked some of my crowd. It drew good in hot weather and had an ending that made them all roar. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

THE FRONTIERSMAN. Star, Tim McCoy. A good Indian picture with good tone and appeal. Sunday yes, special no. Draw town and farming class town 600. Admission 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

JOHNNY GET YOUR HAIR CUT. Star, Jackie Coogan. Very good picture. Jackie in a little older role and pleases the crowd immensely. As usual the kids all flocked in and were well pleased. Tone good. Sunday yes, special no. Draw farm, town, resort class, town 600. Admission 10-30. E. C. Silverthorn, Liberty Theatre, Harrisville, Michigan.

MASKED BRIDE. Star, Mae Murray. Best May Murray I ever saw. The patrons don't like her but Francis X. Bushman is extraordinary in it and they like him. Tone good, appeal 75 per cent. Sunday yes, special no. Draw neighborhood, better class, city 90,000. Admission 10-20. Charles Epler, Manager, New Allen Theatre (600 seats), Allentown, Pennsylvania.

SLIDE, KELLY, SLIDE. Star cast includes Sally O'Neil. Positively the best picture we have shown this summer. My people went wild over it. Some gave me extra praise for showing it. We play Rookies in a couple of weeks and if it is as good and if it is as good we will all be to the good. Clean comedy all through. Tone high, appeal good. Sunday, special, yes. Draw farm, town, resort class, town 600. Admission 10-30. E. C. Silverthorn, Liberty Theatre, Harrisville, Michigan.

SCARLET LETTER. Star, Lillian Gish. Here's a dandy picture that should please. We had a "brand new" print out of Minneapolis. Nine reels. Sunday yes, special also. Steve Cook, Lyric Theatre, Dunseith, North Dakota.

Paramount

DRUMS OF THE DESERT. Star, Warner Baxter. A Zane Grey and it fell down at box office. Seemed to please those who came. Sunday yes. Special no. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

CHILDREN OF DIVORCE. Star, Clara Bow. This is really a very good deep picture but is over the head of the ordinary theatre goer. Personally I thought it one of the best pictures that I have ever seen but it did not do much at the box office. Tone excellent. Sunday, special yes (with regard to above). Draw railroad and mining class, town 3,050. Admission 10-25. Giles Master, Strand Theatre, Gallup, New Mexico.

KNOCKOUT REILLY. Star, Richard Dix. Best Dix picture ever made. Say he won at least a hundred per cent. appeal than ever before. Sure is good fight scene. Go the limit on it. Tone very good, appeal 100 per cent. Sunday, special yes. Draw neighborhood, better class, city 90,000. Admission 10-20. Charles Epler, manager, New Allen Theatre (600 seats), Allentown, Penn.

RITZY. Star, Betty Bronson. With Miss Bronson as the girl and W. Austen as the hired Duke, it was liked here. A Glyn story that's clean, but this is not another "It." Appeal 60 per cent. Sunday yes, special no. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

MAN POWER. Star, Richard Dix. Patrons liked it very well. Opened to big business but fell off considerably before completing the engagement. Tone, appeal good. Sunday yes, special no. Draw all classes city 180,000. Admission 50-60. Guy

A. Kinemer, Arcade Theatre (2,200 seats), Jacksonville, Florida.

WORLD AT HER FEET. Star, Florence Vidor. A good program picture. Tone O.K. Appeal good. Sunday yes, special no. Draw all classes, city 180,000. Admission 50-60 Guy A. Kinemer, Arcade Theatre (2,200 seats), Jacksonville, Florida.

Pathe

DEVIL HORSE. Star, Rex. If you are tired of society stuff, noble heroes, willowy ladies—and want a picture of the outdoor world, filled with action and horses, horses, horses!—buy this one. You will like it very much. Dave Adams, Auditorium Theatre, Concord, New Hampshire.

ALASKAN ADVENTURES. A travel picture supposed to be actual happenings while on an expedition in Alaska. It was fine for me to see, personally, but my crowd paid money for entertainment and not education. Wonderful scenery, and we have no fault to find whatever, except that it is purely an educational and not entertainment picure. Draw farming, town, resort classes, town 600. Admission 10-30. E. C. Silverthorn, Liberty Theatre, Harrisville, Michigan.

Producers Dist. Corp.

UP IN MABEL'S ROOM. Star, Marie Prevost. A good comedy; title will bring them in. Tone none, appeal 95 per cent. Sunday no, special yes. Draw farming class, town 450. Admission 10-25. George Fleischman, Paramount Theatre (250 seats), La Jara, Colorado.

WHISPERING SMITH. Star, H. B. Warner. Title doesn't mean anything but it is a good picture, a story of the pioneer railroad days. Should go good in a railroad town. Tone fair, appeal 100 per cent. Sunday, special no. Draw farming class, town 450. Admission 10-25. George Fleischman, Paramount Theatre (250 seats), La Jara, Colorado.

Tiffany

FIRST NIGHT. Stars, Bert Lytell, Dorothy Devore, Frederic Ko Vert. Got many laughs on this farce comedy and it pleased the majority. Tone fair, appeal 80 per cent. Sunday, special, no. Draw neighborhood class. Julius Hollander, Manager, Sanders and Southside Theatres, Indianapolis, Indiana.

United Artists

SON OF THE SHEIK. Star (late), Rudolph Valentino. Don't pass this one up. Will pull them in and send them away more than satisfied. Splendid entertainment. Dave Adams, Auditorium Theatre, Concord, New Hampshire.

TUMBLEWEEDS. Star, W. S. Hart. Story of the old west and a very good picture. They don't make very many of this type today. Hart is good but not in the running with the young stars of today. Tone, appeal good. Draw big city classes. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

Universal

BEWARE OF WIDOWS. Star, Laura LaPlante. Not the farce comedy they claim it. Good—but it's too weak to be a knockout. Appeal fair. Sunday yes, special no. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

A tip in in the mail is worth two in the drawer. Send in your blanks every week, whether you report one picture or six. There are exhibitors who find your reports in agreement with their experience in pictures you've both played. They are following you. Keep the tips coming!

BUTTERFLIES IN THE RAIN. Stars, Laura LaPlante, James Kirkwood. A very nice picture, capably directed. The acting of James Kirkwood stands out as better than Miss LaPlante. Was well appreciated by the majority of our patrons. Laura is best, however, in comedy roles. M. Vallicha, Capitol Theatre, Karachi, India.

CALGARY STAMPEDE. Star, Hoot Gibson. Hoot's best with fine tone but not a special. H. P. McFadden, Reel Theatre (200 seats), Natoma, Kansas.

CALIFORNIA STRAIGHT AHEAD. Star, Reginald Denny. Although we played this picture for the second time yet we drew fairly well. Not a special but just the kind of picture in which Denny is at his best. Universal should star Denny in more stories by Byron Morgan. M. Vallicha, Capitol Theatre, Karachi, India.

FIGHTING PEACEMAKER. Star, Jack Hoxie. This is a very good western, one of the best from Jack Hoxie. Tone, appeal good. Sunday yes, special no. Draw town, farming classes, town 600. Admission 10-30. H. W. Batchelder, Galt Theatre, (175 seats), Galt, California.

HELD BY THE LAW. Star, Marguerite De La Motte. A good mystery story and good acting. Tone good, appeal 90 per cent.. Sunday yes, special no. Draw farming class, town 450. Admission 10-25. George Fleischman, Paramount Theatre (250 seats), La Jara, Colorado.

HIS PEOPLE. Very good picture that will please any audience. Nine reels. Sunday yes, special no. Steve Cook, Lyric Theatre, Dunseith, North Dakota.

HUNCHBACK OF NOTRE DAME. Star, Lon Chaney. This one is old and many have played it a second time. To those who have not run it yet I would recommend it very highly. While we did not make any money on a two day run it was no fault of the picture, merely that we were too generous when we signed up. However, we are glad to have run it. Good tone. Sunday, special yes. Draw town, resort, farming classes, town 600. Admission 10-30 regular. E. C. Silverthorn, Liberty Theatre, Harrisville, Michigan.

MIDNIGHT SUN. Star, Laura LaPlante. A dandy good picture that lost money. Played it on the fifty-fifty, but lost at that. Never paid expenses, only taking in around $21. Irvin Bridges, Liberty Theatre, Wirt, Oklahoma.

ONE MAN GAME. Star, Fred Humes. A dandy western with fair tone, appeal 90 per cent. Sunday yes, special no. Draw farming class, town 450. Admission 10-25. George Fleischman, Paramount Theatre (250 seats), La Para, Colorado.

PRAIRIE KING. (6 reels). Star, Hoot Gibson. Good, but not Hoot's best. Old man and lady stole the comedy parts. Tone O. K. Appeal 75 per cent. Sundays, special no. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

THE TRAP. Star, Lon Chaney. No good—nothing but death bed scenes, hatred and revenge. People don't like this kind of stuff for entertainment. No tone, appeal 20 per cent. Sunday, special no. Draw farm class, town 450. Admission 10-25. George Fleischman, Paramount Theatre (250 seats), La Jara, Colorado.

YELLOW BACK. Star, Fred Humes. A very good western that's different from the ordinary western. This star is coming to the front here. Tone good, appeal 75 per cent. Sunday, special no. Draw oil field class, town 350. Admission 10-25. W. H. Clower, Liberty Theatre, Wirt, Oklahoma.

Warner Bros.

THE BRUTE. (7 reels.) Star, Monte Blue. Good Saturday picture. (Action western). Appeal 75 per cent. Sunday, special no. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

FEARBOUND. (Vitagraph). It's just fine, but don't draw. I pull oil field class, town 350. Admission 10-25. W. H. Clower, Liberty Theatre, Wirt, Oklahoma.

GAY OLD BIRD. Star, Louise Fazenda. Funny Fazenda received a good number of laughs. Seemed to please. Appeal fair. Sunday yes, special no. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

HAPPY WARRIOR. (Vitagraph). A dandy good picture that played to a very small house; can't see why these kind won't bring them in. Tone good, appeal 100 per cent to those who came. Draw oil field class, town 350. W. H. Clower, Liberty Theatre, Wirt, Oklahoma.

SCHOOL FOR WIVES. (Vitagraph). Star, Conway Tearle. Another vitagraph and no one to see it. Can't understand why. It's a good picture. Draw oil field class, town 350. Admission 10-25. W. H. Clower, Liberty Theatre, Wirt, Oklahoma.

Miscellaneous

PRIMROSE PATH. (Arrow). Stars, Clara Bow, Wallace MacDonald. Quite an excellent crook drama. Drew average audiences. Advertised this one better than other Wednesday pictures. Tone O. K. A. M. Vallichi, Capitol Theatre, Karachi, India.

Short Subjects

BIRD'S OF FLIGHT. (Educational). This one-reel Hodge Podge is a pretty one and fine for hot weather. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

BO'S GUEST. (F. B. O.-Wisecrackers). As good as the best produced. Sorry to see these end. R. A. Preuss, Arvada Theatre Arvada, Colorado.

BREEZING ALONG. (Educational). Not Lloyd Hamilton's best two reeler but it will get by with a good feature. R. A. Preuss, Arvada Theatre Arvada, Colorado.

BURNT UP. (F. B. O.-Krazy Kat). Krazy Kat in a fireman cartoon. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

BUSTER'S DARK MYSTERY. (Universal-Buster Brown). Two reels. A good B. B. comedy with Tige as usual (human). R. A. Preuss, Arvada Theatre, Arvada, Colorado.

CAMPUS ROMEOS. (F. B. O.-Fat Men). The three fatties always good. They save the weak features. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

CIRCUS CAPERS. (Educational). Two reel Poodles Hanaford. In a circus comedy that's good. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

EDUCATIONAL COMEDIES. Are proven box office stimulants. Always good, and please one hundred per cent. J. R. Long. Opera House, Fort Payne, Alabama.

RADIO DETECTIVE. (Universal-serial). Star, Jack Daugherty. I have run one chapter of this serial. If the rest of the serial will hold up to chapter one it is just what we have been looking for. Every one was interested and didn't forget to say so. Draw town and farm class, town 1,000. Admission 15-35. L. E. Parsons, Parsons Hall (300 seats), Marcellus, New York.

SHE'S MY COUSIN. (Universal-comedy). Only fair. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

BETTER BUSINESS BUILDERS

not once or twice a month but EVERY WEEK

Your Good Music Can Keep Them Coming Back

START building business while you are selecting the theatre site and make your choice of location a real investment in future patronage. It can be done. Take into consideration every business building possibility. Do you know them all?

B. B. B.

Eugene De Rosa has a reputation as a specialist in theatre architecture who has designed many famous business building theatres. Mr. De Rosa has consented to give you a series of features on theatre planning in many phases that tend to make for better patronage. The first of these features back of the color sheet this week tells you a lot about choosing the site. You won't find more valuable or less technical information on this subject anywhere in the whole universe.

B. B. B.

Maybe you haven't ever had a bad print. And then, again, you probably have. A lot depends on who makes the print in the first place and a lot depends on how it is treated by you and other users. For your own better use of prints and for your protection it will pay you to know all there is to know of the business making or business killing powers of prints.

B. B. B.

Herbert Yates, of Consolidated Film Industries has prepared a splendid story about prints. You get it this week. In it you will find valuable tips and they come from a man who knows print quality and tells how to make it grab off more ticket sales.

O. T. Taylor makes Back of the Curtain Line click for you again this week with stage material that any theatre can adapt to its facilities. Also there is a corking feature dealing with Annie Laurie, how it was put on. Tips you will want when you play the feature to make it bring home all the bacon.

B. B. B.

Still hitting on all six—F. H. Richardson's Better Projection back of this color sheet. Straight talk, good sense, helpful projection dope.

Joe Seider comes to the bat next week with some talk that every exhibitor in the country will be glad to grab and read. Everybody knows Joe. Joseph M. Seider when he's all dressed up—but Joe when he talks straight from the shoulder as he does back of the color sheet next week.

B. B. B.

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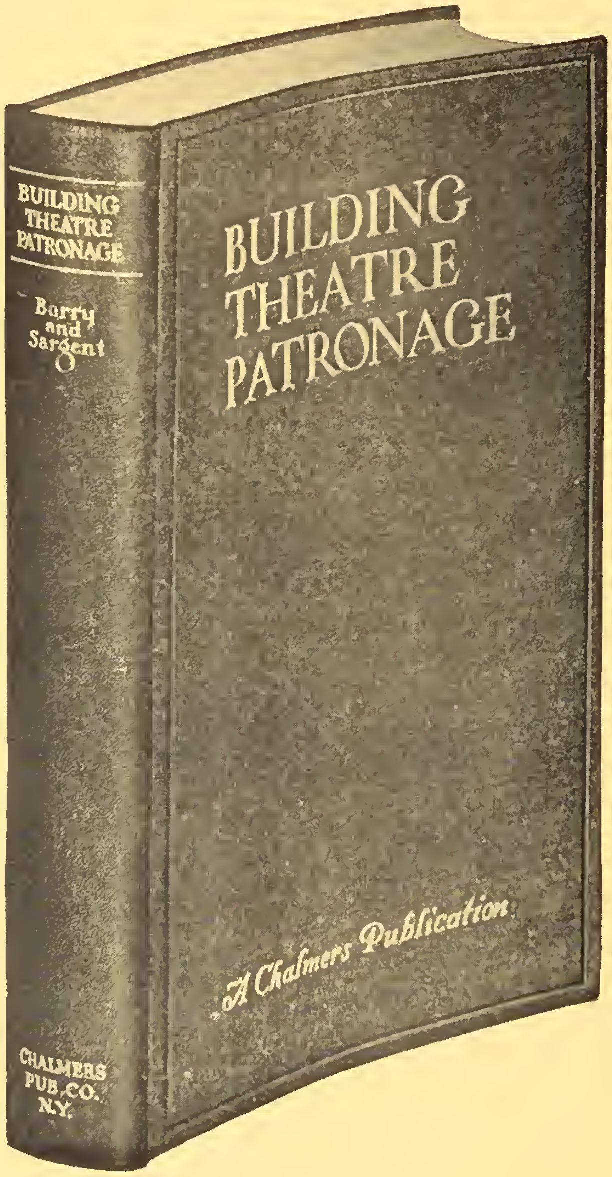

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BETTER BUSINESS BUILDERS—EVERY WEEK

Building Business As The Theatre Is Planned and Constructed

Mr. Eugene De Rosa has probably more successful theatres to his credit than a large number of architects, and it is simply because when he designs a theatre he has constantly in mind the points that will enable that theatre to build business. He puts it into the theatre, for the owner or manager to capitalize. In this especially prepared series of features, Mr. De Rosa stresses some business building pointers in theatre planning and design. The balance of the series will appear from time to time, as rapidly as it is possible for a busy man to get them to you. Ed.

By EUGENE DE ROSA

(Creating Architect and Consulting Architectural Specialist)

THE TIME to insure a successful future for any theatre is before the prospective builder takes deed to the property on which the theatre is to be erected.

For this reason the choice of the location for the theatre is highly important, and the acceptance or rejection of a plot of ground, or the favoring of one purchase over another should depend upon the weighing of a number of very important considerations.

These considerations group themselves naturally into two classes. First, the possibilities of the ground in question from the standpoint of constantly increasing the patronage when the theatre is in operation. Second, the adaptability of the property to its purpose and to the builder's planned ideal, from the viewpoint of the man who will pay for the building of the theatre.

If it seems unusual to place the selfish viewpoint as secondary to the purpose, to make cost less important than prospective return, let it be said in extenuation that for the builder who gives careful attention to the objective to which the entire process of theatre construction must progress—the utmost return upon the investment to be made—there can be no object in saving at the beginning when such saving may act seriously against the eventual success of the entire project.

Placing the cost of the site, then, as a later consideration, to be weighed only after a number of important points have been decided favorably, the first group of decisive factors may be placed in the balance.

Of paramount importance is the accessibility of the property to the class of people for which the theatre will be created.

In considering this point, the nature of the theatre must be decided upon as well.

If the proposed theatre is to be a magnificent structure, seating a large number of people, and catering to a general class, such as the average down-town theatre in a large city, the means of easy access, not alone to the passersby but as well, and to a much greater degree, to the other city localities and to the city's suburbs, should be given careful thought.

The number of trolley or bus lines feeding the district in question, the suitability of the schedules of each of these lines to the theatre hours of operation should be gone into. The types of people who travel by these lines should also be considered. It may happen, for example, that while the site under prospect is in the heart of a busy city congestion, its best feeder line may draw in a large class that may, through traits or other considerations, be undesirable for the type of theatre proposed to occupy the site.

The city regulations for traffic in the vicinity of the proposed site will play an important part in a final decision, as will also parking facilities for motor cars. It might easily happen happen that a hastily chosen site would turn out to be so located as to prohibit the owners of motor cars from reaching its entertainment lure with little effort. Where the parking facilities are poor, and adjacent property can be secured for parking, it is wise to give serious thought to the possibilities for patronage offering, and to be assured that a lease of the parking property will be of sufficient duration to warrant its inclusion in the figures for the cost; also, if the parking facilities can not be leased, and there is little prospect of traffic regulation permitting easy access to the proposed theatre by automobile owners, it is wise to consider whether the feeder bus and trolley or elevated lines draw from sufficiently congested sections to offset the loss that is bound to be felt eventually, if motor car trade cannot be easily allowed for.

The prospective builder of a neighborhood theatre has a somewhat different set of considerations to face, although the facilities for parking of motor cars are to him of great importance.

However, he must, first of all, give attention to the development prospects for the neighborhood in which he proposes to build. At the time of looking for a site, as an example, the neighborhood may be a high-class residential section, but there may be, even at that time, plans on foot for new developments either within the section itself, or within very easy drawing radius for the theatre, which plans may bring a class totally unable to meet the price demands requisite with the entertainment possibilities or the cost-return of the investment.

over draw from a different neighborhood, insufficient in number of patrons to support the house, not of a class to pay the prices required often enough, or of a race or characteristic detrimental to the appeal of the house to its own clientele.

Perhaps more clarity can be achieved on this point by an example: In a large city a theatre on a main street was turned from high-priced stage plays and high-class vaudeville to a motion picture house appealing to the same patrons who had formerly supported the house; but with the coming in of pictures and the decrease of admission, an influx of colored people from several blocks on the other side of the high-class neighborhood kept the high-class patrons away and the purpose of the house failed until it began to degenerate into a cheap "movie."

One of Mr. De Rosa's charming architectural designs: the Klaw Theatre, 45th Street, New York.

Design Governed By Site

Granting that the neighborhood prospects are for development along the same class lines as already are apparent when the site is considered, and that there is not too much danger of an undesirable over-run, a very important point to be considered is this: Will the type, shape and size of the plot admit of a theatre treatment in harmony with the taste of the patronage to be sought? The proximity of some unsightly building whose bulk may interfere with the view of the theatre from a main feeder artery or the inadaptability because of the shape of the ground to the general idea of beauty to be embodied in the eventual structure, may mean many losses if this point is not looked after before the site is finally selected.

In this connection, particularly with the neighborhood or the smaller community theatre, the eventual appearance of the theatre insofar as the site will arbitrarily affect this, is of importance.

A piece of property that gives opportunity for the theatre to be noted readily from crowd-points in the vicinity is especially important if the theatre must be located off the central artery of traffic.

In this connection the possibilities for placing of advantageous signs, poster or billboards, and other attractors, is worth a thorough canvassing. In many cases where a theatre can not locate directly within the passage artery, advantageous disposition of attractor material can save the situation; however, if this advantage is not procurable, it is well to make due allowance for the detriment likely eventually to be exerted, before fixing upon the site in mind.

The engineering problems that may be a part of the eventual construction of the theatre are not properly a part of the building exhibitor's "worries." Nevertheless, a statement of their nature is not out of place, since whatever bearing they may have upon the attention and the good will of the future theatre patron are in themselves very important factors.

Engineering and Building Problems Encountered

Under the above head it is, of course, impossible to outline all possible conditions that might arise, but past experience will be of interest and serve as a guide.

On the site of the proposed theatre at Titus-

(Continued on page 356)

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BETTER BUSINESS BUILDERS—EVERY WEEK

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Making Your Prints Give Patrons That "Come-Again" Impulse

HERBERT J. YATES

By HERBERT J. YATES

(President and Managing Director, Consolidated Film Industries, Inc.)

THE EXHIBITOR who knows his prints, what they should be, what they should do, has a seat selling talisman as potent as any within the grasp of the live-wire business getter. It is with the aim of compacting as much information as possible into one palatable gulp that this little talk has been prepared.

As a rule exhibitors have only a nodding acquaintance with this essential foundation unit of their business. The projectionist or the general assistant and janitor, ambles down to the local express office, if it is a small town, and is perhaps spied by his employer as he lugs a film carrier case through the lobby or up to the projection room.

If the show is held up half a dozen times there is a royal how-de-do and the projectionist says the print came in terrible shape, he did the best he could with it, and so on.

Perhaps the screen looks dark, half lighted, the patrons complain on the way out and all the good will effort of weeks may have been negatived in one evening. The projectionist tells his side, and it is the print's fault.

Possibly a new print comes in—and it jams up in the projector and there is a damage bill as a result.

Many an exhibitor will argue that he hires projectionists to know what is necessary to know about prints. It is none of his business. If anything goes wrong he holds the projectionist to account.

That is all very well. But the exhibitor with this attitude of mind may condemn a perfectly competent projectionist when a laboratory which is getting away with murder by using inferior stock or incompetent processing is at the bottom of his trouble; or he may be letting an incompetent projectionist alibi himself on the print.

Part of Consolidated Film Industries' specially created and developed plant for film development.

Whether the human angle matters or not is beside the point. The real decisive factor is that in any case irreparable damage has been done to the good will which the exhibitor who is alive to modern conditions has constantly as his shibboleth.

To such a business builder it matters a great deal how the show proceeds—more than this, it matters whether the show is in shape to proceed. He takes an intelligent interest in every phase of his theatre conduct, and because he has taken the time to find out and to know things he is able to put his finger on weak spots in his system of business building and to strengthen the weakness or remove it entirely.

In order to build business for the exhibitor, the print must be, first of all, a faithful translator of the ability and the effort which the producer of a picture has put into the preparation of the negative. A capable cameraman will not stint effort to bring to his share of the production the ultimate of quality in photography. The print must repeat this quality in every infinitesimal detail.

The able director will give of his best, and so will the star, the supporting cast. What you get in the print should be a faithful repetition of this. You must expect nothing less from the print which fulfills its purpose adequately.

All your exploitation, your steady, faithful prodding of the public into your lobby, your care and attention to detail in the theatre itself, comes to its climax in the showing on your screen of that print. It is the duty of that print to make your efforts count. Your projectionist should be competent, and doubtless is to give you exactly that when the print lives up to its part.

In this view the specially created developing machinery is seen functioning, washing of film being in progress.

But in order to do this, the print must be quality from the raw stock used in making it to the final waxing of the finished positive and even its careful packing and delivery.

Every step of the process of manufacture, if the activity of a laboratory may for this illustration be so styled, must be competently consummated. When the negative reaches the laboratory it must be developed under the best conditions, by men who not only understand the compounding of chemical mixtures and the chemical activities which accompany the reduction and fixation of the silver image but who, as well, have a pride in their handicraft and are endowed with a full sense of the importance of their effort. The fixation of the silver image is in itself a highly important matter as is the washing of the negative.

And when it comes to printing a positive there is real skill demanded as well as the finest and most accurate machinery, light gradation, personal handling. Then, again, the developing and the subsequent fixing, washing, drying and finishing of this positive call for nothing less than absolute synchronization of mechanical perfection and human capability.

We, of Consolidated Film Industries, take pride in our share in these activities and it is because of the importance which we attach to every step, not alone from the producers' viewpoint of money investment bringing full return, but, even more, from the standpoint of the exhibitor that we feel justified in thus emphasizing how much the exhibitor can demand as the duty of the print to him.

On the exhibitor's part there is a necessity for a certain respect for this film. This respect must extend to any employee of the theatre who has any contact with the print. A print is, at the best, and under the most perfect conditions of creation, but a thin band of flexible stock upon which is fixed a coating of silver salts held in a hardened gelatine emulsion.

Naturally to this the exhibitor owes a duty of care in handling. Scratches are irreparable. Sturdy as the best film stock is in these days of advanced manufacturing conditions, it can be torn, it can be allowed to become too dry, to be made too moist.

The mechanism of a projector which is not kept in perfect condition can do sad injury to this print.

In these things the exhibitor owes it to his fellows, to his own theatre, that every reasonable care be taken to give the prints in his charge or that of his projection staff only such wear and tear as is natural in the process of preparing and giving his show.

The exhibitor who cares for the future of his theatre investment will take steps to know, if he does not already know, how and why projectors can damage film. If any of the damaging conditions art present in his own equipment he is deliberately inviting damage, not alone to other people's property, but—and this is to him the real crux of a thing he may not have thought much about—to his own investment. Every time a casual patron can be induced to return to buy another ticket, to continue to visit the theare because he likes the show, the house, the projection, each of these times the manager of that theatre has capitalized a good will which will spread and extend its influence to others.

Each time that the exhibitor fails to so capitalize, he is wasting an opportunity. If his show is stopped by defects in the print he should be interested enough to trace the cause. If this is traceable to either incompetent handling or to faulty mechanical adjustment due to wear or abuse of the projectors, the live-wire business builder will find the procedure obvious.

It has happened, and will doubtless continue to happen until sufficient pressure is brought to bear, that exhibitors who do not care for anyone except themselves, will fail to give full replacement service to their projectors, and will allow prints to be returned to exchanges or sent to the next exhibitor with many torn sprocket holes or bad splices. These, of course, are unforgivable and as yet no adequate cure has been found. However, as they are informed of the damage to good will they are creating, not alone for themselves but for other exhibitors, the malpractice must eventually abate. This is not, of course, any falling down of the print.

But there are cases, and plenty of them, where poor stock in the first place will fail to stand up its essential number of runs, and where badly tensioned projectors are too much for improperly made sprocket holes. This can be traced by paying attention to the make of the film stock. A safe way is to request prints from reliable laboratories, and this request will ensure eventually a surcease of inferior stock, just as steady pressure eliminates undesirable stars and brings more of the wanted names.

Film that is too dark, so that no manipulation of the carbon or Mazda equipment will get the light through to the screen, is invariably the fault of the laboratory, except where a studio maintaining its own negative developing processes lets overdevelopment spoil otherwise perfectly timed photography. When scenes are too dark it cannot be amiss to inform the producer that his picture was disliked by your audience because of the complaint named. The producer wants, is, in fact, anxious, to have your audience appreciate and

(Continued on page 355)

Here can be seen the finishing of the development, fixing and washing, at this point the film comes out dried.

BETTER BUSINESS BUILDERS—EVERY WEEK

Back of the Curtain Line

Business Building Presentations and Practical Tips on Stage Work

Conducted by O. T. Taylor

A Stage Band Feature

Another Attractive Presentation from O. T. Taylor That Will Suit the Small Exhibitor As Well As the Big Ones

THIS week's presentation suggestion features stage band and is unique in that an effect-cyclorama is used to create the illusion of a ship moving. This idea should prove an ideal hot-weather offering; the blue-green sea, blue sky, white costumes, awnings, etc., all tend to suggest coolness.

To simplify staging of the effect, as well as to reduce the cost, the setting is so planned that the ships awnings and rail canvas mask in the opening through which the effect is seen, making it possible to reduce the size of the effect cyclorama to a minimum. The effect is for use with one band number only and is concealed from view by the rail canvas until used.

Featuring the band does not imply that no other features may be introduced. To the contrary, a dance number or two, such as a sailor doing an eccentric or comedy dance, or a chorus of girls in sailor costumes doing nautical, clog or one of the newer dance routines.

A singer, preferably a basso or baritone could be introduced to splendid advantage. The routine depends so much on the talent at the producer's disposal that no fixed action can very well be proposed, but rather one of a nature flexible enough to be adapted to the individual producer's needs.

We have made suggestions, on several occasions in the past, recommending the use of advanced pupils from local dancing schools in stage shows. A group of youngsters, as gobs, in a snappy dance number will prove a worth while addition to this band idea.

If you have not already taken advantage of the opportunities made possible through dancing school tie-up by all means do so. It is one of your best bets of securing talent at a nominal cost; talent that will prove very acceptable when properly staged.

THE ROUTINE. Boat whistle and clang of signals are heard behind the drapes, which part to reveal band on deck of ship. The stage is in white light for opening. The band is in sailors' uniforms and playing (suggested) "She is just a Sailor's Sweetheart."

The setting is the promenade deck on a pleasure craft with awnings overhead and canvas above the rails. The band next plays

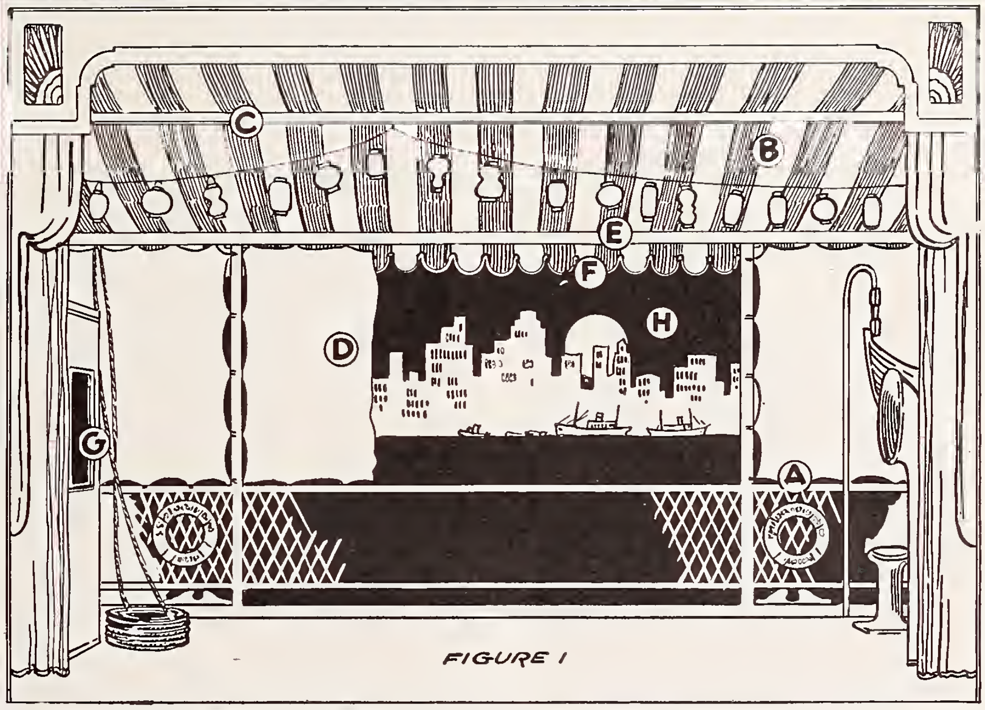

FIGURE 1

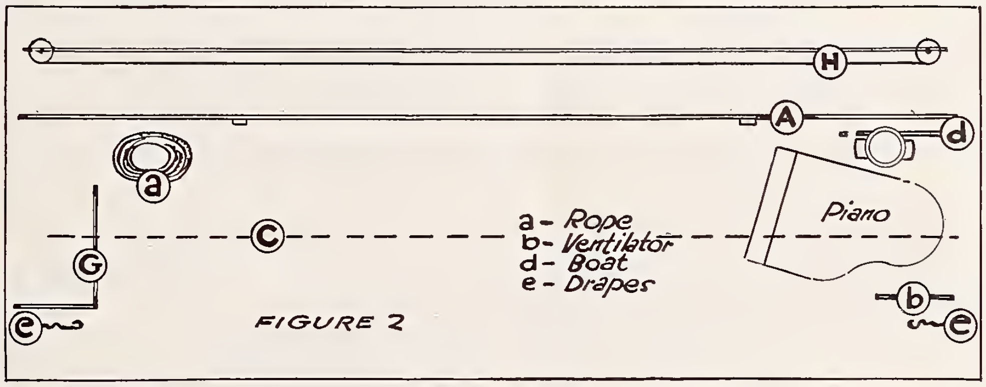

FIGURE 2

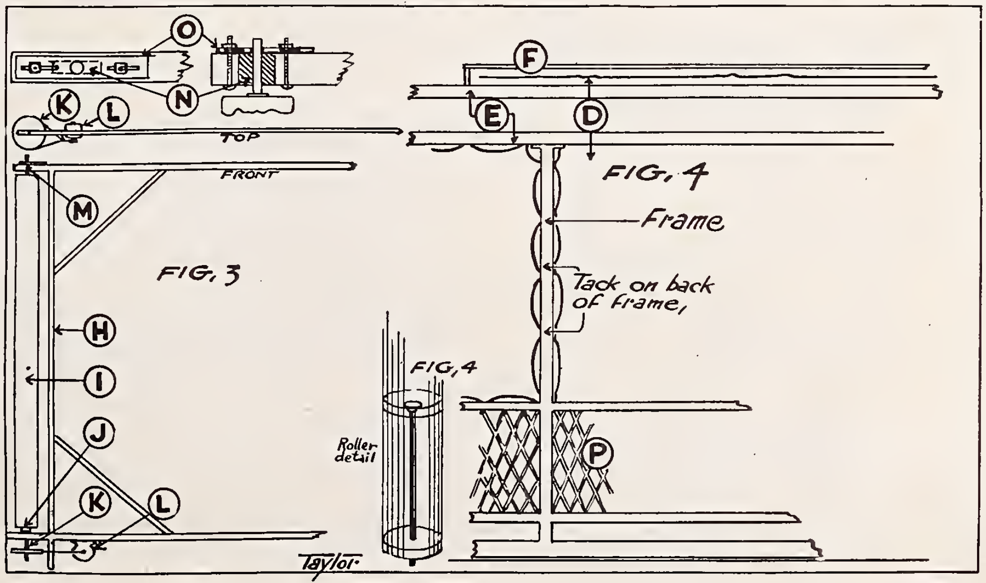

FIG. 3

FIG. 4

BETTER BUSINESS BUILDERS—EVERY WEEK

"Jolly Buckaneers" for eccentric comedy dance. Stage to blue with green sideflood on band. Two sailors, carrying mops and pails, enter with slow, jerky motion for the dance. This dance is performed with sagging knees and droll, slouchy yet deliberate rhythm. Amber floor from projection room on dancers.

This number is followed by a band number such as "Ships that pass in the night," or "Join the Navy."

Next a song could be introduced, solo, trio or quartette. Songs suited to the general idea include "Deep, Down Deep," "Down in the Locker of Davy Jones," and for comedy "Row Rosie Row." Of another snappy dance routine could be used.

For effect number the band plays medley of melodies from many countries ending with "Home again," "America," "Stars and Stripes Forever," or similar wellknown melody.

During this number the canvas shade is taken up exposing a view of water and sky with waves and drifting clouds. As the number progresses a city skyline comes into view, the boat apparently sailing up the bay. While light gradually to amber, then to blue. The boat "stops" as darkness falls and lights appear in windows in the buildings. The Japanese lanterns are lit and the moon rises slowly over the city as the drapes close.

THE SETTING (Figure 1 and 2 except where other figures are referred to)

The main part of the deck set is the batten frame A, forming the rails, posts and the awning beam E. The sun canvas as well as the rail net is muslin tacked on BACK of the frame to leave the frame exposed for painting.

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The center canvas D, partly cut away to show effect cyc, covers the entire opening between the two posts. This canvas is rigged to fly. Construction details are shown in figure 4. The top view shows how the awning scallop F, a strip of heavy weight paper on a small batten, is fastened, by means of a bracket at each end, to the frame E. The canvas D, suspended on a set of lines, hangs between the frame and the scallop strip.

The rail net space, P, is covered with muslin, blue plaster board or wall board, also tacked on back of frame. The set deck cabin is made by setting two flats at square angles. The lower edge of the awning B is fastened to the beam E and the upper edge to a fly batten concealed by a border. The awning is also supported on a central beam C, a batten hanging on lines which go through the awning. The awning is of light weight muslin. The boat and davits d as well as the ventilator b. and other equipment, can be cut from wall board, make up of papier mache or real equipment could be borrowed in localities where there is a ship chandlery. A coil of rope life, life preservers, etc., add a touch of realism.

The effect cyclorama, H, is a painted background wound on rollers. Moving the cyc slowly across the stage, in the background, by winding it up on one roller as it unwinds on the other, creates the illusion of being aboard a moving ship watching the distant shore slip by. The effect is striking yet very simple to build and operate. By using cloud and wave effect slides on the cyc the actual moving of the cyc need not commence until shore or city skyline is to appear.

The New York skyline with the Liberty Statue in the middle distance will prove unusually effective. The windows in the buildings and the port holes in the ships at the docks could be cut out and illuminated. Use a square and round punch for cutting.

Details of effect cyc construction is shown in Figure 3. A stout, well-braced frame H holds the rollers I in position. (The diagram shows one end of the frame only, the other end being identical.) The rollers are held in place by top and bottom extensions of the frame through which the axis M runs. The motive power is furnished by the motor L geared to the roller pulley K. The roller must, of course, be geared down to slow speed. A worm drive is the most efficient manner of gearing down the roller and a hand-operated crank could be used instead of the motor.

The upper end of the roller is set in an adjustable bearing O. See detail. The bearing is a piece of strap iron with hole to take roller axis and two slits through which adjusting bolts glide. A mortice through the frame extension, N, makes it possible to move the bearing, and thereby the upper end of the roller, forward and back to adjust the roller so that the cyc will wind up evenly. A brake or 'drag' must be placed on the unwinding roller to prevent the cyc from unrolling faster than it is taken up on the other end.

The length of tahe cyc is governed by the size of the opening through which it is seen and the time required for showing of the effect. As mentioned before the setting isplanned with economy of staging, as well as effect, in mind. The comparatively small opening through which the effect is seen makes possible a material reduction in the size of the cyc. Also, where effect slides are used on the cyc during the first part of a number the cyc can be shorter.

PAINTING SUGGESTIONS — White and blue are, of course, the predominating colors. The effect cyc: water gets deep blue with greenish-blue shadings and white caps. Sky medium blue, clouds grey and white. (if effect slides are used for clouds, make the sky plain medium blue.) Shore line purple and lavender. City sky-line: lower part dark gray and blue black, blended to light blue and pink for very top of buildings. Deck set in white with gray and black for definations. The rail net, P fig. 4, is in white on a deep blue ground to blend in with water. The awning can be plain white or of a light blue and white, or tan and white. stripe.

The Broadway Premiere

From time to time the music, presentation or prologue when used, that go with the Broadway premiere of feature pictures will be published as a guide for others playing the picture later on; it is felt that even when a theater cannot use the entire material there will be valuable hints adaptable to any theatre.

"Annie Laurie"

THEMATIC presentation is in many cases, and especially in cases where the picture, like "Annie Laurie," is built around a piece of music, one of the most difficult tasks that confronts the theatre manager. So much depends on the music. So much depends on the respective mood of the audience.

In bringing "Annie Laurie" to Broadway, the unique problem presented itself of not only making every movement synchronize with the music, but of working into the more tender sequences of the film the music from the song, "Annie Laurie." It was found that its plaintive melody was in places entirely unsuited to the swift action of the film. Messrs Wm. Axt and David Mendoza, music directors of the Capitol, therefore took care to use the music of the original ballad only in the slower and more amorous movements of the film, disregarding the temptation to use variously accellerated versions of the song for the entire film. However, Scottish music, clan calls and marches were the basis for the entire musical program.

Major Edward Bowes, managing director of the Capitol, dislikes the use of prologues in presenting pictures. He believes that, instead of impregnating audiences with the mood and spirit of the film they are about to see, they distract the attention, place undue emphasis on the local color rather than the drama of the film and in many other ways lessen the enjoyment of the picture itself. This last paragraph is a rather broad statement to make in a department devoted mainly to stage attractions. It may be all right in a house featuring an orchestra of from 50 to 100 pieces, but for small towns it's not the case.

Major Bowes presents pictures by the seem-

(Continued on page 356)

Better Projection

Practical Helps to Improve the Best Business Builder

Edited by F. H. Richardson

(This department was founded by its present editor in 1910)

Calls You "Projectionists" But Puts You in "Booths"

ON MY DESK lies a page from the Michigan Film Review, in which appears an article from the Supervisor of Theatres of a theatre chain, addressed "To Projectionists," in which attention is called to the abnormal, costly number of mishaps which have occurred in "booths" of theatres throughout the city—presumably Detroit.

The Supervisor has used the term Projectionist, but speaks of the "booths" time and again and calls the projectors "machines."

It is not my purpose to criticise just for the sake of criticism; also unless there be reason for and point to criticism it falls to the ground of its own weight.

I am a member of the Committee of Standards and Nomenclature of the Society of Motion Picture Engineers, and both as such member and as editor of this department and author of the Bluebook of Projection I must protest against the publication of wrong nomenclature.

In every branch of industry certain organiized bodies of men or women assume certain definite functions. That they do so is necessary in order to avoid confusion, and a more or less chaotic state of affairs. In the Motion Picture Industry the Society of Motion Picture Engineers has the duty of fixing standards and selecting the correct titles to be applied to various items of and in the industry.

Long since, after a very considerable discussion and some investigation, "Projection Room" was fixed upon as the correct title to apply to the room from which motion pictures are projected. This was not done until after much debate and the considering of objections raised, the chief one of which was that certain studios and theatres applied that term to the auditorium from whence motion pictures were reviewed or examined.

It was decided that this really was a "reviewing room" or a "screening room," in connection with which was usually a projection room.

It was concluded that the fact that a wrong use was being made of the correct title should be no bar to adopting into the nomenclature the correct title for the room from whence motion pictures were projected, and it was done, without, as I remember it, a single dissenting vote. Hence PROJECTION ROOM is the correct title, and SHOULD BE USED. Booth is undignified; also it is improper, as you may see by reference to Webster. Its use came about through the exceedingly temporary structure first used to house projectors.

In the matter of "projectors" and "machine," the same proceedure was had in adopting the term "Projector," or "Motion Picture Projector." It was pointed out to the society that several types of "machine" are used in connection with motion picture projection. A motor generator is one of them. It was also pointed out that a piano or organ is really a machine, just as much as is a projector; also a camera is a "machine." We do not call them machines, however, and would insult friend Eastman or the piano and organ makers and the musicians if we did.

"Better Projection Pays"

Bluebook School

Question Nos. 603-604

Question No. 603—What are the dimensions of the standard aperture of the professional motion picture projector, as fixed by the Society of Motion Picture Engineers?

Question No. 604—How wide would an object which is 1-16th of an inch wide in the film photograph be in an undistorted eighteen foot wide screen image?

But, it may be asked, after all, what practical difference does it make what the projection room or the projector is called?

It makes a LOT of difference to YOU, Mr. theatre Supervisor, as well as to the projectionist and the motion picture industry. Calling a projection room a "booth" literally belittles it. It sets up unimportance in the mind of the theatre manager, many of whom, the good Lord knows, already regard it and all that pertains to it, as almost totally unimportant, and ignore it and the projectionist just as much as they possibly can.

The use of the term "machine" tends to fix in the mind of the exhibitor the totally MISLEADING idea that projection is purely a mechanical function. This is no more true than it is true that cinematography is mechanical because the cinematographer uses a mechanism.

Mr. Theatre Owner—

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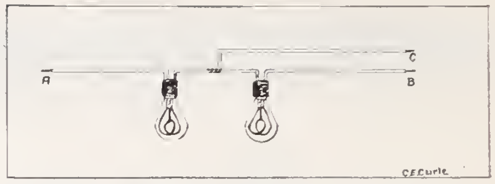
Here's a Hint For President of A. S C.

I note that Daniel B. Clark, an able cinematographer, recently honored by re-election to the office of President of the American Society of Cinematographers, has recommended that exhibitors criticise cinematography, to the end that cinematographers be enabled to give them the kind they want, or that the public wants.

Well, perhaps that would do no harm. It might even help some, though there is no manner of secret as to the kind of cinematography wanted from the viewpoint of the public. It is the kind the projectionist can use to place before them a clear, sharp, rather contrasty screen image.

To my own benighted mind it would have seemed more to the purpose had President Clark recommended that motion picture projectionists criticise cinematography, and advise cinematographers regarding the sort necessary to enable them to reproduce it acceptably on the screen.

Just a thought, brother Clark. Just a thought; but supported by the FACT that projectionists know very well exactly the kind of photography, or cinematography which they must receive if they are to reproduce it as an acceptable motion picture upon the theatre screen.



This was to go with Brother Curle's answer last week—didn't get here from engraver till paper was on press—so here it is.

Vitaphone Cooperates to Stop The Punch Fanatics

RECENTLY a projectionist in Menominee, Mich., complained that a feature contained many of the highly objectionable punch mark identification used by some exchanges. He sent in a large number which he had cut from one feature.

I immediately took this matter up with the producer controlling the exchange and quote two paragraphs of a letter just received from them:

"On behalf of —— I wish to thank you for calling this matter to our attention. We are taking this matter up with our —— Branch, instructing them to eliminate the practice of making punch marks in our films.

"We are willing to cooperate with you at all times. Should you receive similar complaints from any other territory, please do not hesitate to bring them to our notice."

Now that is just fine. As I have said many times, it is little short of an absurdity for exchanges to protect projectionists or machine operators punching change-over signal marks in film, and then themselves punching from one to a dozen or more identification marks in those same films, each individual mark containing from fifty to one hundred holes. The producer prefers that their name be not used in publication, but it is gratifying to find producing companies willing and ready to cooperate in such matters. Few of them in the past have evidenced any desire or willingness to help the work of this department, which is and always has been directed almost entirely to improving the projection of the productions of those same producers, so that it might be done more efficiently, and with improved results upon the theatre screen. And certainly "improved results upon the screen" is directly and largely to and for the benefit of all producers. My compliments to the producer in question. May their tribe increase.

New H. I. Arc Lamp Is Now Being Tried Out

There is now "in the works" a high intensity reflector arc lamp. It is being perfected by a very responsible high intensity lamp manufacturer, who says that even with the unsuitable reflectors now available (they have now some special reflectors nearly ready) they can equal the performance of their own high intensity (one of the very best) lamp using 120 amperes with 60 amperes.

I will be able to tell you more soon. Four of these lamps are now in New York City and Chicago theatres. As soon as the new reflectors are available I will be asked to look them over.

Those contemplating installing high intensity lamps need not delay, however, for it will be months before the new lamps are ready for the market.

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THEATRE EQUIPMENT ASSOCIATION

The HERTNER

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BETTER BUSINESS BUILDERS—EVERY WEEK

Bluebook Just Fine, Says Projectionist Blevans

D. W. Blevans, Projectionist Grand Theatre, Collinsbille, Okla., asks for certain information concerning lining the flywheel and intermittent shaft gear of his Simplex and says: "Have the 2-Volume Fifth Edition of the Bluebook of Projection and want to say that it is the best ever. I certainly do like your original method of indexing its contents."

That is only a sample of hundreds of similar comments on the new book. Be it noted, also, that several projectionists locals of the I. A. have ordered a Bluebook for every member, presumably having taken the individual orders from the members. Be it also noted that locals can secure a substantial reduction in price where the union orders several books. A letter was sent the Secretary of every local recently, setting forth that fact. I don't myself know just how much the reduction is, but the amount was stated in the letter, which of course was read at the local meeting.

Reduction to Locals

Has your local Secretary read the letter from the Chalmers Publishing Company offering club rates where several sets of the new Bluebooks are ordered by the local? YOU can save money that way, or the local can collect the full amount of six dollars per set, and put the difference in the local treasury. It is not necessary to order for the entire membership in order to secure the reduction. I don't know just what offer was made by my publishers, but think as little as six sets will secure a worth while reduction. Write me about it if the local did not receive its letter.

Kroesen Was There (Here!)

J. C. Kroesen, of the General Electric Works, Harrison, N. J., and his estimable boss (wife) honored the editor by spending the Pull-The-Eagles-Tail-Feathers-day at his home at Point O' Woods Beach, South Lyme, Conn. We had a wonderful time, truly, but please don't inquire too closely of friend Jay concerning the editor's ventilation fan. "Jay" might land on you. Anyway he'd want to.

Skipped Ten

You noticed that the questions last week were numbered ten ahead. It was an error due to a slip on a typewriter, but it's too late to correct it—so let's forget the numbers omitted in the Bluebook Questions, and go right on from where we are so as not to mix things up any more.

Wants to Get Into "Operating" Projector

FROM Chicago comes a request as follows: "Have worked in Chicago theatres as Fire Guard, Doorman, Usher and Janitor for eight years past. Have taken a fancy for motion picture operating (whatever that may be. Ed.) Could you tell me whom I might see with regard to instruction in this work?"

First let me say that I know of no such thing in all the wide world as "Motion Picture Operating," but since you have worked in theatres I think you must mean motion picture projection.

I have said many times, and it seems necessary to frequently repeat the statement that there is no right way to learn motion picture projection except by serving at the very least calculation one full year of apprenticeship in a theatre projection room, at the same time securing a copy of the Bluebook of Projection (Chalmers Publishing Co., 516 Fifth Avenue, New York City; two volumes, of approximately 550 pages each; price $6.00) and combining work with hard study.

You might be able to get a permit from Local Union 110 Motion Picture Projectionists I. A. T. S. E. & M. P. M. O. of Chicago, to work as apprentice I don't know as to that. If not, then you would have to get the chance to do so outside the city.

There are schools purporting to teach projection, but I know of none I could by any stretch of imagination recommend. None of them I know of give anything like adequate instruction, or turn out anything faintly resembling competent projectionists. My advice is to let them severely alone. The apprenticeship may be the hard way, but when it is finished you have something.

GETTING THEM IN is no longer the synonym for good showmanship. For the "grind show" at the county fair it may be a sufficient parallel, but modern motion picture exhibition practice demands for the word showmanship a fuller definition.

B. B. B.

In the motion picture theatre, showmanship means not only "getting them in," but, as well, "bringing them back."

Therefore, to the motion picture exhibitor, showmanship must mean building better business. The ballyhoo can get them in, and its purpose is by no means belittled; but it is an artifice that can not be repeated too often or it will lose its punch. The process of building better business is the continuous application of effort, the marshaling of every appeal within the scope not alone of the motion picture film but also of the theatre itself.

B. B. B.

Today's theatre problem is less the provision of a seat for every patron than the assurance of a patron for every seat.

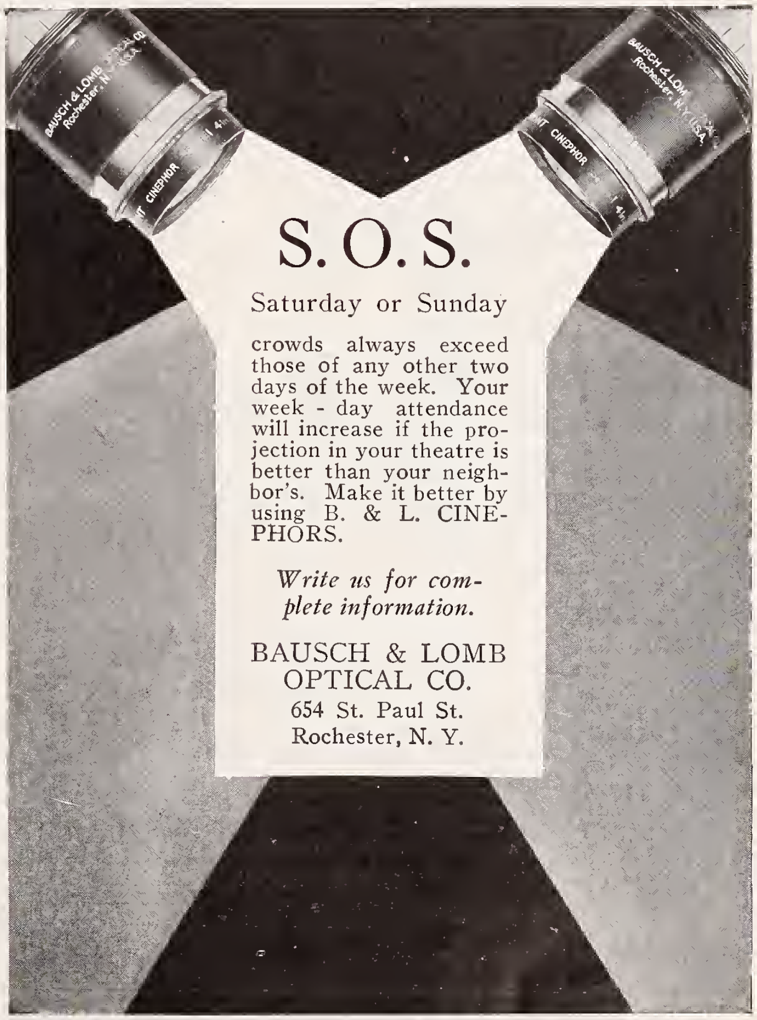
This the ballyhoo can accomplish adequately for the special picture. But there must be something more lasting in its effect to fill in the patronage gaps between ballyhoos. Sustained effect requires sustained effort. This means taking into consideration every factor that makes for public approval of the theatre, public good will toward it as an institution.

B. B. B.

Building better business is not a matter of designing a finer theatre for the community. It is not a question alone of securing a headliner to appear in a presentation. It is not simply the problem of putting on a stupendous presentation on the stage. Nor is it merely the securing of a fine screen, competent projectionists and proper apparatus for good projection, any more than it is solely the hiring of a fine orchestra or of a competent organist.

B. B. B.

Building better business is a combination, an inter-relation of all these and other factors.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BETTER BUSINESS BUILDERS—EVERY WEEK

Prints

(Continued from page 350)

react favorably toward his pictures. He will willingly do nothing to damage that good will. He will go to greater lengths than many imagine to improve conditions that are shown to be working against the good name of his product.

If a new print, one freshly waxed, or otherwise finished, jams in the projector, look first to the competency of your projectionist and his understanding of the tension to be used with new prints. Make sure the aperture plate of your projector is not gummed and that the fault really does not lie close to home. It invariably does.

But when a new print rips off at the edge, or cracks or buckles, and you know that your projector is perfectly adapted for its work, somewhere along the line somebody isn't delivering what your rental pays for. It isn't the producer. He wants quality. It may be the laboratory if in bargaining for quality at cut prices, the producer neglects to assure himself of getting quality and not merely a cut price turnout. Your right is the best in prints, and if you take the trouble to apprise a producer of a run of bad stock or of imperfect mechanical treatment, resulting in either dark prints or other imperfections on your screen, he will take prompt steps to cooperate with you toward building the good will for your own investment which ultimately means the building of return on his own.

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The Union Label if you want it
No better tickets can be had at any price

Selecting Site

(Continued from page 348)

ville, Ohio, there was a mountain stream running through the property which in the spring became a torrent. In order to take care of this stream it was necessary to build a reinforced concrete viaduct of a size which would be ample to take care of the maximum conditions. These conditions were ascertained by local investigation. Provisions were also made so that any debris would be arrested before it entered this concrete flume.

At Coney Island because of the location of site near the water front, it became necessary to devise a construction which would keep the ocean out of the basement. This entailed considerable expense and delay, but in view of the desirability of the site, it has proven worthwhile. This fact applies to any site. If your location is ideal, then additional expense involved in construction is warranted.

At another job under way now at Trenton where the site runs through from street to street, delivery of building materials was prohibited on the wide street because of traffic congestion and it was restricted to the street in the rear. This street which is really a lane is so narrow that in order to deliver large steel trusses and columns it has become necessary to ship these in small sections so that they can be built up on this job.

The facilities the property offers for exits on two streets, its adaptability for exits through other property or for side exit courts, must be a main consideration of choice. Where the theatre must be located between two other buildings, proper exit facilities that will not sacrifice the seating capacity planned will naturally have a bearing on the final decision for or against the property.

With these points all carefully tabulated, where a choice lies between two locations for the theatre, cost should come in as a deciding factor only when there is a close balance in a comparison of the eventual patronage building points inherent in each property.

Annie Laurie

(Continued from page 352)

ingly simple expedient of using thematic music to heighten the high points of the film and to set the mood for the audience.

"Music," declared Bowes recently, "should be used in the motion picture theatre as a nudge on the elbow. If a comedy character appears on the scene, a trombone note jars and startles the spectator into a laugh. The ludicrous noise points the joke. In a tender moment the string instruments, playing an appropriate melody, bring out all the tender sentiments of the audience, so that they can feel and relish the emotions of the players. A burst of rolling music from the drums keys up the minds of an audience to the thunder pitch of a battle. Every move, every sub-title, every emotion on the screen should have an equivalent note to supplant it from the orchestra."

"The Campbells are Coming" and many other Scotch clan marching and bagpipe tunes were used in conjunction with "Annie Laurie," and other Scottish songs to give a decidedly Scottish flavor to the whole performance, but to extenuate the excitement of the battle scenes, other and more dramatic music was used. The skirling of the bagpipes was used time and again to set a mood.

One of the most notable innovations of the "Annie Laurie" presentation was the simulation of musketry fire by means of a flat, spatting noise, rather than by the use of a report that so startles most women patrons that they become too nervous for the time being to enjoy the show. The spat used to imitate the reports of rifles is even more realistic than the boom of an explosion that sounds, echoing through the theater, more like a burst of nitro-glycerine in a mine than gunfire.

Musical appreciation, as shown by Major Bowes through a "popularity chart," with which he records audience reaction, is constantly growing. So it becomes more and more important in his showing of feature pictures.

Certified Prints Owe Merit to Skill and Care

Harry M. Goetz, Vice President and Production Manager of Consolidated Film Industries, asserts that the great speed of output, the scientific handling and the exceedingly faithful quality which has marked millions of feet of finished film, can all be traced to skilled personal supervision and unceasing care and attention to every detail going into the many processes attendant upon the production of a perfect negative and a meritorious positive print.

"There are many factors to be considered for the successful development and printing of film," says Mr. Goetz. "Even though much automatic machinery is used it must be operated and directed with intelligence; temperature is all-important; light intensity in printing is imperatively to be regulated, and lamps must be tested hourly for slightest signs of deterioration. In these and a multiplicity of other small but vastly important matters, there must be not only attentive, skilled endeavor, but intelligent supervision and direction of the units as a perfectly functioning whole. In all these points I am glad to say that the care and supervision of Consolidated Film Industries, Inc., make it safe for us to call our prints of highest merit—and those are the only sort we turn out—'Certified Prints.'"

ASHEVILLE, N. C.—F. E. Lykes, 36 Haywood street, is reported planning combination theatre and hotel building on Battery Park to rear of Bon Marche Building.

AMARILLO, TEXAS.—Dr. C. W. McFarling and A. W. Phillips, Tulsa, Okla., have purchased site for erection of one-story theatre, 40 by 90 feet. Estimated cost, $18,000.

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BETTER BUSINESS BUILDERS—EVERY WEEK

Quick Reference Picture Chart

Handy, Compact Information to Help You with Your Bookings, Showing: Title, Star, Type of Story, Date of Moving Picture World Review, and Footage on Current Films

One of the Departments That Make Moving Picture World the Leader

ASSOCIATED EXHIBITORS

	Kind of Picture	Review	Feet
		1926	
Galloping Cowboy (B. Cody)	Western	May 22	4,639
Earth Woman (Mary Alden)	Drama	May 29	5,830
Rawhide (Buffalo Bill, Jr.)	Mystery-western	June 5	4,460
Dangerous Dub (Buddy Roosevelt)	Western	July 31	4,472
Twisted Triggers (Wally Wales)	Action western	Aug. 7	4,470
Carnival Girl (Marion Mack)	Melodrama	Aug. 14	4,962
Bonanza Buckaroo (Buffalo Bill, Jr.)	Western comedy-melo	Aug. 21	4,460
Hidden Way (Mary Carr)	Crook melodrama	Aug. 28	5,919
Code of the Northwest (Sandow)	Dog-melodrama	Sept. 11	3,965
Flying Mail (Al Wilson)	Crook melodrama	Sep. 25	4,500
Call of the Wilderness (Sandow)	Dog melodrama	Dec. 18	4,218
Bandit Buster (Buddy Roosevelt)	Western	Dec. 25	4,468
		1927	
Bad Man's Bluff (Buffalo Bill, Jr.)	Western	Jan. 1	4,441

BRAY PRODUCTIONS

Comma Butterfly	Nature Special	Dec. 11	1 rl
Even Up	Fistical culture	Dec. 25	2 rls
A Sport Calendar	Novelty Magazine	Dec. 25	1 rl
		1927	
So's Your Monk	Sunkist comedy	Jan. 1	2 rls
Dog Gonnit	Hot Dog cartoon	Jan. 8	1 rl
Hyena's Laugh	Unnatural History	Feb. 12	1 rl.
Present Arms	MacDougall Alley ser.	Feb. 12	2 rls.
Oh, Boy	McDougall Alley	Feb. 19	2 rls.
Bray Magazine 6	Yukon scenes	Feb. 19	1 rl.
Along Came Fido	Hot Dog cartoon	Feb. 26	1 rl
A Furry Tale	Nature special	Mar. 5	1 rl
Petering Out	Hot Dog cartoon	Mar. 12	1 rl
A Sorority Mixup	Sunkist comedy	Mar. 19	2 rls
Speed Hound	Fizzical Culture	Apr. 9	2 rls
Pete's Pow-Wow	Hot Dog cartoon	Apr. 9	1 rl
Bray Magazine	Topical news	Apr. 16	1 rl
Lunch Hound	Hot Dog cartoon	Apr. 23	1 rl

CHADWICK PICTURES CORP.

Paint and Powder (E. Hammerstein)	Stage life drama	Oct. 17	7,000
Some Pun'kins (Chas. Ray)	Rural comedy-drama	Dec. 26	6,500
		1926	
Perfect Clown (Larry Semon)	Feature comedy	Jan. 2	5,700
Prince of Broadway (G. Walsh)	Prize ring drama	Jan. 9	5,800
Count of Luxembourg (G. Walsh)	Romantic drama	Feb. 27	6,400
Transcontinental Limited (all star)	Railroad melodrama	Mar. 6	6,400
Devil's Island (Frederick)	Mother-love drama	Aug. 28	6,900
The Bells (L. Barrymore)	Drama	Nov. 13	6,300

COLUMBIA PICTURES CORP.

Lone Wolf Returns (Lytell-Dove)	Crook melodrama	July 31	5,750
Belle of Broadway (Compson-Rawlinson)	Romantic Drama		5,675
Sweet Rosie O'Grady (S. Mason)	Comedy drama	Oct. 2	6,108
Screen Snapshots	Three issues	Aug. 28	1,000
False Alarm (Lewis-Carr-Revier)	Melodrama		5,235
When the Wife's Away (Arthur)	Farce comedy		
Obey the Law (Lytell)	Crook drama		
Truthful Sex (Busch-H. Gordon)	Comedy drama		5,831
Better Way (Ince-Revier-Strong)	Melodrama		5,540
Remember (D. Phillips-E. Metcalfe)	War drama		5,495
Stolen Pleasures (Revier)	Comedy drama		5,054
Wandering Girls (Revier-Agnew)	Comedy drama		5,426
Pleasure Before Business (Davidson)	Hebrew farce	May 14	5,569
Blood Ship (Bosworth)	Virile Sea melo	July 23	6,843

Dollars That Help 7,335 Exhibitors

LAST year 6,492—this year 7,335 exhibitors—read and used this dependable and handy picture reference guide. In order to guard the accuracy of this service to exhibitors we still continue to pay a dollar for the trouble any of these good friends will take in writing to tell us about any major error that may, through failure of producer to notify us of footage changes, or other cause, creep in.

We appreciate the interest our exhibitor friends take in telling us about the errors and we do not offer the dollar as a prize but as a slight compensation for the trouble taken in writing us. It's worth it to have that sort of friends. They help us to retain dependability leadership.

Waldorf

	Kind of Picture	Review	Feet
Price of Success (Lake-Glass)	Drama		5,567
Sealed Lips (Revier)	Drama		5,613
When Husbands Flirt (Revier)	Comedy drama		5,585
Fate of a Flirt (Revier)	Comedy drama		5,793

Perfection

Fighting Youth (W. Fairbanks)	Melodrama		4,781
Speed Mad (W. Fairbanks)	Racing melodrama		4,441
New Champion (W. Fairbanks)	Boxing melodrama		4,498
Great Sensation (W. Fairbanks)	Melodrama		4,470
Handsome Brute (W. Fairbanks)	Police drama		4,779

CRANFIELD & CLARKE, INC.

Molly May Series (Violet Mersereau)			2,000
International Twelve			
Novelty Twelve			1,000
Famous Paintings	De Luxe dramas		2,000
Real Charleston	Lesson novelty	April 24	2,000
The Angelus	Drama de luxe	May 15	2,000
Wooden Shoes	"International"	May 8	....

EDUCATIONAL FILM CORP.

		1926	
Felix Hunts the Hunter	Sullivan cartoon	Nov. 20	1 rl
Thens and Nows	"Curiosities"	Nov. 20	1 rl
Raging Tide	Life cartoon	Nov. 27	1 rl
Midnight Follies	Mermaid comedy	Nov. 27	2 rls
Mighty Smithy	Life cartoon	Nov. 27	1 rl
Open Spaces (Big Boy)	Juvenile comedy	Nov. 27	2 rls
Felix Busts a Bubble	Sullivan cartoon	Nov. 29	1 rl.
Flaming Romance (Al St. John)	Burlesque melodrama	Nov. 29	2 rls.
Movieland	Lupino Lane comedy	Nov. 29	2 rls.
The Mona Lisa	Romantic Production	Nov. 29	2 rls.
Teacher, Teacher! (Hamilton)	Comedy	Nov. 29	2 rls.
Bruce Scenic	Hula-Hula, etc.	Dec. 4	1 rl.
Hoot Mon (Bobby Vernon)	Comedy	Dec. 4	2 rls.
Cool Off (Duffy-Cornwall)	Comedy	Dec. 4	2 rls.
A Briny Boob (Billy Dooley)	Comedy	Dec. 4	2 rls.
Land O' Fancy (Felix-cat)	Sullivan cartoon	Dec. 11	1 rl
Close Shaves (Arthur)	Tuxedo comedy	Dec. 11	2 rls
Reverse English (Felix-cat)	Sullivan cartoon	Dec. 11	1 rl
A Key-hole Cruise	Hodge-Podge	Dec. 18	1 rl
Have Courage (Dooley)	Comedy	Dec. 18	2 rls
Barnum Was Right	Life Cartoon	Dec. 18	1 rl
Much Mystery (Davis)	Mermaid comedy	Dec. 25	2 rls
One Sunday Morning (Hamilton)	Comedy	Dec. 25	2 rls
Parisian Importations in Color	Koda-Chrome process	Dec. 25	1 rl
		1927	
Felix Trumps the Ace	Sullivan cartoon	Jan. 1	1 rl
Balloon Tired	Life cartoon	Jan. 1	1 rl
Three Bruce Scenics	Instructive	Jan. 1	1 rl
Wild and Woozy (Jimmy Adams)	Christie comedy	Jan. 8	2 rls
Felix Collars the Button	Sullivan cartoon	Jan. 8	1 rl
Sweet Baby (Lupino Lane)	Comedy	Jan. 8	2 rls
Mister Chump (Phil Dunham)	Cameo comedy	Jan. 8	1 rl
Why Women Pay	Life cartoon	Jan. 15	1 rl
A Movie Medley	Hodge-Podge	Jan. 15—	1 rl
Sure Fire	Bobby Vernon comedy	Jan. 15	2 rls
Nic-Nax	Curiosities	Jan. 22	1 rl.
High Sea Blues (St. John)	Mermaid comedy	Jan. 22	2 rls.
Hot Cookies (George Davis)	Cameo comedy	Jan. 22	1 rl.
Paris Originations in Color	Kodachrome fashion	Jan. 22	1 rl.
Funny Face (Big Boy)	Juvenile comedy	Jan. 22	2 rls.
Howdy Duke	Lupino Lane com.	Jan. 22	2 rls.
Zoo Logic	Sullivan Cartoon	Jan. 29	2 rls
Summer Day	Bruce Scenic	Jan. 29	1 rl
Break Away (Neal Burns)	Christie comedy	Jan. 29	2 rls
Dear Season (Bud Duncan)	Cameo comedy	Jan. 29	1 rl.
Busy Lizzie (Geo. Davis)	Mermaid comedy	Feb. 5	2 rls
Highlights	Curiosities	Feb. 5	1 rl
Peaceful Oscar (Lloyd Hamilton)	Comedy	Feb. 5	2 rls
High Spirits	Cameo comedy	Feb. 12	1 rl.
Mike Wins a Medal	Life cartoon	Feb. 12	1 rl.
Duck Out (Bobby Vernon)	Comedy	Feb. 12	2 rls.
Listen, Lem (Al St. John)	Mermaid comedy	Feb. 19	2 rls.
Peaceful City	Life cartoon	Feb. 19	1 rl.
Wedding Yells (Johnny Arthur)	Comedy	Feb. 19	2 rls.
Soft Soap	Life Cartoon	Feb. 26	1 rl
Sailor Beware (Billy Dooley)	Comedy	Feb. 26	1 rl
Fiddlesticks	Curiosities	Feb. 26	1 rl
Quiet Please (Phil Dunham)	Cameo comedy	Feb. 26	1 rl
A Cluster of Kings	Hodge-Podge	Feb. 26	1 rl
Drama de Luxe (Lupino Lane)	Comedy	Mar. 5	2 rls
Heavy Date	Life cartoon	Mar. 5	1 rl
Hitting the Trail	Life cartoon	Mar. 4	1 rl
Gandpa's Boy (Big Boy)	Juvenile comedy	Mar. 12	2 rls
Icy Eyes (Felix-cat)	Sullivan cartoon	Mar. 12	1 rl
Pedigreed (Felix-cat)	Sullivan cartoon	Mar. 12	1 rl
Ask Dad (Sargent)	Cameo comedy	Mar. 12	1 rl
Bruce Scenics	Two subjects	Mar. 12	1 rl
Wise Old Owl	Hodge-Podge	Mar. 19	1 rl
Local Talent	Life cartoon	Mar. 19	1 rl
Chicken Feathers (Cornwall)	Christie comedy	Mar. 19	2 rls
Stars and Stripes	Felix the Cat	Mar. 19	1 rl
A Perfect Day	Cameo comedy	Mar. 19	1 rl
Hot Lightning (Beauchamp)	Mermaid comedy	Apr. 2	2 rls
Felix Sees them in Season	Felix the Cat	Apr. 2	1 rl
Somebody's Fault	Hamilton comedy	Apr. 2	2 rls
Bruce Scenics	Two subjects	Apr. 2	1 rl

Star, Story Type, Review and Footage Here

	Kind of Picture	Review	Feet
Roped In (St. John)	Comedy	Apr. 9	2 rls
Here Comes Precious (Adams)	Comedy	Apr. 9	2 rls
Cash and Carry (Burns)	Christie comedy	Apr. 9	2 rls
Odd Jobs	Curiosities	Apr. 9	1 rl
Dumb Belles (Dooley)	Sailor comedy	Apr. 16	2 rls
Buried Treasure	Bruce Scenic	Apr. 16	1 rl
Brain Storms	Mermaid comedy	Apr. 16	2 rls
First Prize (Dunham)	Cameo comedy	Apr. 16	1 rl
Ruling the Rooster	Life cartoon	Apr. 16	1 rl
Germ Mania	Felix the Cat	Apr. 16	1 rl
Prince of Whales	Life cartoon	Apr. 16	1 rl
Climbing Into Cloudland	Howe Hodge-Podge	Apr. 16	1 rl
Barn Yarns	Felix the Cat	Apr. 16	1 rl
Jail Birdies (Bobby Vernon)	Comedy	Apr. 16	2 rls
Breezing Along	Lloyd Hamilton com.	May 14	2 rls.
Hold That Bear (Phil Dunham)	Cameo comedy	May 14	1 rl.
A Bird of Flight	Hodge-Podge	May 14	1 rl.
Racing Fever	Life cartoon	May 14	1 rl.
Jungle Heat (Al St. John)	Gag-slapstick	May 21	2 rls
Eye Jinks	Felix the Cat cartoon	May 21	1 rl
Atta Baby (Big Boy)	Comedy	May 21	2 rls
Growing Money	Curiosities	May 28	1 rl
Auntie's Ante (W. Lupino)	Cameo comedy	May 28	1 rl
North of Nowhere	Life cartoon	May 28	1 rl
Queer Ducks (J. Duffy)	Farce-comedy	May 28	2 rls
A Jim Dandy (Phil Dunham)	Cameo comedy	May 28	1 rl
Bruce Scenics	Two issues	July 23	1 rl
Meet the Folks (J. Adams)	Christie comedy	July 23	2 rls

EXCELLENT PICTURES CORP.

	Kind of Picture	Review	Feet
A Man of Quality (G. Walsh)	Punch melodrama	Nov. 6	5,640
His Rise to Fame (Geo. Walsh)	Pugilist melodrama	Feb. 19	5,790

F. B. O.

Features

	Kind of Picture	Review	Feet
		1926	
Valley of Bravery (Custer)	War-western	June 19	5,021
Glenister of the Mounted (Flynn)	Mtd. Police melo.	June 26	5,480
Jade Cup (Brent)	Crook melodrama	July 3	3,656
Dead Line (Bob Custer)	Western	July 10	5,000
Masquerade Bandit (Tom Tyler)	Western	July 10	4,018
Bigger Than Barnum's (star cast)	Melodrama	July 17	5,391
Two-Gun Man (Fred Thomson)	Western	July 24	5,139
Her Honor, the Governor (Frederick)	Melodrama	July 31	6,712
Better Man (R. Talmadge)	Stunt comedy	Aug. 7	4,703
Cowboy Cop (Tom Tyler)	Action western	Aug. 7	4,385
Flame of the Argentine (Brent)	Melodrama	Aug. 14	5,004
College Boob (Lefty Flynn)	Comedy drama	Aug. 21	5,340
One Minute To Play	Red Grange special	Aug. 28	7,430
Laddie (John Bowers)	Romantic drama	Sept. 4	6,931
Kosher Kitty Kelly (Viola Dana)	Hebrew-Irish comedy	Oct. 2	6,105
Breed of the Sea (Ralph Ince)	Sea-Island drama	Oct. 30	5,408
Red Hot Hoofs (Tom Tyler)	Pugilistic western	Nov. 13	4,681
A Regular Scout (Fred Thomson)	Action western	Nov. 29	6,119
Lone Hand Saunders (Thomson)	Action western	Dec. 4	5,453
The Gorilla Hunt	Burbridge special	Dec. 11	4,362
Rose of the Tenements (Shirley Mason)	Human int. drama	Dec. 18	6,678
Timid Terror (George O'Hara)	Comedy drama	Dec. 25	4,872
		1927	
Her Father Said No (Guard-Brian)	Witwer comedy	Jan. 1	6,808
Home Struck (Viola Dana)	Drama of stage	Jan. 5	5,615
Cactus Trails (Bob Custer)	Western	Jan. 15	4,889
Lightning Lariats (Tyler)	Western	Jan. 22	4,536
Uneasy Payments (Vaughn)	Farce comedy	Feb. 12	4,770
Magic Garden	G. S. Porter novel	Feb. 26	6,807
Don Mike (Thompson)	Romantic drama	Mar. 5	5,723
Sonora Kid (Tyler)	Action western	Mar. 5	4,565
Mother (Belle Bennett)	Mother-love drama	Mar. 19	6,885
Tarzan and the Golden Lion	Jungle fantasy	Apr. 2	5,807
Moulders of Men (Frankie Darro)	Melodrama	Apr. 9	6,412
Outlaw Dog (Ranger)	Railroad melo.	Apr. 23	4,721
Naughty Nannette (Viola Dana)	Comedy drama	May 9	4,949
Silver Comes Thru (Thomson)	Thrill western	May 28	5,476
Great Mail Robbery	Marine-mail melo.	July 2	6,504
Moon of Israel (star cast)	Spectacular-Biblical	July 9	6,680
Not For Publication	Political drama	July 23	6,140

Short Subjects

	Kind of Picture	Review	Feet
Smouldering Tires	Fighting Hearts	June 5	2,000
Lightning Slider	Fighting Hearts	June 26	2,000
Three of a Kind	Standard comedy	June 26	2,000
Big Charade	Fighting Hearts	June 26	2,000
Black and Blue Eyes	Comedy		
Up and Wooing	Fighting Hearts	July 17	2,000
When Sally's Irish Rose	Fighting Hearts	July 24	2,000
Wedding Daze (Alexander)	Comedy	Aug. 7	2,000
Vamping Babies (L. Sargent)	Comedy	Aug. 7	2,000
All's Swell That Ends Swell	Fighting Hearts	July 24	2,000
Back Fire (Fat trio)	Comedy	Aug. 21	2,000
Lady of Lyons, N. Y.	Bill Grimm's Progress	Aug. 28	2,000
		1927	
Many A Slip (Bowers)	Comedy and cartoon	Jan. 22	2 rls.
Wisecrackers (Cooke-Guard)	Witwer series	Jan. 29	2 rls
He Couldn't Help It	Charley Bowers com.	Mar. 5	2 rls
Nothin' Doin' (C. Bowers)	Comedy	July 16	2 rls
Beauty Parlor (Cooke-Guard)	First of series	July 16	2 rls
Campus Romeos	Fat Men	July 23	2 rls

FIRST NATIONAL

	Kind of Picture	Review	Feet
		1926	
Dancer of Paris (Tearle-Mackaill)	Romantic Drama	Mar. 27	6,229
Kiki (Norma Talmadge)	Comedy Drama	April 17	8,279
Old Loves and New (Stone-Bedford)	Drama	May 1	7,422
Mlle. Modiste (C. Griffith)	Victor Herbert opera	May 8	6,230
Greater Glory (Tearle-Nilsson)	Epic drama	May 15	9,710
Wilderness Woman (Pringle)	Comedy	May 22	7,533
Ranson's Folly (Barthelmess)	Romantic drama	May 29	7,327
Brown Derby (Johnny Hines)	Comedy	June 5	6,500
Tramp, Tramp, Tramp (Langdon)	Farce-comedy	June 12	5,836
Wise Guy (Kirkwood-Astor-Compson)	Human Interest dr.	June 26	7,775
Ella Cinders (Colleen Moore)	Comedy	June 26	6,540
Puppets (Sills)	Drama	July 3	7,468
Senor Daredevil (Ken Maynard)	Western	July 10	6,402
Men of Steel (Sills)	Melodrama	July 24	9,143
Duchess of Buffalo (C. Talmadge)	Comedy drama	Aug. 21	6,940
Great Deception (Lyons-Pringle)	War melodrama	Aug. 28	5,885
Into Her Kingdom (C. Griffith)	Romantic drama	Sept. 4	6,447
Amateur Gentleman (Barthelmess)	Romantic drama	Sept. 11	7,790
Subway Sadie (Dorothy Mackaill)	Comedy drama	Sept. 25	6,727
Paradise (Milton Sills)	South Seas melo.	Sept. 25	7,090
It Must Be Love (Colleen Moore)	Typical comedy	Oct. 16	6,846
Forever After (Astor-Hughes)	Romantic drama	Oct. 23	6,330
Prince of Tempters (Moran-Lyon)	Romantic drama	Oct. 30	7,780
Unknown Cavalier (Ken Maynard)	Action western	Nov. 6	6,305
Midnight Lovers (Nilsson-Stone)	Light comedy	Nov. 13	6,100
Syncopating Sue (C. Griffith)	Drama	Nov. 20	6,770
Stepping Along (Johnny Hines)	Comedy	Nov. 27	7 rls
Ladies at Play (Hughes-Kenyon)	Farce	Nov. 29	6,119
Silent Lover (Milton Sills)	Desert drama	Dec. 4	6.500
Blonde Saint (Stone-Kenyon)	Comedy-drama	Dec. 11	6,806
White Black Sheep (Barthelmess)	Melodrama	Dec. 18	6,798
Overland Stage (Ken Maynard)	Pioneer western	Dec. 25	6,392
Just Another Blonde (Mackaill)	Romantic com-dr.	Dec. 25	5,603
		1927	
Twinkletoes (Colleen Moore)	Drama	Jan. 1	7.833
Lady in Ermine (Corinne Griffith)	Drama	Jan. 8	6,409
Masked Woman (Nilsson-Blinn)	Sophisticated drama	Jan. 22	5,442
Perfect Sap (Lyon-Starke)	Am. Detective com.	Jan. 22	5,620
Lunatic at Large (Leon Errol)	Farce	Feb. 5	5,321
McFadden's Flats (Murray-Conklin)	Irish-Scotch com.	Feb. 12	7,845
Easy Pickings (A. Q. Nilsson)	Mystery melodrama	Feb. 26	5,400
An Affair of the Follies (All-Star)	Human interest drama	Mar. 5	6,422
High Hat (Ben Lyon)	Comedy-drama	Mar. 19	6,161
All Aboard (Johnny Hines)	Fast comedy	Apr. 2	6,308
Long Pants (Langdon)	Gag comedy	Apr. 9	5,550
Orchids and Ermine (C. Moore)	Romantic comedy-drama	Apr. 9	6,734
Three Hours (C. Griffith)	Mystery and drama	Apr. 16	5,760
See You in Jail (Mulhall-Day)	Farce comedy	Apr. 23	5,800
Camille (Norma Talmadge)	Dumas picturization	May 2	8,700
Venus of Venice (C. Talmadge)	Comedy	May 7	6,300
Sea Tiger (Milton Sills)	Sea melodrama	May 14	5,606
Notorious Lady (Lewis Stone)	African drama	May 14	6,040
Convoy (Sherman-Mackaill)	Navy-war drama	May 21	7,724
Broadway Nights (Lois Wilson)	Jazz comedy-dr.	May 21	6,765
Tender Hour (Dove-Lyon)	Drama	May 28	6,631
Lost at the Front (Sidney-Murray)	War burlesque-com.	June 25	5,559
Sunset Derby (Astor-Collier, Jr.)	Race track melo.	July 2	5,000
Framed (Milton Sills)	Thrill-melodrama	July 9	5,282
Naughty But Nice (Colleen Moore)	Sprightly farce	July 16	6,520
Prince of Head Waiters (L. Stone)	Drama	July 23	6,400

FOX FILM CORP.

Features

	Kind of Picture	Review	Feet
		1926	
Rustling for Cupid (O'Brien)	Romantic western	May 8	4,835
Shamrock Handicap (J. F. McDonald)	Romantic racing drama	May 22	5,685
Early to Wed (M. Moore-K. Perry)	Domestic drama	May 29	5,912
A Man Four-Square (Buck Jones)	Western	June 5	4,744
Black Paradise (Bellamy)	Thrill melodrama	June 12	4,962
A Trip to Chinatown (Foxe)	Farce-comedy	June 26	5,594
Gentle Cyclone (Buck Jones)	Action-comedy	July 3	4,822
More Pay—Less Work (Mary Brian)	Comedy-drama	July 10	6,022
Fig Leaves (O'Brien-Borden)	Comedy drama	July 17	6,49
Family Upstairs (Valli-MacDonald)	Comedy drama	July 31	5,97
Midnight Kiss	Comedy drama	Aug. 7	5,02
No Man's Gold (Tom Mix)	Western	Aug. 14	5,745
Three Bad Men (Star cast)	Spectacular thrill melo.	Aug. 28	8,000
Marriage License? (Alma Rubens)	Mother-love drama	Sept. 4	7,168
Flying Horseman (Buck Jones)	Action western	Sept. 11	4,971
Blue Eagle (George O'Brien)	Drama	Sep. 25	6,200
Womanpower (Graves-Perry)	Comedy drama	Oct. 2	6,240
The Lily (Belle Bennett)	Emotional drama	Oct. 9	6,268
Great K. & A. Train Robbery (Mix)	Fast melodrama	Oct. 16	4,800
Country Beyond (Olive Borden)	Curwood drama	Oct. 23	5,363
Whispering Wires (Anita Stewart)	Mystery melodrama	Oct. 30	5,906
International Eucharistic Congress	Religious	Nov. 20	
Return of Peter Grimm (star cast)	Drama from play	Nov. 20	6,950
The City (Robert Frazer)	Clyde Fitch drama	Nov. 27	5.500
What Price Glory? (all star)	War comedy-drama	Nov. 29	11.400
Wings of the Storm (Thunder-dog)	Melodrama	Dec. 4	5,374
Canyon of Light (Tom Mix)	Typical Mix	Dec. 11	5,389
Going Crooked (Bessie Love)	Crook melodrama	Dec. 18	5,425
Bertha, Sewing Machine Girl	Stage melodrama	Dec. 25	5,242
		1927	
Summer Bachelors (Bellamy)	Comedy drama	Jan. 1	6,782
Desert Valley (Buck Jones)	Western comedy-dr.	Jan. 8	4,731
One Increasing Purpose (Lowe)	Drama	Jan. 15	7.677
Music Master (Alec. B. Francis)	Belasco play	Jan. 22	7,734
Stage Madness (Virginia Valli)	Stage-home drama	Jan. 29	5.620
The Auctioneer (Geo. Sidney)	Stage success	Feb. 5	5,500
Last Trail (Tom Mix)	Zane Grey Western	Feb. 5	5,190
Upstream (Earle Foxe)	Theatrical drama	Feb. 12	5,510
War Horse (Buck Jones)	War (horse) story	Feb. 19	4.953
Marriage (Virginia Valli)	Drama	Feb. 26	5,440
Monkey Talks (Lerner)	Drama	Mar. 5	5,500
Ankles Preferred (Bellamy)	Light com-dr.	Mar. 12	5,498
Love Makes 'Em Wild (Johnnie Harron)	Breezy comedy	Mar. 19	5,506
Broncho Twister (Tom Mix)	Whirlwind western	Apr. 2	5,425
Whispering Sage (Buck Jones)	Action western	Apr. 9	4,783
Madame Wants No Children (M. Corda)	Comedy drama	Apr. 16	5,415
Outlaws of Red River (Tom Mix)	Action western	Apr. 23	5,327
Heart of Salome (Alma Rubens)	Romance, mystery	May 9	5,617
Hills of Peril (Buck Jones)	Punch western	May 14	4,983
Is Zat So? (O'Brien-Lowe)	Comedy drama	May 21	6,940
7th Heaven (Janet Gaynor)	Love-war drama	May 28	....
Cradle Snatchers (Louise Fazenda)	Farce comedy	June 4	6,381
Rich But Honest (Marjorie Beebe)	Light comedy-dr.	June 4	5,480
Slaves of Beauty Herbert-Tell)	Light comedy-dr.	June 11	5,412
Good as Gold (Buck Jones)	Stunt-thrill western	June 11	4,545
The Circus Ace (Tom Mix)	Circus and western	June 18	4,810
The Secret Studio (Borden)	Comedy drama	June 25	5,870
Singed (B. Sweet-W. Baxter)	Drama	July 16	5,790

Short Subjects Separated From Features

Short Subjects	Kind of Picture	Review	Feet
		1926	
Steeplechaser (Conley)	Farce comedy	Sept. 11	2,000
Non-Stop Bride (Gene Cameron)	Comedy	Sep. 25	2,000
King Bozo	Van Bibber comedy	Oct. 2	2,000
Rocky Mountain Gold	Varieties	Oct. 9	800
Cliff Dwellers of America	Varieties	Oct. 9	845
Dizzy Dancers (Gene Cameron)	Imperial comedy	Oct. 16	2,000
Lyin' Tamer (Ernie Shields)	Imperial comedy	Oct.23	2 rls
Marry Month of May	O. Henry comedy	Oct. 30	2 rls
King of the Kitchen (Conley)	Comedy	Nov. 6	2 rls
Honeymoon Hospital	Imperial comedy	Nov. 13	2 rls.
Napoleon, Jr.	Animal comedy	Nov. 13	2 rls.
Maryland, My Maryland	Variety	Nov. 20	750
Not to Be Trusted (Allan Forrest)	Helen and Warren	Nov. 20	2 rls
Great Lakes	Variety	Nov. 27	900
Babes in the Jungle	O. Henry series	Nov. 29	2 rls.
Light Wines and Bearded Ladies	Imperial comedy	Nov. 29	2 rls.
Madam Dynamite	Imperial comedy	Dec. 11	2 rls
Battling Kangaroo	Animal comedy	Dec. 18	2 rls
Motor Boat Demon	Van Bibber series	Dec. 25	2 rls
		1927	
Bathing Suitor (G. Harris)	Imperial comedy	Jan. 1	2 rls
My Lady's Stockings	Variety	Jan. 8	1 rl
Tennis Wizard (Earle Foxe)	Van Bibber series	Jan. 15	2 rls
Overnight from Paris	Variety	Jan. 15	1 rl
Big Business	Imperial comedy	Jan. 22	2 rls.
Constantinople	Scenic	Jan. 22	1 rl.
Society Architect	Van Bibber	Jan. 22	2 rls.
An Old Flame	Helen & Warren	Feb. 5	2 rls
Sky Sentinel	Variety	Feb. 5	784
Roses and Ruses	O. Henry story	Feb. 12	2 rls
Slippery Silks	Imperial comedy	Feh. 12	2 rls.
Birthday Greetings	Comedy	Feb. 19	2 rls.
Everybody's Servant	Varieties	Feb. 26	900
Portugal Today	Variety	Mar. 5	786
Car Shy	Van Bibber	Mar. 5	2 rls
Rock-Rihhed Maine	Variety	Mar. 12	855
Back to Mother	Helen and Warren	Mar. 19	2 rls
The Last Word	Helen and Warren	Apr. 2	2 rls
Below the Equator	Variety	Apr. 9	1 rl
Girls	O. Henry story	Apr. 16	2 rls
Nature's Wonderland	Variety	Apr. 16	1 rl
A Dog's Pal (Jerry Madden)	Animal comedy	Apr. 23	2 rls
Old Heidelberg	Variety	May 2	1 rl
Not the Type	Van Bibber	May 2	2 rls
Just a Husband	Helen & Warren	May 9	2 rls
Kangaroo Detective	Comedy	May 21	2 rls
Reflections	Varieties	May 28	1 rl
Wine, Women and Sauer Kraut	Imperial comedy	June 4	2 rls
Monarchs of the Soil	Varieties	June 4	1 rl
Vendors of the World	Variety	June 11	1 rl
Midsummer Night's Steam	Imperial comedy	June 11	2 rls
Road to the Yukon	Variety	June 18	1 rl
Rumors for Rent	Helen and Warren	June 18	2 rls
A Man About Town	O. Henry series	July 16	2 rls
Snow Rambles	Variety	July 16	1 rl
A Hot Potato	Van Bibber	July 23	2 rls
Cupid and the Clock	O. Henry series	July 23	2 rls

GOTHAM PRODUCTIONS

Golden Web (Rich-Gordon)	Melodrama	Sept. 11	6,000
Block Signal (Ralph Lewis)	Railroad melodrama	Oct. 9	5,900
Winning Wallop (W. Fairbanks)	Action comedy-dr.	Oct. 30	5,000
Money to Burn (Devore-MacGregor)	Romantic action dr.	Nov. 29	5,900
Heroes of the Night (Landis-Nixon)	Fire-police-thriller	Feh. 5	6,500
		1927	
Final Extra (De La Motte)	Melodrama	Feb. 19	6,000

LE ROY FILMS

When New York Was Younger	Novelty specialette	July 16	1 rl

METRO-GOLDWYN-MAYER

	Kind of Picture	Review	Feet
Rag Man (Coogan)	Comedy-dr.	Mar. 14	5,908
Beauty Prize (Dana)	Comedy-dr.	Oct. 11	5,750
Tower of Lies (Chaney-Shearer)	Drama of pathos	Oct. 10	6,849
Exchange of Wives (Boardman)	Married life com.	Oct. 17	6,300
Midshipman (Ramon Novarro)	Naval com.-drama	Oct. 31	7,498
Go West (Buster Keaton)	Burlesque western	Nov. 7	6,256
Lights of Old Broadway (Davies)	Old N. Y. drama	Nov. 14	6,437
Old Clothes (Coogan)	Typical feature	Nov. 21	5,915
Bright Lights (Chas. Ray)	Type com-drama	Nov. 28	6,260
Only Thing (Boardman-Nagel)	Glyn love drama	Dec. 5	5,824
Masked Bride (Mae Murray)	Paris underworld	Dec. 12	5,690
Sally, Irene and Mary (Star cast)	Musical comedy hit	Dec. 19	5,564
Time, the Comedian (Busch-Cody)	Unique drama	Dec. 26	4,757
		1926	
His Secretary (Shearer)	Light comedy	Jan. 2	6,433
Ben-Hur (Ramon Novarro)	Lew Wallace story	Jan 16	12,000
Dance Madness (Nagel-Windsor)	Comedy drama	Feb. 6	6,395
The Blackbird (Lon Chaney)	Crook Drama	Feh. 13	6,688
Mare Nostrum (Rex Ingram prod.)	Ibanez Novel	Feb 27	
La Boheme (Gilbert-Gish)	Famous opera	Mar. 13	8,530
The Barrier (Norman Kerry)	Alaskan melodrama	Apr. 3	6,480
Devil's Circus (Norma Shearer)	Drama	Apr. 10	6,750
Beverly of Graustark (Marion Davies)	Romantic Comedy	May 1	6,710
Brown of Harvard (Pickford-Brian)	College comedy-dr.	May 5	7,941
Money Talks (Moore-Windsor)	Farce comedy	May 22	5,139
Paris (Chas. Ray)	Parisian drama	June 12	5,580
Lovey Mary (Bessie Love)	Drama	July 3	[illegible]
Road to Mandalay (Chaney)	Melodrama	Jnly 10	6,551
Waltz Dream	Romantic comedy	Aug. 7	7,322
Scarlet Letter (Lillian Gish)	Drama from novel	Aug. 21	9,000
Battling Butler (Keaton)	Farce comedy	Sept. 4	6,970
Waning Sex (Norma Shearer)	Light comedy romance	Oct. 2	6,025
The Temptress (Garbo-Moreno-D'Arcy)	Ibanez' novel	Oct. 23	8,221
Magician (Wegener-Terry)	Rex Ingram prod.	Nov. 6	6,960
Bardleys the Magnificent	Dashing romance	Nov. 13	8,536
Exit Smiling (Lillie-J. Pickford)	Comedy	Nov. 20	6,461
Upstage (Norma Shearer)	Vaudeville com.-dr.	Nov. 27	6,048
Flaming Forest (Moreno-Adoree)	Northwest Curwood dr.	Nov. 29	6,567
Tin Hats (Nagel-Windsor)	War comedy	Dec. 4	6,598
Faust (Emil Jannings)	Opera transcription	Dec. 11	8,110
Fire Brigade (McAvoy-Ray)	Spectacular fire drama	Dec. 25	8,616
		1927	
Tell It To The Marines (Chaney)	Melodrama	Jan. 1	8,800
Valencia (Mae Murray)	Romantic drama	Jan. 8	5,680
Flesh and the Devil (Gilbert-Garbo)	Suderman drama	Jan. 15	8,759
A Little Journey (Star Cast)	Comedy drama	Jan. 15	6,088
Red Mill (Marion Davies)	Adapted musical com.	Feb. 19	6,337
Taxi Dancer (Crawford-O. Moore)	Broadway drama	Mar. 12	6,203
The Show (Gilbert-Adoree)	Melodrama	Mar. 19	6,309
Slide, Kelly, Slide (Haines-O'Neil)	Baseball comedy-dr	Apr. 2	7,865
Demi-Bride (Norma Shearer)	Comedy-drama	Apr. 2	6,886
Frisco Sally Levy (Sally O'Neil)	Hebrew-Irish com.	Apr. 23	6,909
Lovers (Novarro-Terry)	"Gossip" drama	May 2	5,291
Rookies (Dane-Arthur)	Military comedy	May 9	6,640
Understanding Heart (Joan Crawford)	Kyne story	May 14	6,657
Annie Laurie (Lillian Gish)	Scottish drama	May 21	8,750
Mr. Wu (Lon Chaney)	Chinese drama	June 4	7,603
Tillie the Toiler (Marion Davies)	Light comedy	June 11	6,160
The Unknown (Chaney)	Armless wonder char-dr.	June 18	5,517
Captain Salvation (Hanson-Starke)	Gospel ship drama	July 2	7,395
Callahans and Murphys (Dressler-Moran)	All-Irish comedy	July 16	6,126

PARAMOUNT

		1926	
Let's Get Married (Dix-Wilson)	Farce-comedy	Mar. 20	6,800
Nell Gwyn (Dorothy Gish)	Farce comedy	Feb. 6	6,800
Miss Brewster's Millions (Daniels)	Comedy-drama	Mar. 27	6,467
New Klondike (Thos. Meighan)	Comedy drama	Apr. 3	7,445
Untamed Lady (Gloria Swanson)	Society drama	Apr. 3	6,132
Crown of Lies (Pola Negri)	Romantic drama	Apr. 10	5,020
Desert Gold (Hamilton-Mason)	Zane Grey western	Apr. 10	6,850
For Heaven's Sake (Harold Lloyd)	Typical comedy	April 17	5,356
Blind Goddess (Holt-Torrence)	Mystery Drama	April 17	7,363
That's My Baby (Douglas MacLean)	Farce comedy	Apr. 24	6,805
A Social Celebrity (Menjou)	Comedy drama	May 1	6,025
The Runaway (Clara Bow)	Melodrama	May 8	6,218
Fascinating Youth (Juniors)	Drama	May 22	6,882
Aloma of the South Seas (Gilda Gray)	Drama	May 29	8,514
Wet Paint (Raymond Griffith)	Farce-comedy	June 5	5,109
Rainmaker (Collier, Jr.)	Drama	June 12	6,055
Say It Again (Dix)	Travesty-farce	June 19	7,445
Volcano (Daniels)	Thrill melodrama	June 12	5,467
Good and Naughty (Pola Negri)	Society comedy	June 26	5,503
Palm Beach Girl (Bebe Daniels)	Farce-comedy	July 3	6,918
Variety (Emil Jannings)	Drama, short version	July 10	7,804
Born to the West (Jack Holt)	Western	July 10	6,043
It's the Old Army Game (W. C. Fields)	Farce comedy	July 17	6,889
Mantrap (Torrence-Bow)	Drama	July 24	6,077
You Never Know Women (Vidor)	Drama	Aug. 7	6,064
Padlocked (Lois Moran)	Melodrama	Aug. 28	6,700
Beau Geste (Ronald Colman)	Drama	Sept. 4	10,600
The Show-Off (Ford Sterling)	Character comedy	Sept. 11	6,196
Diplomacy (Sweet-Hamilton)	Modernized Sardou play	Sep. 25	6,950
Campus Flirt (Bebe Daniels)	College comedy	Oct. 2	6,702
Tin Gods (Thomas Meighan)	Drama	Oct. 2	8,568
You'd Be Surprised (R. Griffith)	Satirical comedy	Oct. 9	5,904
Kid Boots (Eddie Cantor)	Comedy	Oct. 23	5,650
Sorrows of Satan (D. W. Griffith prod)	Drama	Oct. 23	11 rls.
Don't Give Up the Ship	One Reel special	Oct. 23	....
Ace of Cads (Menjou)	Drama	Oct. 30	7,786
Quarterback (Richard Dix)	Football comedy-dr.	Nov. 6	7,114
London (Dorothy Gish)	Drama	Nov. 13	6 rls.
We're in the Navy Now (Beery-Hatton)	Sequel, "Behind Front"	Nov. 20	5,519
So's Your Old Man (W. C. Fields)	Comedy	Nov. 20	6,347
Eagle of the Sea (Vidor-Cortez)	Sea drama	Nov. 27	7,250
Everybody's Acting (star cast)	Stage comedy-dr.	Nov. 27	6,139
God Gave Me Twenty Cents (all star)	Romance-drama	Nov. 29	6,532
The Great Gatsby (Warner Baxter)	Drama	Dec. 4	7,296
Old Ironsides (special cast)	Super-special	Dec. 11	10,689
Canadian (Meighan)	Northwest drama	Dec. 11	7,773
Stranded in Paris (Daniels)	Farce comedy	Dec. 18	6,106
Love 'Em and Leave 'Em (Brent)	Comedy drama	Dec. 18	6,075
Popular Sin (Vidor-Brook)	Love drama	Dec. 25	6,244
		1927	
Hotel Imperial (Pola Negri)	Drama	Jan. 8	7,091
Blonde or Brunette? (Menjou-Nissen)	Parisian comedy	Jan. 15	5,871
The Potters (W. C. Fields)	Human int. com.-dr.	Jan. 22	6,680
Kid Brother (Harold Lloyd)	Typical comedy	Jan. 29	7,654
Paradise for Two (Dix-Bronson)	Comedy	Jan. 29	6,187
New York (Cortez-Wilson-Taylor)	Melodrama	Feb. 5	6,877
"It" (Clara Bow)	Elinor Glyn story	Feh. 12	6,542
Love's Greatest Mistake (Brent)	Comedy drama	Feb. 26	6,000
Blind Alleys (Meighan)	N. Y. melodrama	Mar. 5	5,597
Let It Rain (Douglas MacLean)	Naval comedy	Mar. 12	6,052
Metropolis	UFA Superspectacle	Mar. 12	....
Rough Riders (Feature Cast)	Roosevelt epic.	Mar. 19	12,071
Stark Love	Mountaineer drama	Mar. 19	6,203
A Kiss in a Taxi (Bebe Daniels)	Farce comedy	Apr. 2	6,429
Fashions for Women (E. Ralston)	Comedy drama	Apr. 9	6,298
Evening Clothes (Menjou)	Light comedy	Apr. 9	6,287
Casey at the Bat (W. Beery)	Comedy	Apr. 16	6,040
Afraid to Love (F. Vidor)	Light comedy	Apr. 23	6,199
Knockout Reilly (Richard Dix)	Prizering com.-dr.	Apr. 23	7,080
Chang	Wild animal classic	May 2	6,536
Children of Divorce (Bow-Ralston)	Drama	May 2	6,871
Cabaret (Gilda Gray)	Detective com.-dr.	May 9	7,175
Special Delivery (Eddie Cantor)	Gag comedy	May 9	5,524
Senorita (Bebe Daniels)	Dashing Farce	May 14	6,634
Telephone Girl (Madge Bellamy)	Melodrama	May 21	5,455
Tired Wheels	Krazy Kat	May 28	1 rl
Rough House Rosie (Clara Bow)	Society-pugilism com.	June 4	5,952
Whirlwind of Youth (Lois Moran)	Drama	June 11	5,866
Running Wild (W. C. Fields)	Comedy drama	June 18	6,368
Ritzy (Betty Bronson)	Comedy drama	June 25	5,306
Way of All Flesh (Jannings)	U. S.-made. Tragedy	July 2	8,486
Time to Love (Raymond Griffith)	Farce-comedy	July 9	4,926
Rubber Heels (Ed Wynn)	Burlesque-Farce comedy	July 16	5,614
Ten Modern Commandments (Ralston)	Theatrical com.-dr.	July 23	6,497
Wedding Bills (Raymond Griffith)	Farce	July 23	5,869

Users Help Make This Chart More Useful

PATHE

	Kind of Picture	Review	Feet
War Feathers	Our Gang comedy	Nov. 29	2 rls.
The Nickel Hopper (Normand)	Sennett comedy	Dec. 4	3 rls.
Divorce Dodged (Bevan)	Sennett comedy	Dec. 4	2 rls.
Through Thick and Thin	Terry cartoon	Dec. 4	1 rl.
Hesitating Horses (Alice Day)	Sennett comedy	Dec. 4	2 rls.
Hitting the Rails	Terry cartoon	Dec. 4	1 rl.
Bars and Stripes	Terry cartoon	Dec. 11	1 rl
There Ain't No Santa Claus	Hal Roach comedy	Dec. 11	2 rls
A Blonde's Revenge (Turpin)	Typical comedy	Dec. 18	2 rls
School Days	Terry cartoon	Dec. 18	1 rl
Top Notchers	Sportlight	Dec. 18	1 rl
Forty-five Minutes from Hollywood	Hal Roach comedy	Dec. 25	2 rls
		1927	
Anything Once (Mabel Normand)	Hal Roach comedy	Jan. 1	2 rls
Telling Whoppers	Our Gang	Jan. 1	2 rls
Musical Parrot	Terry cartoon	Jan. 1	1 rl
Kitty from Killarney (Day)	Sennett comedy	Jan. 8	2 rls
With the Wind	Sportlight	Jan. 8	1 rl
Fourflushers (Bevan)	Sennett comedy	Jan. 8	2 rls
Many Scrappy Returns (Chase)	Hal Roach comedy	Jan. 15	2 rls
When Friendship Ceases	Terry cartoon	Jan. 15	1 rl
Smith's Pets	Jimmy Smith series	Jan. 15	2 rls
Bring Home the Turkey	Our Gang comedy	Jan. 22	2 rls.
Chasing Rainbows	Terry cartoon	Jan. 22	1 rl.
Should Sleep Walkers Marry?	Sennett comedy	Jan. 22	2 rls.
Two Time Mama (Tryon)	Hal Roach comedy	Jan. 22	2 rls.
Pass the Dumplings (Alice Day)	Sennett comedy	Jan. 22	2 rls.
On Guard (Cullen Landis)	Army serial	Jan. 29	....
Sink or Swim	Terry cartoon	Feb. 5	1 rl
A Hollywood Hero (Turpin)	Sennett comedy	Feb. 5	2 rls
Should Men Walk Home (C. Hale)	Hal Roach comedy	Feb. 5	2 rls
Sporting Knack	Sportlight	Feb. 12	1 rl.
Smith's Customer	Smith Family com.	Feb. 12	2 rls.
Peaches and Plumbers (Bevan)	Sennett com.	Feb. 19	2 rls.
Plumber's Daughter (Alice Day)	Sennett comedy	Feb. 19	2 rls.
Pathe Review 6	Magazine	Feb. 19	1 rl.
Plow Boy's Revenge	Terry cartoon	Feb. 26	1 rl
Crowd Bait	Sportlight	Feb. 26	1 rl
Seeing the World	Our Gang comedy	Feb. 26	2 rls
One Hour Married (Normand)	Hal Roach comedy	Mar. 5	2 rls
In the Rough	Terry cartoon	Mar. 5	1 r
Tit for Tat	Terry cartoon	Mar. 5	1 r
Crawl Strike Kid	Terry cartoon	Mar. 12	1 rl
With Will Rogers in Dublin	Rogers Abroad	Mar. 12	2 rls
Mail Pilot	Terry cartoon	Mar. 12	1 rl
Are Brunettes Safe? (Chase)	Comedy	Mar. 12	2 rls
Why Girls Say No (Marj. Daw)	Hal Roach comedy	Mar. 19	2 rls
Weatherproof	Sportlight	Mar. 19	1 rl
Pathe Review	Review	Mar. 19	1 rl
Cracked Ice	Terry cartoon	Mar. 19	1 rl
Taking the Air	Terry cartoon	Mar. 19	1 rl
Duck Soup (Laurel-Hardy)	Hal Roach comedy	Apr. 2	2 rls
Frost Line	Sportlight	Apr. 2	1 rl
A Small Town Princess	Sennett comedy	Apr. 2	2 rls
A Dozen Socks (Alice Day)	Sennett comedy	Apr. 9	2 rls
Rival Sex	Sportlight	Apr. 9	1 rl
Smith's New Home (Mc-Kee-Hiatt)	Smith Family series	Apr. 9	2 rls
Pathe Review 12	Magazine	Apr. 16	1 rl
Magician	Terry cartoon	Apr. 16	1 rl
Ten Years Old	Our Gang	Apr. 16	2rls
Keep Off the Grass	Terry cartoon	Apr. 16	1 rl
Jolly Jilter (Ben Turpin)	Comedy	Apr. 16	2 rls
Melting Millions (Ray-Miller)	Chapter Play	Apr. 16	....
Hiking Through Holland (Will Rogers)	Rogers Abroad	Apr. 23	2 rls
Pathe Review 13	Magazine	Apr. 23	1 rl
Medicine Man	Terry cartoon	Apr. 23	1 rl
Slipping Wives (Dean-Rawlinson)	Hal Roach comedy	Apr. 23	2 rls
Smith's Surprise (Hiatt)	Smith Family	Apr. 23	2 rls
Forgotten Sweeties (Chase)	Comedy	Apr. 23	2 rls
Pathe Review 14	Magazine	Apr. 23	1 rl
Smith's Kindergarten (Baby Jackson)	Smith Family	May 2	2 rls
Pathe Review 16	Magazine	May 2	1 rl
Love My Dog	Our Gang	May 2	2 rls
Broke in China (Turpin)	Sennett comedy	May 2	2 rls
Honor Man	Terry cartoon	May 2	1 rl
Hon. Mr. Buggs (Matt Moore)	Hal Roach comedy	May 2	2 rls
Pathe Review 15, 17, 18, 19	Magazine	May 9	1 rl
Pie Eyed Piper	Terry cartoon	May 9	1 rl
Jewish Prudence (Davidson)	Hal Roach comedy	May 9	2 rls
Bubbling Over	Terry cartoon	May 9	1 rl
Agile Age	Sportlight	May 9	1 rl
A Fair Exchange	Terry cartoon	May 9	1 rl
When Snow Flies	Sportlight	May 14	1 rl.
Pathe Review 20	Magazine	May 14	1 rl.
Bigger and Better Blondes (Chase)	Comedy	May 14	2 rls.
Tabloid Editions	Sportlight	May 21	1 rl
Horses, Horses, Horses	Terry cartoon	May 21	1 rl
Crazy to Act (Mildred June)	Sennett comedy	May 21	2 rls
Tired Business Men	Our Gang comedy	May 21	2 rls
Pathe Review 21	Magazine	May 21	1 rl
Eve's Love Letters	Hal Roach comedy	May 28	2 rls
Smith's Fishing Trip	Smith Family	May 28	2 rls
Pathe Review 22-23	Magazine	June 4	1 rl
Digging for Gold	Terry cartoon	June 4	1 rl
Hunting for Germans	Will Rogers' trip	June 4	2 rls
Pride of Pikeville (Turpin)	Sennett comedy	June 4	2 rls
Flying Feet	Sportlight	June 4	1 rl
Chills and Fever	Sportlight	June 4	1 rl
Curled in the Excitement	Sennett comedy	June 11	2 rls
Hard Cider	Terry cartoon	June 11	1 rl
Crimson Flash (Cullen Landis)	Serial	June 18	....
Died in the Wool	Terry cartoon	June 18	1 rl
Fluttering Hearts (Chase)	Comedy	June 18	2 rls
Love 'Em and Weep (Mae Busch)	Hal Roach comedy	June 18	2 rls
Pathe Review 24	Magazine	June 18	1 rl
Big Reward	Terry cartoon	July 2	1 rl
Riding High	Terry cartoon	July 2	1 rl
Pathe Review 27	Magazine	July 2	1 rl
Don't Tell Everything (Davidson)	Hal Roach comedy	July 2	2 rls
One-Man Dog	Terry cartoon	July 2	1 rl
Love Nest	Terry cartoon	July 23	1 rl
Frontier of Sport	Sportlight	July 23	1 rl
Why Girls Love Sailors (Laurel)	Hal Roach comedy	July 23	2 rls
Pathe Review 28	Magazine	July 23	1 rl

Features	Kind of Picture	Review	Feet
		1927	
Princess on Broadway (Garon-Walker)	Comedy drama	Mar. 5	5,705
Tearin' Into Trouble (Wally Wales)	Western	Mar. 5	4,453
Arizona Whirlwind (Bill Cody)	Mine-western	Mar. 19	4,134
Fighting Comeback (B. Roosevelt)	Action western	Apr. 2	4,145
Spuds (Larry Semon)	War, farce comedy	Apr. 9	4,920
Horse Shoes (Monty Banks)	Feature comedy	Apr. 16	5,668
Ridin' Rowdy (Buffalo Bill, Jr.)	Western	Apr. 23	4,794
No Man's Law (Rex)	Black Stallion dr.	May 2	6,903
Don Desperado (Maloney)	Punch western	May 9	5,804
His First Flame (Harry Langdon)	Feature comedy	May 9	4,700
Eyes of the Totem (Hawley-Santschi)	Melodrama	May 14	6,228
Pirates of the Sky (Hutchison)	Stunt melodrama	May 21	5,465
Heart of the Yukon (Bowers)	Alaskan melodrama	May 21	6,563
Alaskan Adventures	Alaskan Trip	May 28	3,678
Meddlin' Stranger (Wally Wales)	Western melodrama	June 4	4,575
Avenging Fangs (Shadow-dog)	Crook melodrama	June 4	4 335
Trunk Mystery (Hutchison)	Police melodrama	June 11	4,328
Code of Cow Country (B. Roosevelt)	Action western	June 11	4,512
Pals in Peril (Buffalo Bill, Jr.)	Western	June 25	4,740
Little Firebrand (E. Thornton)	Comedy	July 2	4,615
Two-Gun of Tumbleweed	Western	July 23	5,670

PREFERRED PICTURES

		1926	
Romance of a Million Dollars	Melodrama	Aug. 7	5,300
Dancing Days (Star Cast)	Domestic	Sept. 25	5,900
Shameful Behavior? (Edith Roberts)	Romantic com.-dr.	Oct. 30	5,218
His New York Wife (Alice Day)	Comedy drama	Nov. 27	5,294
		1927	
Exclusive Rights (L. Rich)	Politics-melodrama	Jan. 22	6,087

PRODUCERS DISTRIBUTING CORP.

		1925	
Coming of Amos (Rod LaRoque)	Comedy-drama	Sept. 19	5,077
Off the Highway (W. V. Mong)	Drama	Oct. 3	7,641
Simon the Jester (O'Brien-Rich)	Comedy-drama	Nov. 28	6,168
Road to Yesterday (J. Schildkraut)	Tense drama	Dec. 12	9,980
		1926	
Wedding Song (Leatrice Joy)	Comedy-heart int.-dr.	Jan. 2	7,373
Steel, Preferred (star cast)	Steel industry dr.	Jan. 9	6,717
Braveheart (LaRocque)	Indian drama	Jan. 23	7,234
Rocking Moon (Tashman-Bowers)	Alaskan drama	Jan. 30	6,013
Danger Girl (Priscilla Dean)	Comedy-drama	Feb. 6	5,660
Million Dollar Handicap (all star)	Horse race melo.	Feb. 13	6,095
Three Faces East (Jetta Goudal)	Suspense-spy-melo.	Feb. 20	7,419
Fifth Avenue (De La Motte)	Human int. drama	Feb. 20	5,503
Wild Oats Lane (Viola Dana)	Melodrama	Apr. 10	6,908
Red Dice (Rod LaRocque)	Underworld melodrama	May 1	7,257
Whispering Smith (H. B. Warner)	Melodrama western	May 8	6,155
Volga Boatman (W. Boyd-E. Fair)	Melodrama	Apr. 24	10,660
Paris at Midnight (Jetta Goudal)	Melodrama	May 15	6,995
Prince of Pilsen (Geo. Sidney)	Comedy drama	May 8	6,600
Bachelor Brides (La Rocque)	Mystery drama	May 22	6,612
Eve's Leaves (Leatrice Joy)	Romantic Comedy	May 29	6,750
Silence (H. B. Warner)	Self-sacrifice dr.	June 5	7,518
Unknown Soldier (Chas. Mack, etc.)	War drama	June 12	7,979
Dice Woman (Priscilla Dean)	Farce-melodrama	June 19	5,614
Flame of the Yukon (Seena Owen)	Melodrama of Yukon	June 26	5,800
Up in Mabel's Room (Marie Prevost)	Farce-comedy	June 26	6,345
Shipwrecked (S. Owen-J. Schildkraut)	Melodrama	July 3	5,865
Meet the Prince (Jos. Schildkraut)	Comedy-Drama	July 3	5,908
Sea Wolf (Ralph Ince)	Jack London story	July 10	6,763
Sunny Side Up (Vera Reynolds)	Comedy drama	July 17	5,994
Speeding Venus Priscilla Dean)	Melodrama	July 24	5,560
Clinging Vine (Leatrice Joy)	Comedy	July 31	6,400
Young April (Bessie Love)	Romantic com-dr.	Sept. 11	6,858
For Alimony Only (Leatrice Joy)	Divorce com-drama	Oct. 9	6,400
Gigolo (Rod La Rocque)	Drama	Oct. 16	7,295
Nervous Wreck (Ford-Haver)	Farce-comedy	Oct. 23	6,738
Pals in Paradise (star cast)	Kyne mining story	Nov. 29	6,636
For Wives Only (M. Prevost)	Sophisticated farce	Dec. 4	5,790
Corporal Kate (Reynolds-Faye)	Girl War-workers	Dec. 18	7,460
		1927	
Jim, The Conqueror (Boyd-Faire)	Suspense western	Jan. 1	5,324
Nobody's Widow (Joy-Ray-Haver)	Farce comedy	Jan. 15	6,421
Man Bait (Marie Prevost)	Comedy drama	Jan. 29	5,865
Getting Gertie's Garter (Prevost)	Farce comedy	Feb. 19	6,859
White Gold (Jetta Goudal)	Emotional drama	Apr. 9	6,198
Rubber Tires (Ford-Love)	Auto comedy	Apr. 9	6,303
King of Kings	Biblical drama	Apr. 23	13,500
Night Bride (Marie Prevost)	Farce comedy	May 9	5.736
Yankee Clipper (William Boyd)	Sailing ship melo.	May 14	7,820
Heart Thief (Schildkraut-dePutti)	European drama	May 21	6.035
Fighting Love (Jetta Goudal)	Desert drama	June 4	7,107
Vanity (Leatrice Joy)	Melodrama	June 18	5,922

RAYART

		1925	
Midnight Limited (star cast)	Railroad melodrama	Dec. 27	5,255
		1926	
Call of the Klondike (Glass-Dwan)	Melodrama	Aug. 21	5,803
Moran of the Mounted (Howes)	Northwest M. P. melo.	Sept. 4	5,303

RED SEAL

		1926	
Reelview (Scenes in Turkey)	Magazine	Apr. 10	854
Hair Cartoon	Marcus cartoon	Apr. 10	55
Old Black Joe	Song Car-tune	July 17	500
Hair Cartoon	Marcus cartoon	July 17	1,000
Toot! Toot! (Ko-Ko)	Fleischer cartoon	July 17	1,000
Hair Cartoons	Marcus cartoon	July 31	1,000
Reelview (Issue E)	Pictorial	July 31	1,000
Searchlight (Issue H)	Pictorial	Aug. 7	1,000
Song Car-tune	Song series	Aug. 7	1,000
Marvels of Motion	Issue L	Sept. 4	800
Morning Judge	Carrie of the Chorus	Sept. 4	2,000
Ko-Ko in the Fadeaway	Fleischer cartoon	Sept. 11	1,000
Film Reporter	Series	Sept. 11	1,000
Churchyards of Old America	Humor	Sep. 25	1,000
Film Reporter (Issue B)	Sport subjects	Oct. 9	1,000
Berth Mark	Carrie of Chorus	Oct. 9	2,000

We Try Always to Make it Better for Users

STERLING PICTURES CORP.

	Kind of Picture	Review.	Feet
		1926	
Big Pal (Wm. Russell)	Prize fight drama	Oct. 24	5,800
Men of the Night (Rawlinson)	Melodrama	July 24	5,723
Wreckage (May Allison)	Drama	July 24	5,723
Closed Gates (Harron-Novak)	Emotional dama	May 28	5,563

TIFFANY PRODUCTIONS, INC.

	Kind of Picture	Review.	Feet
The Enchanted Island	Romantic drama	June 25	4,857
Flaming Timber	Woodland drama		
Squads Right	War farce comedy		
The Song of Steel	Society-business drama		
Snowbound	Comedy drama of the North		
Wild Geese (Special)	Human drama		
Princess of Hoboken	Comedy drama		
Lightning	Zane Grey drama		
Tale of a Vanishing People	Society drama		
The Broken Gate	Emotional drama	Jan. 15	5,300
Fools of Fashion (Mae Busch)	Social life drama	Oct. 9	6,484
College Days (Marceline Day)	College comedy-dr.	Nov. 6	7,300
Josselyn's Wife (Pauline Frederick)	Emotional drama	Nov. 27	5,800
Sin Cargo (Shirley Mason)	Melodrama	Dec. 11	6,100
		1927	
Redheads Preferred (Hitchcock-Daw)	Farce comedy		
The First Night (Lytell-Devore)	Farce comedy	Feb. 19	5,500
Husband Hunters (Mae Musch)	Sophisticated com.-dr.	Feb. 26	5,600
Cheaters (O'Malley-Ferguson)	Crook meldrama	Mar. 12	6,022
Backstage (Bedford-W. Collier, Jr.)	Comedy drama	July 9	5,784
Beauty Shoppers (Mae Busch)	Small town-N. Y. dr.	July 16	5,669

UNITED ARTISTS

	Kind of Picture	Review.	Feet
		1926	
Black Pirate (Douglas Fairbanks)	Technicolor feature	Mar. 20	8,388
The Bat (all-star)	Mystery drama	Mar. 27	8,219
Son of the Sheik (Valentino)	"Sheik" sequel	Aug. 7	6,685
Sparrows (Mary Pickford)	Comedy drama	Oct. 9	6,000
		1927	
Winning of Barbara Worth (Banky)	H. B. Wright western	Dec. 4	8 rls.
Night of Love (Banky-Colman)	Romantic Drama	Jan. 29	7,440
The General (Buster Keaton)	Civil War comedy	Feb. 12	7,500
Love of Sunya (Gloria Swanson)	Episodic drama	Mar. 19	7,311
Beloved Rogue (J. Barrymore)	Romantic drama	Apr. 2	9,264
Resurrection (Rod LaRocque)	Tolstoy drama	Apr. 16	9,120

UNIVERSAL

Features	Kind of Picture	Review.	Feet
		1926	
Rustler's Ranch (Acord)	Western	June 5	5,230
Love Thief (Norman Kerry)	Romantic drama	June 12	6,822
Chasing Trouble (Morrison)	Action western	June 19	4,304
Bucking the Truth (Morrison)	Action western	June 26	4,305
Marriage Clause (Lois Weber)	Drama	July 3	7,680
Under Western Skies (Norman Kerry)	Western	July 10	6,352
The Terror (Art Acord)	Western	July 10	4,862
Man in the Saddle (Gibson)	Western	July 17	5,492
Poker Faces (Horton-LaPlante)	Farce comedy	July 24	7,808
Whole Town's Talking (E. E. Horton)	Farce comedy	Aug. 14	6,662
Wild Horse Stampede (Hoxie)	Western	July 31	4,776
Runaway Express (Daugherty-Mehaffy	R. R. thriller	Aug. 28	5,865
Her Big Night (Laura LaPlante)	Farce comedy	Sept. 4	7,603
Old Soak (Jean Hersholt)	Comedy drama	Sept. 11	7,445
Texas Streak (Hoot Gibson)	Thrill western	Sep. 25	6,250
Ice Flood (Harlan-Dana)	Lumber camp melo.	Oct. 2	5,747
Yellow Back (Fred Humes)	Western	Oct. 9	4,766
Take It from Me (Reginald Denny)	Comedy drama	Oct. 16	6,649
Michael Strogoff	Russian Melodrama	Oct. 30	9,315
Spangles (O'Malley-Nixon)	Circus comedy-dr.	Nov. 6	5,6[illegible]
Buckaroo Kid (Hoot Gibson)	Farce-drama-western	Nov. 20	6,107
Red Hot Leather (Hoxie)	Western	Nov. 27	4,535
Man from the West (Acord)	Blue Streak Western	Dec. 4	4,47[illegible]
Cheerful Fraud (Denny)	Farce comedy	Dec. 11	6,945
Prowlers of the Night (Humes)	Blue Streak western	Dec. 18	4,390
Silent Rider (Hoot Gibson)	Western	Dec. 25	5,598
		1927	
Butterflies in the Rain (LaPlante)	Romantic drama	Jan. 1	7,319
Rough and Ready (Hoxie)	Western	Jan. 8	4,409
Loco Luck (Art Acord)	Action western	Jan. 22	4,827
Sensation Seekers (Billie Dove)	Romance-drama	Jan. 29	7,015
Perch of the Devil (Busch-O'Malley)	Melodrama	Feb. 5	6,807
One Man Game (Fred Humes)	Blue Streak westn.	Feb. 12	4,689
Taxi! Taxi! (E. E. Horton)	Farce comedy	Feb. 19	7,172
Denver Dude (Hoot Gibson)	Action western	Feb. 26	5,292
Wrong Mr. Wright (Jean Hersholt)	Farce	Mar. 5	6,450
Held by the Law (Lewis)	Crime-detective	Apr. 2	6,929
Hey! Hey! Cowboy (Gibson)	Action western	Apr. 9	5,378
Men of Daring (Hoxie)	Thrill western	Apr. 9	6,155
Fourth Commandment (Bennett-Carr)	Sentimental drama	Apr. 23	6,892
Down the Stretch (Agnew-Nixon)	Racing melodrama	May 2	6,910
Beware of Widows (Laura LaPlante)	Light farce-comedy	May 9	5,777
Cat and the Canary (LaPlante-Hale)	Mystery-thriller	May 14	7,712
Grinning Guns (Jack Hoxie)	Action western	May 14	4,689
Love Thrill (Laura-LaPlante)	Farce comedy	May 21	6,038
Fighting Three (Jack Hoxie)	Western melodrama	May 21	4,198
The Claw (Windsor-Kerry)	South African drama	May 28	5,252
Painting the Town (Tryon)	Farce comedy	June 25	5,900
Alias the Deacon (Jean Hersholt)	Crook com.-drama	June 25	6,869
Painted Ponies (Gibson)	Rodeo stunt western	July 23	5,416
Short Subjects			
		1926	
Fighting Spirit	Collegians series	Dec. 25	2 rls
Buster's Picnic	Buster Brown series	Dec. 25	2 rls
Lost Soul (Puffy)	Bluebird comedy	Jan. 1	[illegible]
Jane's Flirtation (Wiley)	What happened to Jane	Jan. 1	2 rls
Menace of the Mounted (Cobb)	Mustang N'western	Jan. 1	2 rls
Snookums' Playmate	Newlyweds comedy	Jan. 8	2 rls
Hop Along (Arthur Lake)	Bluebird comedy	Jan. 8	1 rl
By George (Sid Saylor)	Let George Do It (ser.)	Jan. 8	2 rls
Fast and Furious (Reginald Denny)	Typical farce	July 9	5,282
Three Miles Up (Al Wilson)	Aviation-thrills	July 9	4,041
Dude Desperado (Gilman)	Mustang com.-western	Jan. 22	2 rls
Tied Up	Piperock western	Jan. 22	2 rls.
What's Your Hurry?	Excuse Makers	Jan. 22	2 rls.
Love on a Weak Stomach (N. Edwards)	Comedy	Jan. 22	1 rl.
Newlyweds Build	Newlyweds and Baby	Jan. 22	2 rls.
Cinder Path	Collegians	Jan. 22	2 rls.
High and Dizzy (Puffy)	Bluebird comedy	Jan. 22	1 rl.
Youth and Beauty	Gump comedy	Jan. 29	2 rls
Thanks for the Boat Ride	What Happened to Jane	Jan. 29	2 rls
		1927	
George Runs Wild	George series	Feb. 5	2 rls
Oh, What a Kick (Summerville)	Burlesque war com.	Feb. 5	1 rl
Tenderfoot Courage	Mustang western	Feb. 5	2 rls
In for Life (Neely Edwards)	Bluebird comedy	Feb. 12	1 rl.
Meet the Husband (Arthur Lake)	Comedy	Feb. 12	1 rl.
Snookums Disappears	Newlyweds	Feb. 19	2 rls.
A Strange Inheritance	Mustang comedy	Feb. 19	2 rls.
Buster's Dark Mystery	Buster Brown	Feb. 19	2 rls.
Ranger's Romance (Fred Gilman)	Short western	Feb. 26	2 rls
Some More Leave Home (Summerville)	Excuse Makers	Feb. 26	2 rls
Why Mules Leave Home (Summerville)	Comedy	Feb. 26	1 rl
A Party Man (Duffy)	Blue Ribbon comedy	Mar. 5	1 rl
Flashing Oars	Collegians	Mar. 5	2 rls
Jailhouse Blue (Arthur Lake)	Comedy	Mar. 12	1 rl
Backward George (Saylir)	Let George Do It	Mar. 12	2 rls
Hot Air (Puffy)	Bluebird comedy	Mar. 19	1 rl
Return of the Riddle Rider	Sequel serial	Mar. 19	....
Breaking Records	Collegians	Apr. 2	2 rls
Pride of Piperock	Western comedy	Apr. 2	2 rls
She's My Cousin	Excuse Makers	Apr. 2	2 rls
Jane's Hubby	What Happened to Jane	Apr. 9	2 rls
Courage of Collins	Short western	Apr. 9	2 rls
Haunted Homestead	Mustang western	Apr. 16	2 rls
Buster, Don't Forget	Buster Brown	Apr. 16	2 rls
Newlyweds' Shopping Tour	Newlyweds	Apr. 16	2 rls
They Call It Love (Edwards)	Comedy	Apr. 16	1rl
Flaming Snow	Western comedy	Apr. 16	2 rls
Keeping His Word	Excuse Makers	Apr. 23	2 rls
Smother O'Mine (Chas. Puffy)	Comedy	Apr. 23	1 rl
Kelcy Gets His Man (Cobb)	Mounted police dr.	Apr. 23	2 rls
Midnight Bum (Arthur Lake)	Farce comedy	May 2	1 rl
Lone Star (Fred Gilman)	Mustang western	May 2	2 rls
Kid George	Let George Do It	May 2	2 rls
Jane Misses Out	What Happened to Jane	May 9	2 rls
Stop Snookums	Newlyweds	May 9	2 rls
Buster's Frame-up	Buster Brown	May 14	2 rls.
Silent Partner (E. Cobb)	Western	May 14	2 rls.
Ore Raiders (Fred Gilman)	Western	May 14	2 rls.
Pipe Rock Blues (Holmes-Corbett)	Western	May 14	2 rls.
Red Suspenders (Summerville)	Comedy	May 14	1 rl.
George's Many Loves	Let George Do It	May 21	2 rls
That's No Excuse	Excuse Makers	May 21	2 rls
Do Or Diet (Puffy)	Comedy	May 21	1 rl
Rest Cure	Piperock western	May 28	2 rls
Doctors Prefer Brunettes (Edwards)	Bluebird comedy	May 28	1 rl
Home Trail	Western	May 28	2 rls
Gune Justice (Gilman)	Short western	June 4	2 rls
My Mistake	Excuse Makers	June 4	2 rls
Cowboy Chaperone (Ed. Cobb)	Western	June 4	2 rls
Jane's Sleuth	What Happened to Jane	June 4	2 rls
Collegians (second series)	Junior Jewel com.	June 11	2 rls
Cows Is Cows	Short western	June 11	2 rls
Buster's Infatuation	Buster Brown	June 11	2 rls
Snookum's Asleep	Newlyweds	June 11	2 rls
Under the Bed (Puffy)	Bluebird comedy	June 11	1 rl
Sleepy Time Pal (Edwards)	Bluebird comedy	June 18	2 rls
What An Excuse	Excuse Makers	June 18	2 rls
Barrymore Tommy (Gilman)	Short western	June 18	2 rls
Ah, Gay Vienna (Puffy)	Comedy	July 2	1 rl
On Furlough (Sid Saylor)	Let George Do It	July 2	2 rls
Plumed Rider (Gilman)	Western	July 2	2 rls
Roaring Gulch (E. Cobb)	Western	July 2	2 rls
Surprised Honey (Neely Edwards)	Comedy	July 16	1 rl
Buster's Handicap	Buster Brown	July 16	2 rls
Tale of a Shirt (Aubrey)	Bluebird com.	July 16	1 rl
Jane's Relations	What Happenedt o Jane	July 16	2 rls
Snookums Cleans Up	Newlyweds	July 16	2 rls
Pawns and Queens	Short western	July 23	2 rls
Oh, Taxi! (Sid Saylor)	Comedy	July 23	2 rls
Square Shooter (Gilman)	Short western	July 23	2 rls

WARNER BROS.

	Kind of Picture	Review.	Feet
		1926	
Cave Man (M. Moore-Prevost)	Farce-comedy	Mar. 13	6,741
Bride of the Storm (D. Costello)	Melodrama	April 10	6,800
Night Cry (Rin-Tin-Tin)	Dog melodrama	April 24	6,300
Other Women's Husbands (Blue)	Comedy drama	May 8	6,721
Hell Bent Fer Heaven (Miller)	Mystery drama	May 15	6,578
Little Irish Girl (D. Costello)	Crook drama	May 22	6,667
Why Girls Go Back Home (Miller)	Comedy drama	May 29	5,262
Silken Shackles (Irene Rich)	Drama	June 5	6,061
Social Highwayman (Devore-Love)	Farce-comedy	June 26	6,107
Footloose Widows (Fazenda-Logan)	Farce-comedy	July 3	7,163
Don Juan (John Barrymore)	Romantic drama	Aug. 21	10,018
Across the Pacific (Monte Blue)	Melodrama	Oct. 16	6,945
My Official Wife (Rich-Tearle)	Drama	Nov. 6	7,846
Private Izzy Murphy (Jessel)	Comedy	Oct. 30	7,889
The Better 'Ole (Syd Chaplin)	Supercomedy	Oct. 23	8,649
Millionaires (Sidney-Fazenda-Gordon)	Heart-int. Hebrew com.	Nov. 20	6,903
While London Sleeps (Rin-Tin-Tin)	Dog melodrama	Dec. 11	5,810
		1927	
Third Degree (Dolores Costello)	Stage melodrama	Jan. 8	7,647
Don't Tell the Wife (I. Rich)	Light comedy	Feb. 5	6,972
Finger Prints (Fazenda)	Crook-detective	Jan. 22	7,031
Wolf's Clothing (Blue-Miller)	Action-thrill melo.	Jan. 29	7,068
When A Man Loves (J. Barrymore)	Classic romance	Feb. 12	10,049
Hills of Kentucky (Rin-Tin-Tin)	Dog melodrama	Feb. 26	6,271
Gay Old Bird (Fazenda)	Farce-comedy	Mar. 12	6,284
What Every Girl Should Know (Miller)	Romantic comedy-drama	Mar. 19	6,281
White Flannels (Louise Dresser)	Football-thrills	Apr. 2	6,820
The Brute (Monte Blue)	Western drama	May 2	5,901
Bitter Apples (Monte Blue-Myrna Loy)	Melodrama	May 9	5,453
Missing Link (Syd Chaplin)	Farce comedy	May 14	6,485
Matinee Ladies (May McAvoy)	Modern life comedy	Apr. 23	6,352
Tracked by the Police (Rin-Tin-Tin)	Dog melodrama	May 21	5,813
The Climbers (Irene Rich)	Drama	May 28	6,631
A Million Bid (Dolores Costello)	Melodrama	June 4	6,310
Irish Hearts (May McAvoy)	Comedy drama	June 11	5,397
Simple Sis (Fazenda-C. Cook)	Heart Interest melo.	June 11	6,218
Dearier (Irene Rich)	Heart-int. drama	June 18	5,897
Old San Francisco (D. Costello)	Romance-melodrama	June 25	7,961
First Auto (Barney Oldfield)	Old-time autos dr.	July 9	6,767
What Happened to Father (W. Oland)	Character farce-com.	July 9	5,567
Black Diamond Express (Blue)	Railroad melodrama	July 23	5,803

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ROCHESTER, N.Y.

Universal's Capitol, Atlanta, Ga.

Opens June 27th with

POWER'S PROJECTORS

Premiere of $1,500,000 House Is Brilliant Event
Film and Civic Notables Present

From Motion Picture News

THE Capitol Theatre, Atlanta, newest and biggest link in Universal's chain of theatres, was opened to the public on June 27 with a premiere performance attended by many persons prominent in film and civic circles. Many novel and special features were on the program for the opening night and the audience was addressed by Governor Walker of Georgia and Mayor I. N. Ragsdale of Atlanta. The theatre has a seating capacity of 2,500 and the cost is said to be $1,500,000.

Featured on the opening program were the latest Reginald Denny production, "Fast and Furious," the International Newsreel and "Snookums Cleans Up," the latest "Newlyweds and Their Baby" comedy. Pantages vaudeville comprised five acts, headed by Cissie Loftus and Adolph Verdi's orchestra, led by Dave Love as guest conductor as well as selections by James Alderson, the Capitol's concert organist, made up the rest of the regular program.

The special premiere festivities included the presentation of a group of screen favorites, among them being two of Atlanta's own, Walter Hiers, comedian, recently seen in Universal pictures, and Ethlyne Clair, the Mrs. Newlywed of the Newlyweds comedies and now a Universal-Jewel principal. Among the film officials taking part in the ceremonies were Paul Gulick, director of publicity for the Universal Pictures Corporation and personal representative for Carl Laemmle; Dan Michalove, general manager of the "U" theatre chain, whose far-sightedness and energy were principally responsible for the new theatre's construction; Willard Patterson, supervisor of Universal theatres in the Southeast, and Martin L. Semon, manager of the new house.

Governor Walker of Georgia and Mayor I. N. Ragsdale of Atlanta, were guests of honor and welcomed the new amusement palace for the people of the state and the city. Only one performance was given on the opening night. Thousands of Atlantans were turned away, unable to be accommodated for the first show.

The new theatre occupies a site on Peachtree street, Atlanta's Broadway. It is incorporated in the Candler project, sponsored by Asa G. Candler, Jr., the Coca-cola millionaire, which also includes the big Davison-Paxon department store.

The theatre proper stands on a plot 100 by 160 feet, with a large parking space adjoining. The interior decoration is according to the Adams design, with old ivory, apple-green and coral as the color scheme. The highly glazed and polished ornamentation is especially effective. Starrett and Van Vleck were the architects.

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Pathe announces 5 great Serials for 1927-28. 10 weeks of Big Business on each subject.

'THE HAWK OF THE HILLS"
Allene Ray, Walter Miller, and Frank Lackteen in a smashing, crashing, romantic story of the frontier West, by George Arthur Gray. Directed by Spencer Bennet.

"THE MASKED MENACE"
Larry Kent and Jean Arthur from the Saturday Evening Post story "Still Face," by Clarence Budington Kelland. A breath-taking mystery drama, with an amazing characterization. Directed by Arch Heath.

THE MAN WITHOUT A FACE"
Allene Ray and Walter Miller in a sensational story by C. N. and A. M. Williamson. Directed by Spencer Bennet.

"MARK OF THE FROG"
A mystery drama of a secret society, from the story "The Fellowship of the Frog" by the celebrated novelist Edgar Wallace, author of "The Green Archer." Title subject to change.

"THE TERRIBLE PEOPLE"
Mystery melodrama. Powerful, gripping. From the book by Edgar Wallace. Title subject to change.

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WILL H. HAYS, *President*

IN THIS ISSUE

Hays Voices U. S. Objections to Film Trade Barriers
Big Four Fixes Minimum Admission Price in Chicago
Trade Advertising a Tip-Off on Conditions

MOVING PICTURE WORLD

VOL. 87, No. 6 AUGUST 6th, 1927 PRICE 25 CENTS

eyes of a new world

¶ This swift world demands faster, better new mediums. ¶ Air mail supplants rail mail. ¶ Trans-Atlantic telephones outstrip cables. ¶ So in the news reel field—

paramount news

twice weekly beginning July 31st

Published by CHALMERS PUBLISHING COMPANY 516 FIFTH AVE. NEW YORK CITY

Entered as second class matter June 17, 1906, at the Post Office at New York, N. Y., under the act of March 3, 1879. Printed weekly. $3 a year

The NEW News Reel

National

WELCOME WEEK

for

"The World's Spotlight"

M-G-M NEWS

First issue week of August 15th

A news reel as great as the organizations behind it—

Metro-Goldwyn-Mayer and Hearst

A series of Action subjects that will revolutionize the screen newspaper.

The last word in Editorial care—the first word on the subject of news.

Backed by 30,000,000 newspaper readers.

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TWICE WEEKLY

These Accessories Free

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Three brilliant colors, 10 ft. by 3 ft.

ONE-SHEET POSTER

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PENNANTS

In red and blue, 19 in. long.

SLIDE

Announcement slide—full color. Space for theatre name.

SNIPE

Red and blue—ample space for theatre imprint.

ALL FREE AT YOUR LOCAL EXCHANGE

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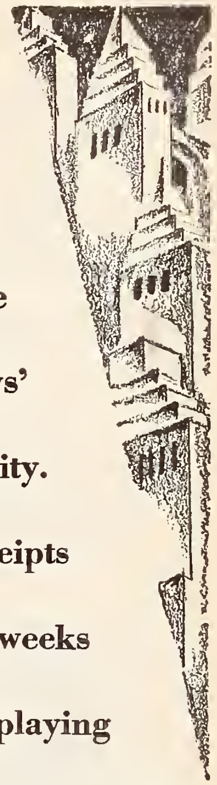

¶ And now "Metropolis". Look! Max Balaban, of Balaban & Katz, wires: "Without any special advertising campaign, because the picture was placed in the Roosevelt, Chicago, on four days' notice, 'Metropolis' doing sensational business. First week capacity. For the first time in history of the Roosevelt second week's receipts bigger than first. Had only intended running 'Metropolis' two weeks but have extended run for four weeks, with possibility of playing it longer." ¶ "Metropolis". The new type of 1927-8 Paramount Picture with a vengeance! Utterly different, daring, dazzling. And this eager public of today loves it! ¶ Not only in Chicago, but at the Metropolitan, Boston. Everywhere. "Metropolis". And "Chang", "Way of All Flesh", Clara Bow in "Hula", "Beau Geste", Adolphe Menjou in "Service for Ladies", "Rough Riders", Richard Dix in "Shanghai Bound", "Barbed Wire", Beery and Hatton in "Firemen, Save My Child". ¶ Not to speak of Harold Lloyd, "Gentlemen Prefer Blondes", "Underworld", "Beau Sabreur" and more, more coming. Right through Paramount's 100% Program. ¶ Are you prepared to write new box office history? Or will you watch your opposition write it?

for showmen
of today

PARAMOUNT
100%
PROGRAM

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Don't Stop To Figure It Out

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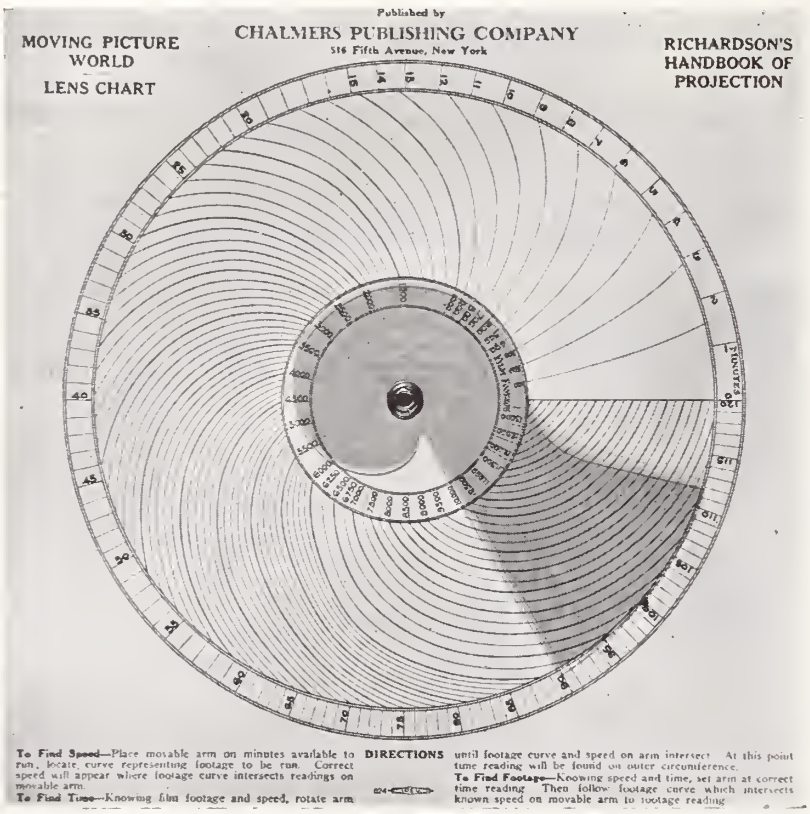
Speed, Film Footage and Time Scale



Published by
CHALMERS PUBLISHING COMPANY
516 Fifth Avenue, New York

MOVING PICTURE WORLD
LENS CHART

RICHARDSON'S HANDBOOK OF PROJECTION

DIRECTIONS

To Find Speed—Place movable arm on minutes available to run, locate curve representing footage to be run. Correct speed will appear where footage curve intersects readings on movable arm.

To Find Time—Knowing film footage and speed, rotate arm until footage curve and speed on arm intersect. At this point time reading will be found on outer circumference.

To Find Footage—Knowing speed and time, set arm at correct time reading. Then follow footage curve which intersects known speed on movable arm to footage reading.

This Chart Answers These Questions For You Instantly

1. Correct speed to run projector to complete a given length of film in a given time?

2. Number of feet of film which can be run in a given time at a given speed?

3. Time required to run a given length of film at a given speed?

Theatre Managers and Projectionists

This clever device belongs in every projection room and theatre in the country. It will save projectionists time as well as mistakes.

It will help managers in planning their programs to maintain an ac[illegible] schedule.

The chart measures eight and one-half inches square. It is printed in th[illegible] colors on strong celluloid for strength and durability.

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in

THE WOMAN WHO DID NOT CARE

From the novel by

RIDA JOHNSON YOUNG

A Refreshingly Unusual and Smartly Staged Comedy Drama of an Ice Cold Siren Who Decided It Was the Man Who Must Pay!

RELEASED AUG. 1st

PLAY DATES NOW!

"THE WOMAN WHO DID NOT CARE" is the 12th of a series of TWELVE 1926-27 releases.

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New York City

For the first time in film history a company has rearranged its serial release schedule at the request of hundreds of exhibitors. "BLAKE OF SCOTLAND YARD"—the First Run Serial—originally scheduled for later in the year will now be released late in August to meet the desires and suit the box offices of hundreds of First Runs who have seen it on the screen and want to start their season off to a flying start with the school year.

SET YOUR DATES EARLY—to take full advantage of the money possibilities of the serial that Carl Laemmle proclaimed "A UNIVERSAL JUNIOR JEWEL"—THE INDUSTRY'S FIRST SUPER-SPECIAL SERIAL! Starring HAYDEN STEVENSON with an all-star cast, and directed by ROBERT HILL.

Blake of Scotland Yard

UNIVERSAL PICTURES

The First Run Serial!

PHYLLIS HAVER

A new big box-office personality on the motion picture horizon

Featured in "Chicago," "The Wise Wife," "He's My Man" and "The Fighting Eagle" starring Rod La Rocque

PATHÉ-DEMILLE
PROGRAM, 1927-1928

HAVER HAILED AS SENSATION

This girl Phyllis Haver is doing things. For on top of an excellent performance supporting Emil Jannings in "The Way of All Flesh" comes a portrayal which stands out above all in "The Fighting Eagle." This was previewed locally last week.

"The Fighting Eagle" stars Rod La Rocque. It is Phyllis Haver's picture—without detracting from Rod. For it won't harm Rod in the least—in fact it will do him lots of good—but it is Phyllis Haver's picture.

Phyllis is Comtesse de Launay in supporting Rod as Brigadier Gerard. Rod gets a Fairbanksesque touch into his portrayal of the braggart but lovable Etienne. And, withal, no imitation. He is still Rod La Rocque, with a touch of romantic dash which the film-going public will love on the heels of his marriage to Vilma Banky. As Etienne he seems to be the one a fan of Vilma's would have her marry.

And Phyllis? Where has this girl, who has been relegated to comedy roles, supporting parts, bits—secured this subtlety—this finesse—which has thus far been credited only to artists of the old legitimate school? A new star is on the horizon. (N. Y. TELEGRAPH)

-will prove one of the sensations of 1927-28

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***BIG MONEY**–make your*
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Member of Motion Picture Producers and Distributors of America, Inc.
WILL H. HAYS, *President*

Last Minute News From Everywhere

MOVING PICTURE WORLD

The Motion Picture Business Paper

Vol. 87 New York, August 6, 1927 No. 6

SOFT-BOILED

If these prohibitions keep on, the villain of the screen pretty soon will be saying, "Goodness, mercy me, I'll do you harm."

LAND AHEAD!

The Independents, especially Tiffany and Columbia, are going like race horses. No peep from them yet about bookings slowing up.

Telephone Co. To Make Film for Synchronization

$250,000 Picture Will Illustrate Device

Hot on the trail of interesting dope that Henry Ford is considering dabbling in the motion picture business, exclusively published by *Moving Picture World,* comes the reliable news that the American Telephone & Telegraph Company has been secretly working on a new synchronization device and that it will spend $250,000 on the production of a feature picture to illustrate the merits of the device.

Confirmation of the probable Tel. & Tel.'s entry into the motion picture business could not be obtained at the company offices. A statement, it is said, may be issued a little later.

In line with the thought that outside businesses may try their luck with the production of pictures came a remark by a very prominent official of one of the largest corporations in the country: "The time may soon come

(Continued on next page)

Berlin Cable

(Moving Picture World Bureau, Berlin, August 3.)

On mutual agreement, Sigmund Jacob, sales manager of United Artists, has left his position. Winfield Sheehan has arrived in Berlin and has had conferences with his brother, Clayton, and Julius Aussenberg. The Fox European Production Company celebrated its fifth anniversary of being in Germany, and announces a list of 20 American and 10 German pictures to be released here in 1927-28. Defina opened up several branch offices in Germany during the last two weeks. Ben Lyon is doing pretty hard work at the studio in Staaken. Director Zelnik is just shooting the last scenes with him in "Dancing Vienna," starring Lya Mara.

Exhibitors Ask Rebates on Babe Ruth Picture

First National is considering demand from several exhibitors that a rental adjustment be effected on the Babe Ruth picture. "When Babe Comes Home." This was originally sold to some exhibitors as a special and at special prices. When First National did not see enough returns coming in from the picture as a special, it included it in the fifty picture group and sold it at program rentals. That made the exhibitors who paid special prices kick to the home office and these complaints now are being considered.

Complicating the situation is a clause in the First National fifty-picture contract which reads: "This contract not to include any Colleen Moore, Norma Talmadge or Constance Talmadge productions, nor any nationally advertised Specials or Road Show Attractions."

This would tend to prove that the Babe Ruth picture is not a special and that rebates are forthcoming.

Johnson Leaves Coston

Chicago—Earl Johnson, who joined the Coston Circuit only a few weeks ago, has withdrawn the Auditorium Theatre, Berwyn, and the Strand, Brookfield, from it to book both of them independently.

Late Chicago News

W. C. Welch has been made managing director of the Belmont Theatre, taken over by the Orpheum Circuit from Lubliner & Trinz.

Wiley McConnell, veteran exhibitor of Quincy, Ill., died of heart disease at the Blessing Hospital.

Balaban & Katz will use stage bands in all houses here.

Al Kvale is going into the Northshore Theatre, Frank Masterson into the Tivoli Theatre. The annual fur show is breaking house records for the circuit.

5 Dent Texas Theatres

Dent Theatres will spend $500,000 on a chain of 5 picture theatres in the Rio Grande Valley of Texas. Brownsville will have a $300,000 house seating 2,500, Harlington a $125,000 house seating 1,600 and Edinburgh a $75,000 house. The others are not known.

California Only?

Portland, Ore.—The Hippodrome has been closed by Ackerman & Harris and it is said the company will confine its interests to California.

London Distribution

Distribution of 12 Sid Smith comedies produced by W. M. Pizor has been acquired by Pathe Cinema, Ltd., of London.

Minimum Admission Price Scale Is Set by Big Four in Chicago

A MINIMUM admission price scale for their pictures has been agreed on by Paramount, First National, M-G-M and United Artists, according to the Illinois Exhibitor, official news bulletin of the Chicago Exhibitors' Association and the M.P.T.O. of Illinois. It says that "prices for various types of houses will be inserted as a rider in all uniform contracts." It is intended to check the "alarming downward tendency of admission prices:

The story says:

"Fifteen cents is the minimum adult price prescribed by the Big Four. Houses charging less, even at matinees, will not be sold the new season's product, according to a Paramount official. This minimum does not apply to children's admission.

"The minimum adult admission for pre-release houses is set at 40 cents, while theatres showing the Big Four in first week of release cannot charge less than 25 cents. Those in the second week

(Continued on next page)

Protection Rights on the First-Runs Stir Missourians

Kansas Also Involved in "Serious Issue"

(*Special to Moving Picture World*)

Kansas City, Mo., Aug. 1.—A serious issue is confronted by Kansas and Missouri exhibitors over an attempt being made by large first-run theatres of Kansas City to obtain new protection rights on first-run pictures.

The larger houses which now have 60-day protection against the suburban theatres of Kansas City, are seeking 30-day protection against all theatres within a radius of 60 miles of Kansas City. That would include Kansas City, Kas., a city of 135,000 population.

"Complaints by the score have been coming into M.P.T.O. Kansas-Missouri headquarters regarding such a move," R. R. Biechele, president of the exhibitors' organization said "The larger theatres of Kansas City, Kas., also are objecting to such a move.

(Continued on next page)

London Cable

(Moving Picture World Bureau, London, August 3.)

London studios are busy with the new features, Graham Wilcox in "Luck of the Navy," with Evelyn Laye; Gainsborough in "Constant Nymph," assisted by Brunel Gaumont; "The Arcadians," with Gibb and Cyril McLaglen; the Marble Arch Pavilion presents Reginald Denny in "Fast and Furious." Many UFA presentations are due in London in the next three months. A record holiday attendance was marked up at the Plaza, "Sorrows of Satan." The Stoll Company deficit provokes a stormy annual meeting. Judgment was given for Martin Harvey versus the Wilcox Brothers.

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VOL. 87 NO. 6

"Uncle Tom" Delayed, "Miserables" First

"Les Miserables," Universal's Film De France production of the famous Victor Hugo classic, will open in the Central theatre, Broadway near Forty-seventh street, New York City, on Sunday, August 21, for an extended two-a-day run, at legitimate prices.

This showing is the result of a sudden shift in Universal plans. The Central was leased for "Uncle Tom's Cabin." It was expected to be ready late this summer, but camera work was completed only several weeks ago. It is unlikely that the picture will be ready for the screen before late in September.

Roxy Engages "Mike" Lake

S. L. Rothafel has engaged Mayer "Mike" Lake as chief arranger of music for the Roxy Theatre. Mr. Lake is the composer of "The Evolution of Dixie," the popular arrangement for bands and orchestras. He was associated with Roxy at the Strand Theatre years ago and was onc of the first musicians to synchronize music with celluloid.

Ala. Sunday Closing

A Sunday closing bill as well as a film footage tax bill now is before the Alabama Legislature, in session at Montgomery. It would ban Sunday amusements for which an admission is charged and its backers intend principally to stamp out Sabbath baseball and picture shows. Of the entire state only Montgomery and Mobile now have Sunday picture shows.

First Showing of M-G-M "Shorts"

Fall styles in short subjects were specially displayed at the Embassy Theatre Thursday afternoon when Metro-Goldwyn-Mayer offered for the pre-release consideration of the newspaper men the first release in each series of M-G-M shorts with the exception of the Max Davidson series, the first print of which has not yet arrived from the Coast.

The outstanding feature was, of course, Our Gang in "Yale vs. Harvard" in which the Gang meet the Gashouse eleven and almost get gassed until in the eleventh inning they get aid in the shape of ammonia, a hammer and an ostrich egg; all of which is fair enough since one of the Gashouse crew is a garlic addict and chews garlic cloves all through the first ten innings. It is a football, not a baseball story, and beats "Variety" for its trick camera angles.

A Charlie Chase comedy that is not quite up to standard in the first part but with a good finish, and a lively two reeler with Stan Laurel, Jimmy Finlayson and Oliver Hardy completed the comedy section, the three numbers being contributed by Hal Roach.

In addition there were two single reels (from UFA), one showing African Adventures and the other a slow motion study of bird flight handled with pictorial intelligence. One other feature was a two-reel miniature drama in technicolor, based on the Betsy Ross flag incident.

The showing suggests that M-G-M is in line for the short subjects war and right in the front line. The various items will be more definitely treated in a later issue.

Fox Drops Office Plan in St. Louis Building

The Fox Film Corporation has definitely abandoned its plans for a 17-story and office building in conjunction with the 5,000-seat picture palace now under construction on Grand boulevard in St. Louis, Mo.

James B. Brown, supervising architect on the job, stated that the plans now merely call for the construction of the theatre, and this work will be pushed. A building permit for the foundation was issued by the St. Louis Building Department during the past week. It calls for a building 360 by 170 feet.

The theatre as designed will contain a main floor, mezzanine and balcony of three levels. It will be by far the largest theatre in St. Louis, rating 1,000 seats greater than the St. Louis Theatre at Grand boulevard and Morgan street, the largest theatre in St. Louis at present.

Lustig Joins Unity Agency

David J. Lustig, known in legitimate and picture circles as an energetic press agent and exploiteer as well as theatre manager, recently left the Steiner-Blinderman circuit to join the Unity Theatrical Exchange, Strand Theatre Building, as general office manager.

Retain Old Officers

Albany.—Harry M. Brooks, for 16 years president of the Motion Picture Machine Operators' Union, has again been renominated for re-election on August 21. No competition for the position is in sight. Al LeMay, financial secretary for a similar period, also is slated for re-election.

Creed A. Neeper, assistant sales manager of the Harold Lloyd Corp., in charge of the New York office, meets Edward Everett Horton, two-reel comedy director for Hollywood Prod., who is on the right, in Hollywood.

Films and Stock

For the first time in Chicago a theatre will try a combination policy of pictures and stock. This will be the experiment of Edward Trinz at the Chateau Theatre in September. Henry Minturn will have charge of the stock. Each show will run about two and one-half hours and there will be weekly changes.

Protection Rights

(Continued from preceding page)

"The contention of the small town theatre owners is that it has been their money which has built concrete highways to Kansas City and made it possible for thousands of out-of-town patrons to attend theatres in Kansas City at least part of the time. To be cut entirely off from the current first-runs, which receive big advertising campaigns in Kansas City, would kill the business of the little fellows.

"As to Kansas City, Kas., theatres, that city is in another state, and exhibitors of that city, which is separated from Kansas City, Mo., by the Kaw River only, contend protection rights should not extend into another state. I don't know how such a question is going to be settled, but I do know that if the exchanges grant such a protection clause that it will mean a fight which will be beneficial to no one."

Tel. & Tel. Film

(Continued from preceding page)

when the potential financial returns of the motion picture industry may be realized by firms other than those now in that industry."

This remark was made to a reliable New York newspaper man who repeated it on the stipulation that the speaker's identity would not be revealed.

Set Price Scale

(Continued from preceding page)

of release are held to a minimum of 20 cents.

"'The ruling is not a mandatory one,' said the Paramount executive, 'for it applies only to the output of the Big Four. However, among ourselves it will be rigidly enforced. Theatre operators who do not find it practical to conform with the decree can always resort to the independent distributors. It is to the best interests of all factors concerned to maintain a reasonable theatre price scale.'"

Advance Release Dates

Universal will release "Straight Shooting," first Ted Wells western, October 16 instead of in January as originally planned.

Variety Excuses Misleading Adv. As 'Trade Stuff'

Was Prepared in Advance of the Opening

VARIETY limpingly comes to the defense of itself and First National in its current issue and criticizes Moving Picture World for its frank exposure of the false and misleading advertisement in Variety's July 27 issue of the Babe Ruth picture, "Babe Comes Home," which opened in conjunction with the Vocafilm at the Longacre Theatre the previous Monday and closed the same night. The advertisement described the picture as "the biggest hit on Broadway" and told how the audience "fought to get in as if there was no other show on Broadway," although the admission was "$11 top." All these statements were absolutely untrue.

Variety tries to alibi for itself and First National by terming such statements the "usual trade stuff" and by pointing out that the advertisement must have been written and prepared in advance of the film's premiere, which isn't much of an excuse in view of the facts.

Variety also endeavors to justify the carrying of the advertisement by explaining that its news columns told of the closing of the Longacre Theatre.

Moving Picture World did not assume a holier than thou attitude in regard to Variety for publishing the advertisement nor for First National in preparing and placing it. That is their business and the ethics of the whole matter may be left for the rest of the industry to judge.

But Moving Picture World did call attention to it in order that its exhibitor readers might not be misled by an advertisement which, even by the wildest flight of imagination, did not contain an iota of fact.

See West Point

A group of editors and writers representing the motion picture trade and fan press and the New York dailies, visited West Point last Tuesday as the guests of Pathe Exchange, Inc. They were entertained at the military reservation by Director Donald Crisp, William Boyd, Bessie Love and other members of the company which is making "The West Pointer," a Pathe-DeMille Special, at the Point. The party made the trip in a de luxe bus.

Two of a Kind

The Duncan Sisters, who are to appear at the performances of "Topsy and Eva" in New York.

Columbia Gets Weinsz

Louis F. Weinsz, Cleveland office manager for First National, has joined the Cleveland Columbia exchange as assistant manager. Herbert Ochs, handling First National city sales, has been made assistant manager under Manager Gradwell Sears.

Tiffany Closes With Miles

Tiffany Productions, Inc., announces the consummation of a first run contract with the Miles Amusement Company of Detroit for their new Oriental Theatre, now nearing completion, for the Tiffany productions for 1927-1928.

Hays Condemns Discrimination Against American Film Industry

Luncheon at Ritz to Klitsch Occasion for Urging Open World Market

THAT the trade barriers which Germany, England and other countries are raising against American films are not more logical or proper than similar blockading tactics would be if employed against books or music, was the contention of Will H. Hays in his speech at the luncheon given at the Ritz Carlton last Wednesday in honor of Ludwig Klitsch, president of the Association of the German Film Industry and head of the August Scherl Publishing Company of Berlin, publishers of a number of important German newspapers.

Mr. Hays' plea for an open market in motion picture distribution abroad marks the first instance where the American film industry has publicly voiced its objection, officially, as it were, to the increasing restrictions being imposed by various froeign countries—notably Germany and England—against the importation of American motion pictures.

He stressed the point that the competition in motion pictures should not be between countries, but between the pictures themselves as factors of entertainment or educational value and that this should be the sole basis of all competitive efforts. Illustrating this point, Mr. Hays cited the recent report of the World Economic Conference at Geneva which condemned these "artificial barriers" as "highly detrimental to the general welfare" of all the countries concerned.

This conference, held under the auspices of the League of Nations, in which all nations took part, Mr. Hays pointed out, expressly decreed against the fixing of quotas, which is the very practice objected to by the American producers and distributors.

Still in Transient Stage

Mr. Klitsch, in his reply, called attention to the development in the relations of the film industries of the United States and Germany and to the fact that Germany, with a population of 70 millions, has only 3,600 theatres, while the United States with 120 million has over 16,000, as indicating the possibilities of the German film market of the future.

"Our film industry," he said at present is in a period of transition. We do not have as complete an organization for the distribution of German film in the world market as you have in America. Therefore, we believe that for the time being we cannot forego a certain protection for our industry."

He added that he did not mean by this, that he believes that for every American film released in Germany, a German film should be distributed here, declaring that the great difference in the production of the two countries and the variance of their markets would prevent this automatically.

Oliver Joins Pathe News

David Richard Oliver has resigned from another news reel organization to join the New York headquarters staff of Pathe News, under Editor Ray Hall.

J. Boyce Smith, vice-president of Inspiration Pictures; Prof. W. J. Slichter, representing Columbia, which is to conduct a film executive course, and Edwin Carewe, at the United Artists studio in Hollywood.

Pool Theatres?

From many sources come the rumors that Publix and Loew's are in agreement on a plan of pooling their theatres in cities where they now are in conflict. It may be that this action is growing out of a previous agreement of both circuits to jointly book presentation houses.

Production Wave Excites Western Coast of Canada

3 British Enterprises Under Full Headway

(Special to Moving Picture World)

Ottawa, Aug. 2.—Canada has been struck by a wave of film producing enterprises, particularly on the Pacific Coast where no less than three British syndicates are showing signs of activity.

Victoria, B. C., is giving attention to two picture projects of British origin. One of these is known as the Fleming organization, which recently received a favorable vote from the taxpayers for municipal support for the enterprise to the extent of $200,000, providing the company was able to secure $400,000 from English distributors and exhibitors.

Announcement is also made that Matheson Lang interests of London, England, have secured an option on the splendid Dunsmuir property, consisting of a handsome residence and gardens, for a studio at Victoria. Representatives say it is privately financed.

Another project with English backing is the Lions' Gate Cinema Studios of Vancouver, B. C., which recently secured property in West Vancouver for studio purposes. This company is identified as the First National Cinema Studios Syndicate.

At Calgary, Alberta, there has been quite a stir through the announcement that Al G. Barnes, well-known circus man with picture interests in California, had decided to transfer his film producing company to Calgary, the new name being the Barnes Calgary Film Producing Company. Barnes and his business associates are not looking for outside capital, it is stated.

The Fox Film Corporation has also had a producing unit in Alberta, headed by Olive Borden, using the Canadian National Park at Banff as a background.

Thunder Bays Films, Ltd., has been organized at Fort William, Ontario, for the purpose of making feature pictures, the capitalization being $500,000. Stock is being sold to the public.

The Exclusive Canadian Film Company, Ltd., is making a picture called "Destiny," near Toronto.

The Lowdown

As an example of how closely they are cropping the expenses—where cutting is possible—there is a story going around Hollywood to the effect that a 70-year-old gatekeeper at one of the studios was marked for dismissal because he could be replaced by a girl at $20, where he had been receiving $35.

According to reports, the girl was being given practice training on the gate when her appearance aroused the curiosity of the players, who united in the demand that the faithful old warder be retained unless the studio management wished to face a general strike, so the overhead will be burdened by this additional $15 for a time, at any rate.

Death may love a shining mark, but in Hollywood they get them wherever they find them, just now.

Shoots Up Coney

Ralph Ince, famous F B O director, now shooting exteriors on "Coney Island."

Coming and Going

C. C. Ezell, central sales manager for Warner Bros., is back in New York after several weeks consumed in visiting the branches under his spervision. During his trip Mr. Ezell stopped off at Chicago, Omaha, St. Louis, Kansas City, Oklahoma City and Dallas. After another week in the home office he will leave again for a swing around several of the southern offices.

* * *

Ned E. Depinet, general sales manager for First National, accompanied by Stanley W. Hatch, western sales manager, are on the West Coast on an extended trip in connection with the sales of the new season's product for their company. Their first stop was Chicago. They will visit most of the western exchanges before returning to the home office.

* * *

After only thirty days in the East, William M. Pizor has returned to Hollywood where he will immediately open an intensive production schedule. The first picture which he will supervise is a new type serial, "The Mansion of Mystery," which features William Barrymore and Teddy Reavis.

* * *

Jesse L. Lasky, first vice-president of Paramount, and Walter Wanger, Paramount general manager of production, entrained at San Francisco Tuesday evening bound for New York, where they will arrive Saturday morning. They will be present at the New York premiere of "Wings" which will be shown at the Criterion Theatre.

* * *

Abe Stern, official of the Stern Film Corporation, arrived in New York from Europe last week-end and took the next train for Los Angeles, in a whirl-wind trip half-around the globe to inaugurate production at the Stern Brothers studios. Stern was accompanied from Europe to New York by Herman Stern, no relation but the sales manager of the Stern Brothers Comedies.

* * *

Dr. Hugo Riesenfeld returned from Europe this week and immediately plunged into the work of arranging the Colony Theatre opening on September 6 under Universal auspices. The opening attraction will be "The Cat and the Canary." Dr. Riesenfeld brought back several novelty pictures from the other side.

* * *

William Haines, M-G-M star, and Director Edward Sedgwick have arrived from the West to film exteriors for "West Point" at the military academy.

* * *

Harry Reichenbach sailed for Europe last Sunday.

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Sherman S. Krellberg is due in New York from the Coast about August 10.

* * *

A. P. Waxman, head of the Warner Bros. advertising and publicity department, has returned from a vacation spent at Atlantic City.

* * *

Trixie Friganza has arrived in New York from the Coast.

* * *

Mr. and Mrs. Reginald Denny sailed this week for a vacation in Europe.

* * *

J. C. Barnstyn of British Continental Trading Co. is on the high seas. He will remain in Europe about three months.

* * *

Charles Farrell, the Chico in "Seventh Heaven," has come east to visit his family in East Walpole, Mass.

* * *

Director Monta Bell went to Washington last week for exteriors for John Gilbert's "Fires of Youth." Gilbert will follow him shortly. The co-star has not been settled on. Jeanne Eagels has accepted the part.

Cecil B. DeMille reads the testimonial given him by the Culver City Chamber of Commerce honoring his many achievements, especially "King of Kings."

First in Detroit

"The Cat and the Canary," Paul Leni's Universal production of the John Willard mystery play, in which Laura LaPlante is starred, will have its world's premiere next week in the Madison Theatre, Detroit.

"Kid Gloves" New Title

The Universal Jewel Production being made with Charles Ray from Gerald Beaumont's story, "Betty's A Lady," has been titled "Kid Gloves."

Pictures Gradually Taking a Back Seat in St. Louis Houses

Silent Drama Never Was Quieter, Says Observer

(Special to Moving Picture World)

St. Louis, Aug. 2.—Will the motion picture industry have to pull a Henry Ford? That pertinent question has been asked by an observing individual who has been watching the trend of public entertainment in St. Louis, and has noted the gradual transition whereby so-called motion picture palaces have so submerged feature pictures that one can hardly recognize them in the theatre's advertising or printed program.

Today in St. Louis and other key cities the first-run picture houses have an atmosphere of grease paint, chattering chorus girls, noisy stagehands, longhaired orchestra leaders and soulful organists, while the silent drama was never more silent. The movie as such is rapidly passing as a headline entertainer, and the picture men have swung the axe that is severing the head of a goose that laid several billion dollars of eggs during the past twenty years.

Two years ago Henry Ford was sitting on top of the motor world. Today he is just finishing scrapping a model car that put him in the billionaire class and was turned out at the astounding rate of 15,000,000 in nineteen years.

Ford was forced to scrap a billion dollar idea overnight because the public taste changed. What will the picture industry have to do to win the place in the sun that atmospheric prologues, symphonic orchestras, featured organ solosists and colorful and spicy roadshows have grabbed from it, has asked the St. Louis observer.

(Continued on next page)

Sues School Board

Salt Lake City.—George Beard, owner of the Opera House, Coolville, Utah, has filed suit to enjoin the School Board from exhibiting pictures and other entertainment for which admission is charged. He represents the M. P. T. O. of the state.

Chicago Labor Fight

Chicago—Exhibitors here are faced with immediate labor difficulties and are meeting secretly to devise ways and means of coping with them. Jack Miller, president of the Exhibitors' Association, is at the helm.

Just High Hatting

W. C. Fields, Paramount star, introduces new style in high hats. It can be used as a valise.

Hi-Mark Sales Abroad

Nat Nathanson, president of Hi-Mark Productions, Inc., at present abroad, cables he has closed many deals for foreign countries. Among them are the College Sports Series and Fortune Hunter Series purchased by Wardour Films, for the U. K.; "Wages of Conscience," purchased by W. & F. Film Service for the U. K.; 'The Adventurous Soul," purchased by W. & F. Film Service for the U. K., and considerable product for the Far East. Mr. Nathanson has also concluded negotiations for the distribution of several British productions in America.

Publix Books Tiffany for Florida

Tiffany Productions, Inc., announces through Ed J. Smith, general sales manager, that the entire Twenty Gems from Tiffany for 1927-1928 has been booked by the Publix Theatre Circuit for all their houses in Florida. In addition, William G. Minder, southeastern Tiffany representative, has booked the Tiffany product in Atlanta, Ga.

Coston Adding Two

Chicago—Coston Theatres is negotiating for the sale of part interest in the Jackson Park and new Shore Theatres. He will take them into his circuit. The deal should be consummated in a few days.

"Garden of Allah" Soon

Rex Ingram's "The Garden of Allah" is expected to open soon at the Embassy Theatre, though no date has yet been announced.

International Cooperation Guarantee of Good Business

Narrow Policy Limiting Film Appeal to One Country Invites Disaster

By Curtis Melnitz

Representative, United Artists, Berlin, Germany

BERLIN—International co-operation in all branches of the film industry will have to come and must come, if for no other reason but that international co-operation means good business.

The American exhibitor who refuses to book a French or a German film because of its foreign make, hurts his business and hurts thereby all of his interests. The German or French exhibitor who declines to book an American made picture merely because it has been made in America faces disaster.

The American producer who ignores the fact that his picture cannot possibly conquer the world, if it is made to satisfy the American people alone, is not a good business man. The German producer who manufactures his pictures on narrow-minded nationalistic lines, certainly faces ultimate ruin.

The director, who in Hollywood limits his cast and the entire frame of his picture to Americans and American physiology alone, will never reach the heights, and the German director whose vision ends at the borders of Germany, might as well give up his trade.

In an age which has made it possible for a human bird to fly from New York to Paris or Berlin in not much more than 30 hours, it is simply good business for the producer, for the distributor, for the exhibitor, and for the artist, to work on an international basis; and in an age which has brought the internationalization of the

Cooney Bros. Complete Plans for Refinancing

Chicago—Cooney Bros. have completed plans for the refinancing of their National Theatres Corp. through a $2,500,000 bond issue floated by Barrett & Co., eastern financial syndicate. It is said the money will be used to stabilize the company rather than provide for expansion. The company leases or owns 10 theatres seating 20,643. The average annual gross revenue between the years 1927 and 1923 is put at $3,939,000, while the net earnings a year is estimated at $1,023,000.

Paramount Loses Suit

A Boston jury has returned a verdict of $15,000 for Miss Madeline Guinan against Paramount Famous Lasky in her suit as a result of the explosion of film in a Boston elevated car in January, 1925. It is one of 80 claiming injury and damage. The aggregate damages claimed are about $1,000,000.

Mathis Funeral in N. Y.

Funeral services for June Mathis were held in New York on Monday and the body was immediately shipped to Hollywood for interment.

Haag Badly Hurt

Leo V. Haag of the Strand Amusement Co., Paducah, Ky., was badly injured in an automobile accident early this week. His condition is serious but he is expected to recover.

Columbia in Ohio

Cleveland — Columbia first-run product for the new season, consisting of 30 pictures, has been purchased by Keith-Albee. I. Libson has bought it for his entire circuit.

Postpone "Wings" Again

The premiere of "Wings" at the Criterion has again been postponed because of delay in the work of setting up the Magnascope which will feature the big scenes of the picture. Originally set for August 1, then postponed to August 8, "Wings" now will not be seen until August 16.

10 Wescoes a Year

Frank R. Wilson, a director of Wesco, is back from the West Coast with the statement that the company will erect 10 theatres annually along the Pacific Coast. There now are about 260 houses in the circuit. He was loud in his praise of arold B. Franklin, president and general manager of the circuit. Wilson continues as president of North American Theatres, which remains intact under the pooling interests.

Paramount Canadian Co. Has Annual Convention

Officials, theatre managers and other representatives of Famous Players Canadian Corp., Ltd., Toronto to Victoria, B. C., attended the annual convention of the western division of the company in the Hotel Vancouver at Vancouver, B. C., the session being a three-day affair.

H. M. Thomas, Vancouver, western general manager, directed the proceedings. The managers enjoyed a cruise on the Pacific Ocean in the private yacht of W. P. Dewees, one of the leading theatre men at the Coast.

Among those who spoke were: T. J. Bragg, Clarence Robson, John Arthur, Harry Sedgwick and Sam De Pass, from the company's head office at Toronto; J. R. Muir, A. H. Douglas, Dick Howarth, George Girard, Earle Hill, E. Jeffreys and others, of Vancouver; Walter P. Davis, E. A. Retallick, Norman Code, Winnipeg: E. P. Fields, Moose Jaw; Frank Gow and J. Milligan, supervisor of Famous Players suburban theatres in Vancouver; Frank Robson, Fort William; J. B. Reisman, Edmonton; C. Armand, projection supervisor of Winnipeg; John Hazza, Calgary; Walter P. Wilson, Edmonton; L. C. Straw, Port Arthur; Pete Egan, Regina, and Harry Bishop, Calgary.

New Minnesota Exchange

Minneapolis has a new independent distributing exchange known as the Premier Film Co. It has established offices in the Loeb Arcade and is headed by John Ludwig, well-known middle western exchange operator. The firm will offer exhibitors of Minnesota and the Dakotas 53 features and 44 two-reel comedy and novelty subjects for the coming year. These include 24 Chadwicks, 18 Excellents, 8 Peerless and 3 Sanfords.

Roxy Bookings

S. L. Rothafel has the following pictures booked for the late summer and autumn: "Don Juan" (return engagement August 6), "What Price Glory," "Seventh Heaven," "Carmen" and "Sunrise." Dates haven't been definitely set.

Mail Order Films

Mail orders are being filled for films of the Dempsey-Sharkey fight for home projection machines. New York buyers get a full set of reels showing the round-by-round action, but to comply with the federal law purchasers in other states receive only scenes preceding the fight and immediately after the knockout. It is said that the sale of the fight films to theatres has been somewhat disappointing.

Herbert Brenon takes a last glance at the novel, "Sorrell & Son," with Mary and Doug before going to England to make it for United Artists.

New Texas Corporation

Organization of a $250,000 theatre corporation to be known as the Victor Theatre, Inc., for operation in Central and West Texas, has been announced. The concern will absorb the Texas Theatre Company, which owns seven theatres in West Texas. The officers of the new company are John Victor, president; J. T. Wilson, vice-president; Ira Perry, director; C. J. Bain, director, and Oscar Flato, secretary-treasurer. The company will build ten new theatres in San Antonio.

Warners Insure Jolson

An idea of the investment involved in the making of "The Jazz Singer," considered by Warner Bros. the biggest undertaking in the history of their organization, can be had from the fact that the company this week took out insurance on Al Jolson, the picture's star, amounting to $500,000. The policy was written by the Mutual Life Insurance Company of New York.

Film Sports

Because of inability to secure a playing field, the ball game between Warner Bros. and Fox Film scheduled for last Saturday was postponed. This game has an important bearing on the championship of the Movie League and it's a case of win or drop back for both teams.

This is the third week that the Warner team has been idle and the boys are getting restless.

The Warner boys ran roughshod over the Fox team earlier in the season and are confident that they can turn the trick again, but of course the Fox team has to be heard on this matter.

Phil Abrahams, Warner manager, is at work trying to find a suitable field.

O'Brien Denies Scrap

George O'Brien, who is playing the leading role in "East Side, West Side," at the Fox New York studios, has denied that he has had any salary difficulties with Fox Films. O'Brien's denial followed a report in a Hollywood dispatch stating that he had left for Europe following a disagreement with Fox officials. O'Brien is to sail next week for Hamburg en route to Berlin, where he will visit F. W. Murnau, director of "Sunrise."

"Underworld" Banned

Chicago—Paramount's "Underworld" is said to have been rejected by the censors here as containing scenes which show the judges of the city in an unfavorable light. The decision has not been announced, it is said, because the censors are giving Paramount another chance to argue the case.

Vatican Repudiates Story

The Vatican has repudiated the attack on American films made in the Osservatore Romano, semi-official Vatican organ.

Incorporations

Albany, Aug. 1.—The usual midsummer slump in the business transacted in the New York State corporation bureau resulted in but two motion picture companies incorporating last week, the lowest number of any one week this year. There was one million dollar company, however, that incorporated, this being the Joelson-Suchman Enterprises, with Harry Suchman, Fred Berger and Jack Rosenthal, all of New York City, as the incorporators. The one other company was Field & Andrews, Inc., which did not specify the amount of capitalization and which had as its incorporators Lew M. Field, Lyle D. Andrews and Jacob Ginsburg, all of New York City.

Taking Back Seat

(Continued from preceding page)

It is not so long ago that the public was satisfied with a good feature picture, a comedy and newsreel accompanied by a fairly good orchestra. Just the day before that the hard-worked piano player furnished the music for most picture theatres. And exhibitors made fortunes giving their patrons just that kind of show for a price they could afford to pay often.

But today the picture is lost in the shuffle at the leading first-run theatres. And the leading lights in the picture industry are spending upwards of $6,000 per week per high-class high to put the films farther into the background. To the man on the street it is more than perplexing. What will be the final answer?

But the question to the owners or managers of any of your first-run theatres anywhere and they will give you the same answer.

"The theatre owners have been forced to employ the stage in improving their entertainment because of the picture situation. The theatre owner does not make the pictures. He must depend upon what the producing companies send him," you will be told.

Public's Taste "Cultivated"

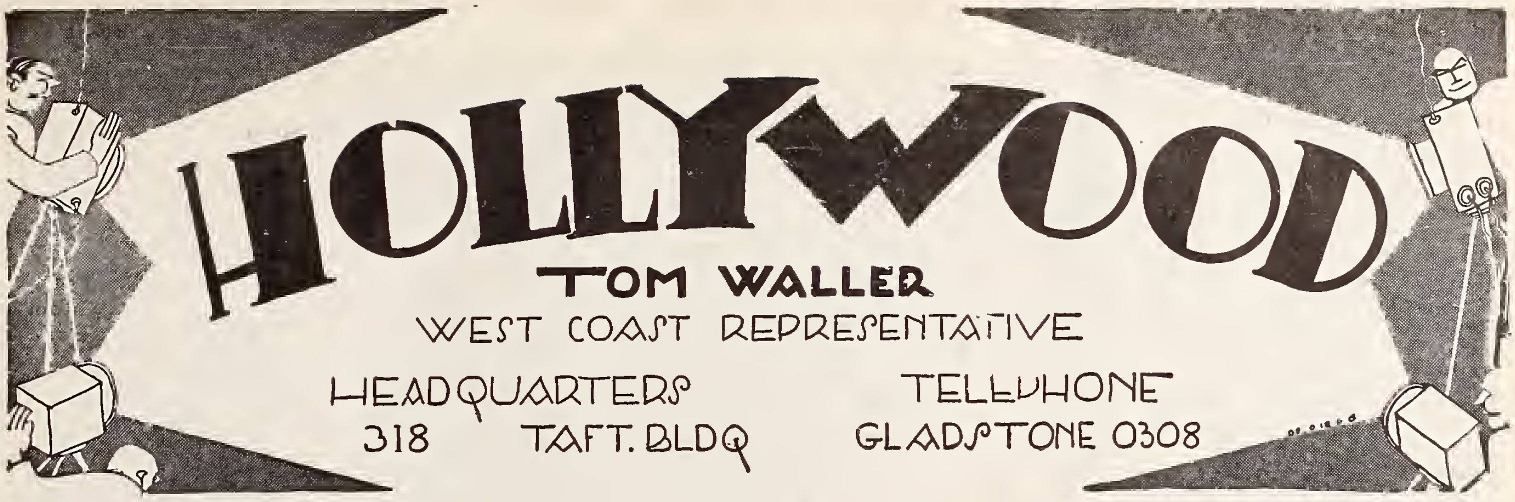
Then he will quickly explain that he doesn't mean to infer that pictures are growing weaker, but that the public's taste has been cultivated to expect more and more from their pictures, and it is humanly impossible to assure every picture being a good one. Some are fine, some are fair and some are not so good.

But the picture palaces with tremendous investments must run every week, and they must make a profit every week—if possible. The natural result has been the management has built up its stage show to hold up the poorer pictures, and have so played up their stage features in advance publicity their patrons today regard the feature pictures as of but secondary consideration.

Two Instances

In St. Louis, for instance, the Missouri and Ambassador operated by Skouras Brothers, who are allied with Paramount in the operation of the houses named, have headlined Brooke Johns at the Missouri Theatre and have just imported Herbert Rawlinson from Hollywood to tone up the Ambassador's shows.

Johns' personality brought about a 30 per cent. increase in the average attendance at the Missouri, and Rawlinson has made a good start toward a similar goal at the down-town house.



M-G-M Unit Leaves For National Capital

John Gilbert, Director Monta Bell and the vanguard of the Metro-Goldwyn-Mayer unit that will film "Fires of Youth," left the coast last Sunday en route for Washington, D. C. The rest of the company will follow to the national capital shortly.

The White House and capital buildings will serve as an authentic background for much of the story, which is laid in Washington, with Gilbert cast as a cub reporter.

Reddy and Alvine Tender Resignations

Publicity directorships changed hands in two studios this week. At Mack Sennett's George Reddy, who came out here two months ago from the Pathe Home Office to take over the studio publicity resigns, tendered his resignation to Sennett. The post has been filled by Gavin Hawn, formerly publicity director for Feature Production of United Artists.

At the Sam Goldwyn studio Glendon Alvine, who arrived from New York about two weeks ago, was succeeded this week by James Keefe.

Added to Cast

Alice White and Lucien Prival are two recent additions to the cast of "The Private Life of Helen of Troy," which First National will produce with Maria Corda in the title role. Lewis Stone and Virginia Lee Corbin are also in the cast and production is scheduled to get under way shortly.

Mac Returns

J. Farrell Macdonald, Fox comedian, has returned from New York, where he worked with George O'Brien and Virginia Valli in "East Side, West Side."

Clouds of Discord Obliterated At Academy's Second Banquet

Representatives of Five Component Parts of Industry Pledge Support—DeMille Spokesman for Producers

By Tom Waller

West Coast Representative

PROBABLY no phase of any industry throughout the world has ever gone on record with the unanimity and obvious absence of a single discordant note as did leading representatives of the five component parts of filmdom's production branch. Gathering for the second public banquet since their inauguration last May members of the Academy of Motion Picture Arts and Sciences this week made pledges which, if they materialize into good "promissory notes," as Cecil B. DeMille, spokesman for the producers, described them, will establish film production not only on a most economical basis but will make the academy unexcelled internationally as an arbitral medium.

At the banquet, spokesmen for each of the five branches pledged their respective branch to abide by the findings of the producers' committee, the report on which was later made by DeMilles.

De Mille Presents Findings

After DeMille presented the findings of the producers' committee gleaned after separate conferencing with the technician, writer and actor branches during the past two weeks, he said to his audience numbering practically the full academy membership:

"On behalf of the producers I will say that if the academy agrees to accept these findings the proposed ten per cent salary cut will be eliminated."

Director's Pledge

The academy as a unit raised its right hand in assent.

Prior to the presentation of the findings, Fred Niblo, while pledging the individual support of the directors' branch stated.

"For the first time in the history of the industry the director has had a schooling." Niblo admitted that directors had been "thoroughly roasted" by producers during their private conference but declared that fully ninety per cent of the producers' accusations were correct. Directors present at the banquet, who numbered about twenty, arose in a body when Niblo asked them to make their pledge to abide by the producer's findings.

Fairbanks is Chairman

Pledges as enumerated in the findings included in this report were made for the actors' branch by Conrad Nagel; for the technicians by John Mitchell Leison and for the writers by Waldemar Young.

Earlier in the meeting, Douglas Fairbanks as chairman announced that the producers' branch is now working out details for a uniform contract in Hollywood, affecting all four branches, which will be

(Continued on page 382)

And Still the Rumors Buzz

Reports cropped up this week for the 'nth time that Universal City had been sold. This time one local headline credited the president of the United Cigar Company with being the purchaser. The usual check-up resulted in the usual denials from the general manager down, Mr. Laemmle now being in Europe.

Sometime in the recent past there were other vagaries—that somebody had offered Warner Bros. $14,000,000 for their site on Sunset Boulevard.

Lew Cody to Join Free Lance Contingent

When Lew Cody completes "Mixed Marriages," his current picture for Metro-Goldwyn-Mayer, he will join the ranks of free lance players. His present production terminates his contract with the organization.

Cody himself is authority for the statement that he will not resign with M-G-M, preferring to cast his lot in free lance fields. At the studio the only information to be had was that the popular star's contract was expiring and they didn't believe he contemplated signing a new one.

Gilda Is Ready

Gilda Grey will soon get started on "The Devil Dancer," her next starring production for Samuel Goldwyn. The noted "shimmy shaker" arrived in Hollywood some time ago and has been patiently awaiting the opening bell. Al Babock will direct. —

The Academy Finds Its Stride

Montague Love

MONTAGUE LOVE

A Character Actor of Prime Importance

By Tom Waller

West Coast Representative

BECAUSE he is one of filmdom's greatest character actors, Montague Love's statement to us the other day will be of extreme interest to every producer. He told us that he would be willing to sign a long term contract with any of the bigger makers of pictures who would take him out of the "heavy" class and guarantee him a variety of roles.

That good "heavies" make good money in pictures every one in Hollywood familiar with the payroll of the average studio will agree. That the box-office life of good "heavies" is no longer than that of the average good straight leading man, is also largely conceded.

It is partly because, he believes, that cycle actors, like cycle film material, have a limited period with the public before their appearance on the screen reduces expectation through continued sameness of the role that Love, with marked achievements as a "heavy" and with a still more enviable future as a character man, is willing to set aside a highly remunerative free lance career for a contract under the conditions stated. This same career, incidentally, has netted him, during the two years in which he has been in Hollywood big roles in over fifteen pictures. Of these, however, he recalls that only twice has he stepped out of the "heavy" and only once while here has he been able to step before the camera without a moustache. Both of these instances occurred in his role of the Greek Centurion in the "King of Kings," which role, he believes, has been of more value to his success, even at this early date, than in any picture in which he has appeared so far in the film capital. His reason is simply: "The difference." The other picture in which his moustache still sticks to him but in which he gets away from the out of the "heavy" characterization for which he is noted is in "The Rose of the Golden West" just completed by First National.

In his other pictures Love is the Count who fights the duel with Barrymore in Warner's "Don Juan." He "heavies" also in the first picture which he made here, Paramount's "The Ancient Highway" which, it will be recalled, gives him the same billing as Jack Holt and Billie Dove. He will be remembered also as the Arab in Valentino's "The Son of the Sheik." While talking to him just after he had come off the court room set on the F. B. O. lot where is being shot one of the highlights in Fred Thompson's "Jesse James," we also remembered Love for his work in Goldwyn's "Night of Love;" Fox's "The Desert's Price;" Paramount's "Hands Up;" Warner's "Social Highway;" First National's "The Tender Hour" and "The Silent Lover" in addition to what should prove one of the highlight roles of his career in Metro-Goldwyn-Mayer's "The Wind."

Love's experience on legitimate stages on Broadway and Piccadilly; in Africa and the Far East; with fifty-one weeks on a vaudeville tour of America's leading leading cities and towns just before coming to Hollywood all has afforded him an obvious inside contact with hundreds of the biggest box offices throughout the world. Repertoire companies — Shakespeare and Shaw; long run White Way hits—comedy and drama; a vaudeville monologue written by himself which opened in Broadway's Palace, the utopia for vaudeville.

"I think that the picture mind of the public today is the same as the stage mind of the public twenty years ago."

In other words Love believes that the old hokum never misses fire and that instead of attempting to bring Broadway's present day sophisticated offerings to the screen with enough of the sophistication deleted to make the screen version censor-proof, the industry would profit were it to re-jazz such plays so as to make the picture comprehensible to the millions instead of the comparatively select few for which it was intended.

Love places another opinion just as frankly on the record. This is that while the industry has improved in leaps and bounds its stories have not. Referring to the time he was under a three-year contract to the old World Film Corporation presided over by William A. Brady, Love expressed the belief that stories as a whole then were 100 per cent better from the showman's angle than they are today.

Love does not blame the writer. Quite to the contrary, he believes that confidence should be reposed in the judgment of a man who is able to earn a livelihood with the assistance of a typewriter. He also believes that story material, in addition to whittling down sophisticated phases, should be varied and that less "aping" by others of a story which has stood up particularly well at the box office would result in a more generally satisfied public and a still more affluent industry.

The cry for screen material; the demand for something that will hit, could be found in hundreds of dust covered plays, Love states. He reeled off on his finger tips ten such plays which, he said, had never been considered for pictures but in which he stated repose veritable screen gold mines.

Love's experience doesn't make him an old-timer. Physically, he is tall and vigorous. His experience has made him unhesitant mentally. There is not a shadow of ego in his declarations. They are the direct answers which pointed questions would inspire in a man of his type.

A delay of a few days in the execution of his commission to sketch barrack life in his native England resulted in love for amateur theatricals prompting him to visit a professional agency. This in turn resulted in him relinquishing a newspaper artist's career for the stage. By the same token he entered the American film industry. Escorting a colleague, financially crippled after a siege with a broken leg. to a New York studio, Love was persuaded into having a film test made at the same time. This was in about 1915. A year later he abandoned the stage for picture work, making six productions a year for William Brady under a three years' contract with the World Film Corporation.

Love made his first real stage debut before English audiences in "The Lion and the Mouse." For two years he toured Africa, India and the Far East with a reportoire company billing twenty-three plays and having only one in which his role called for "modern clothes."

In 1912 he visited America for the first time. This was in a reportoire company headed by Cyril Maude. Six of their first plays failed to get over in New York but their seventh, "Grumpy" registered with such a bang that it held Manhattan audiences for a year. Before returning to England for another extended run of "Grumpy" Love signed a contract with Belasco under which he played the lead with Frances

(Continued on next page)

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From Piccadilly To The Far East

MOVING PICTURE WORLD'S

HOLLYWOOD DIRECTORY

PAUL SCHOFIELD
Scenarist
DEMMY LAMSON
Manager

MILDRED WALKER
Actress
Telephone: Gladstone 8904

HARRY BEHN
Scenarios and Original Stories
Telephone: Glendale 7238

BESS MEREDYTH
Scenarist
First National Pictures

WINIFRED DUNN
Scenarist
Burbank, Calif.

CAREY WILSON
Scenarist
First National Pictures

IRVIN WILLAT
Directing
Universal Specials

BYRON HASKIN
Directing
Warner Pictures

MARIA CORDA
Feature Player
First National Pictures

FRED NEWMEYER
Directing
Paramount Pictures

GEORGE NICHOLLS
DEMMY LAMSON
Manager

MICHAEL CURTIZ
Director
Warner Bros.

Joseph Franklin Poland
Supervising Editor
Universal's
Feature Comedies

HERMAN RAYMAKER
Director
Warner Bros.

BILL CODY
Releasing Through
Pathe Exchange

BARBARA BEDFORD
Free Lancing

LOUISE FAZENDA
Warner Bros.
Telephone: WH 1710

MONTAGUE LOVE
DEMMY LAMSON
Manager

IT PAYS TO ADVERTISE IN THE HOLLYWOOD DIRECTORY

"Topsy and Eva" Finishes Run At Egyptian Theatre

THE Duncan sisters' first picture for United Artists, "Topsy and Eva" finished its run at the Egyptian Theatre this week when the latter house parted company with Sid Grauman and was converted by West Coast from a policy of indefinite runs to a weekly change of bill. Grauman's activities are now largely confined to his Chinese Theatre in which, according to reliable information, he holds one-third interest while West Coast and Joseph M. Schenck are credited with possessing the other two-thirds.

In regard to the United Artists picture we learn from inside the studio that it is now being generally re-edited and re-assembled; also that certain scenes, originally cut out of the picture, are now being worked into the screen story. From these reports it would seem that Broadway will get an entirely different "Topsy and Eva" than the one which has been showing on Hollywood Blvd. for the past five weeks. The difficulties under which "Topsy and Eva" was made and the fact that it came out of the cutting room the first time less than twenty-four hours before its premier at the Egyptian, were recounted in a previous issue of *Moving Picture World.*

The appearance of the Duncan sisters at every showing of the picture here, however, kept up the Egyptian receipts, we are told.

In the meantime the Duncan sisters are becoming enmeshed in litigation. A court order signed by Superior Court Judge Burnell requires that their depositions be taken on August 4th in a suit filed against them several months ago by Clifford Reid. Reid is suing for $250,000 charging they violated a contract which he alleges gave him ten per cent to the rights of all their picture productions. The Duncans, it is said, contend that Reid unauthorized by them sold the rights to First National after they had sold them to Schenck. Later, it was learned, Schenck bought full rights from First National.

In regard to the Duncan sisters, it is also heard that a controversy between them and their employer was amicably settled this week. Although sources at the United Artists studio maintain ignorance on the subject. It was gathered that the dispute between the Duncan sisters arose over salary.

The Duncan's left this week for a fifteen-week tour with their picture which has for its itinerary appearance in San Francisco, New York, Buffalo, St. Louis, Boston and Chicago.

Flapper Role

Virginia Lee Corbin will next do the flapper role in "No Place to Go," for First National. Following this she will portray a like role in "The Private Life of Helen of Troy."

Forbes Is Lead

Ralph Forbes has been given the male lead opposite Renee Adoree by M-G-M in "Rose Marie." Will Nigh, who directed the same pair with Lon Chaney in "Mr. Wu," will also direct them in their current picture.

Angry Bear Bites Fox Film Editor

Clyde Carruth, Fox film editor, is suffering from a badly lacerated hand as the result of a run-in with a bear being used in the filming of a scene this week. Carruth was treated at the Receiving Hospital, where first aid was rendered.

Carruth and the bear were on the top of a building in the business section of Los Angeles. Without warning, the animal having lost his patience, made a lunge for Carruth and implanted his teeth in the man's hand.

Montague Love

(Continued from preceding page)

Starr in "The Secret." Some of the other stage successes in which Love was prominently cast, a few of which he also later figured in the screen version, include "Diplomacy," "The Idler," "The Adventure of Lady Ursula" and "Husband and Wife."

Love considers "Rasputin, the Black Monk," one of his first pictures, the production which did considerable to establish him in the film world.

Before starting on the vaudeville tour which brought him to Hollywood, Love was prominently cast in Cosmopolitan's "Little Old New York" and played the lead in that company's "The World and His Wife."

Love has social contacts all over the world, some of his clubs being: The Masquers, Casa Del Mar, Hollywood Athletic, Rancho Golf and Palomar Tennis clubs in Hollywood; the City Club, Friars and Players in New York City; the Pen and Pencil Club in Philadelphia; the Club in Nassau; the Savage and the Eccentric in England.

"Gorilla" Cast Sworn to Secrecy

Believe it or not, but it looks as if we were destined to have a "secret society" at First National's Burbank studio. Everyone in any way concerned with the filming of "The Gorilla," Ralph Spence's great stage success, is being sworn to secrecy, according to a publicity story emanating from the offices of the particular unit that will make the picture.

From the yarn we learn that the director, and James T. Donohoe, the writer and adapter of the script, had been placed under bond not to disclose the ending of the story, which is said to have been changed from the stage ending. The producer is said also to have placed the last page of the script in a "safe deposit box for safe keeping." The story goes on further to state that even the principals are not going to be allowed to read the completed script.

Excerpt:

"Furthermore, the entire crew of workmen on the sets will be sworn to secrecy so there will not be a chance of the solution being told." At that maybe one of the "juicers" may have a pal in Kewanee or Keokuk that will feel the urge to tip as to the "low down on how Garrity and Mulligan get their man." And, of course, such a disclosure would seriously effect the box office value of the picture when released.

Ballyhoo—the national anthem of the picture industry.

Jessel Will Make Another for Warners

When George Jessel completes "Ginsberg the Great" for Warner Brothers, he will make one more picture, according to an announcement at the studio. This apparently sets at rest rumors that Jessel would move over to First National.

Nears Completion

Production is nearing completion on Harry Langdon's latest First National comedy, "Three's a Crowd." The company has been working day and night. One of the most interesting sequences at the studio was the one that called for the "home-brew snowstorm." While the thermometer hovered between 90 and 100 degrees, Langdon was plunging through a technically concocted snowstorm.

California M. P. T. O. Opposed To Changes in Zoning Plans

Harold B. Franklin, Wesco President, Who Introduced New Plan Says Large Theatre Must be Protected

DESPITE the resolution of the California Division of the Motion Picture Theatre Owners of America which places its members on record as being "unalterably opposed to any change in the present zoning plan as now enforced by the Los Angeles Film Board of Trade" except as it effects 10-15-20 cent houses, Harold B. Franklin, chief of the West Coast chain, which is endeavoring to introduce the new plan, declares in a statement on the situation issued late this week:

"At a recent meeting the writer had with a committee from the M.P.T.O. of America, not one argument was raised against the clearance plan, excepting by a fifteen cent exhibitor, who had an ax to grind, and by another exhibitor who, although located in Los Angeles proper, was subject to no clearance because his theatre was classified as being out of the city, and this clearance plan would put him where he properly belonged."

"Let us build and not tear down!" says Franklin in concluding his statement. "And we cannot build if we do not protect, by proper clearance, those theatres that are paying over seventy-five per cent of the film bill—and they can continue to pay such prices only by maintaining fair admission prices."

Amplifying his statement to the World which was incorporated in the wire dispatch published exclusively in the July 30th issue, Glen Harper, secretary of the local exhibitor organization, said that there was no quarrel between the independents and West Coast; that West Coast was entitled to get all that it could get but that should any change in the zoning plan contrary to the tempo of the organization's resolution be recognized by the exchange, that such exchange would be battled by the independents.

Earlier in his review of the situation Mr. Franklin says:

"Proper clearance for each grade of motion picture theatre is essential if successful exhibition is to be maintained. Every exhibitor who is fair must in the final analysis approve of the idea that the theatres that charge high prices of admission are entitled to proper clearance over those theatres that charge less. Anyone who thinks otherwise is loking for a personal advantage at the expense of his fellow-exhibitor, who bears the burden of higher film rentals. Is it fair to expect a 15c. house to run pictures at the same time or close on the heels of the house that has a 25c. admission? And this supplies all along up the line. The fellow who is looking for a free ride is never the one who contributes anything that is constructive.

HAROLD B. FRANKLIN
President of West Coast Theatres Corporation

"Film rental is determined by gross business, and gross business is determined by the admission charged, and the exhibitor who pays the higher film rental is entitled to protection. If he doesn't get it, eventually he cannot continue to pay big film rentals because his admission prices cannot continue in the face of unfair competition. And when exhibitors cannot continue to pay big film rentals, producers cannot spend the money to make big pictures, and when that times comes the public will begin to lose interest public will begin to lose interest.

"There can be no question that it is unfair to support the 15c. and

(Continued on page 385)

"Garden of Truth" Makes Bow On Coast

And now the Garden of Truth makes its appearance in Hollywood.

Over at the Fox studio a little garden tea room has been set up, where newspaper and magazine writers will interview their victims in the future. The innovation made its appearance last week with a formal opening attended by Hollywood scribes, with Janet Gaynor, diminutive Fox star, as hostess.

Malcolm Stuart Boylan made the opening address and introduced Miss Gaynor to the mob. She was charming and considerate and took pains to see that all the boys and gals had their ice cream and cake. Believe it or not, ice cream and cake are frequently served at Hollywood parties. Why, just the other day the writer "had tea" at the Studio Club—and it was the genuine thing imported from China and not from Canada.

The Garden of Truth was conceived by Winfield Sheehan, Fox West Coast head. Winny must have read some of the hooey fan magazine stories purported to be about stars and decided that the fresh air possible in the outdoor garden might have a stabilizing effect on some of the articles and stifle hyperbolic aberrations that frequently find their way into print. Heretofore the stars were interviewed in the close quarters of bandbox dressing rooms.

"Lady Luck" Smiles On James Murray

James Murray, who six months ago was a struggling young "extra" worrying along the best he could, seems to be in the good graces of Lady Luck at last. He has just been assigned the male lead in M-G-M's "In Old Kentucky," which John M. Stahl is to direct.

It was through the interest of King Vidor that Murray was given his first opportunity. Vidor noticing him on the M-G-M lot called for a screen test and was so pleased with what resulted that he gave Murray the lead in "The Crowd," a twelve-reel special, recently completed.

Begin Work Soon

Almost immediately upon her return to California, Colleen Moore will begin work on "I'll Tell the World" for First National. The screen version is being adapted by Gerald Duffy from the stage play of the same name by Howard Irving Young.

Franklin Meets Small Exhibitor Opposition

Girl Guests of Mary Pickford "Do" Hollywood

The thirteen girls selected by newspapers throughout the country as "Best Girls" and brought to Hollywood as guests of Mary Pickford have successfully withstood the rigors of the first busy week of seeing the town and on last reports were keenly looking forward to the second week's program of entertainment. They arrived here early last week and were greeted at the station by Miss Pickford and a large percentage of Los Angeles' curious population.

The girl visitors chosen by the various cities are: Margaret Burke, Boston; Billie Mills, Atlanta; Mildred Lindquist, Chicago; Amy Porter, Cincinnati; Mathilde V. Fancher, Cleveland; Mickie Faulk, Dallas; Bernice Schlag, Denver; Florence Donaghue, Minneapolis; Marguerite Hager, also Minneapolis; Maureen Walsh, New York; Elsie Perry, Philadelphia; Helen Buck, Pittsburgh; Gabrielle Du Chesne, San Francisco, and Margaret Ward, Seattle.

Following their reception at the station they were taken to the Studio Club, where they are residing during their thirteen-day visit. The evening of their arrival they were guests of Manager Roland of Hollywood Playhouse, where "If I Was Rich" is being presented. At the theatre party they were escorted by First National's college boy screen embryos.

A trip to Catalina Island and other entertainment had been arranged previous to their coming to town. A large part of the entertainment is donated by various organizations and business houses.

The girls were brought to Hollywood as an exploitation stunt for Miss Pickford's latest picture, now in production at the United Artists studio, "My Best Girl."

Lambs "Storm" Frisco

Eleven members of the Lambs Club of New York paid Los Angeles a hasty visit during the past week, en route to San Francisco for the annual jinx of the Bohemian Club there. The travelers were welcomed at the dock by Julian Eltinge and Creighton Hale. Irving Fisher and Brandon Tynan were among the eleven distinguished visitors.

Signs Contract

Jack Clark, one-time leading man and director, has been signed by Fox to a long term contract. He had his start with the old Kalem company.

Clouds of Discord Obliterated

(Continued from page 377)

submitted for the academy's consideration at a later date.

Before presenting the producers' findings DeMille told how four weeks ago its members were faced with a "very grave crisis" and that such a crisis still exists but producers are now facing it in a different frame of mind. He then reviewed the first step to effect economy and the fact that the alternative offered by the academy caused producers to agree to the postponement of the wage cut.

Spirit is Genuine

The spirit in back of the pledges is the only thing worthwhile, he said. From the meetings which have just been concluded, DeMille declared, producers are convinced that the spirit is genuine.

"The only thing that will reduce the cost of production is the fulfillment of these pledges. The spirit you have shown has meant the emancipation of the industry. We stood in two great ranks ready to fight. By means of this splendid academy we have used construction rather than destruction. Everything depends on those pledges. You are a small group in this industry. You must spread through the rest of this industry your own spirit of construction so that they will all understand our oneness of purpose."

Economy Platform

The following is Hollywod's platform of economy as adopted by the academy:

"The Technicians' Branch has pledged its members to the following:

"1. To bend every effort to create the finest possible production commensurate with the predetermined.

"2. To cooperate to the fullest with the other branches of the industry to effect a maximum of production economy without endangering the entertainment value of the product.

"3. To build, devise, or create nothing that does not have direct production value.

Unify Production

"4. That we will in every measure do all within our power to foster and advance the Institute of Research, and do all in our power to unify production."

The Actors' Branch has pledged its members to the following:

"1. To refrain from any display of that unreasonable or unnecessary type of temperament that makes only for delay, expense and discomfort of all concerned.

"2. To cooperate with producers and directors at all times by prompt and willing response to all calls.

Directors Cooperation

"3. To realize to the fullest extent the responsibility of their position, both in the industry and before the public."

The Directors' Branch has pledged its members to the following:

"1. To cooperate to the fullest possible extent with producers and writers in the preparation of the stories scheduled for production and to refrain from taking an arbitrary stand on matters pertaining to stories.

"2. To cooperate to the fullest possible extent with producers, writers and technicians on the careful planning of each production to the end that the highest possible type of entertainment may be provided at a cost commensurate with box-office returns.

Eliminate Waste

"3. To refrain to as great an extent as is consistent with the best quality from photographing scenes for which there can be no practical use or need.

"4. To refrain from photographing the same scene an unnecessary number of times—and from an unnecessary number of angles and distances.

"5. That the directors recognize the Producers problem as his own problem, and approach that problem in a sympathetic manner."

Cut Time Limit

The Writers' Branch has pledged its members to the following:

"1. To complete treatments and scripts within a reasonable length of time, and with due regard to schedules.

"2. To develop treatments and write scripts within the limit of length determined by the requirements of the Producers"

The Producers' Branch has pledged its members to the following:

"1. To promote and support an Institute of Research for the following expressed purposes:

"A. To experiment with and perfect every conceivable appliance, device or method tending toward artistic or scientific improvement in the production and manufacture of motion pictures.

"B. To maintain a large research library for the benefit of all members of the Academy, thereby facilitating artistic and scientific inquiry of every sort and thereby permitting the elimination of costly individual research libraries formerly maintained by the various studios.

"C. In every other way possible to have available at all times scientific and technical information for members of the Academy which will permit the studio to operate with utmost efficiency and economy.

Promote Clearing House

"2. To promote and support a Central Clearing House for the following expressed purposes:

"A. To receive and file for the use of any member of the Academy the synopsis of all stories, novels, plays and other works read by various members; thereby eliminating the present costly practice of reading virtually every published work independently in each studio. Members of the Academy pledge themselves to file a copy of the synopsis of each literary work read by them with the central clearing house.

"B. To maintain and have available and all times an up-to-date list of all the stories owned by producer members of the Academy or which they are willing to resell, with a view of lessening the excessive amount of capital presently tied up in literary material.

"C. To obtain and maintain a list of sets, mechanical devices and other facilities in general use by all studios with a view of reducing the cost of such items.

"And to further study the transcript of the conference between representatives of the Producers and other branches of the Academy and hold future conferences in order to continually secure those most constructive suggestions which promise to lower production cost without lowering production quality and have developed an awakening of conscience, a Unity and an esprit de corps that should prove priceless to the industry.

Closer Comradeship

"In closing our report, let us add that to accomplish our major purposes, which after all is the development of the immeasurable possibilities of the industry, we must each one of us pledge ourselves to a closer collaboration, a closer comradeship.

DeMille Says Crisis Still Exists

The Hollywood Photographic Section

M. P. World Staff Photo

FRED SCHUESSLER—Casting director for United Artists is kept busy with the large number of productions in preparation.

SELECTING the casts of featured players for the various units that comprise the United Artists is the exacting duty of Fred Schuessler. Schuessler has been in charge of the United Artists casting office since January 1, having previously served in an identical capacity at Universal, Warner Brothers and Metro-Goldwyn-Mayer.

Recently he finished casting for "My Best Girl," Mary Pickford's current vehicle, and "The Gaucho," which Douglas Fairbanks is making. He is now busy looking over available talent for D. W. Griffith's next picture as well as casting about for a suitable cast to support John Barrymore in his next story. Before Scheussler went over to U. A. the individual units did their own casting.

Five years ago, Scheussler went to Universal as a second assistant casting director. When he left the Laemmle plant three and a half years later he had advanced to the berth of casting director.

Next followed an eight-month sojourn at Metro-Goldwyn-Mayer in charge of casting. When his health became poor, on the advice of his physician he resigned at M-G-M and shortly opened an independent agency, which functioned for about six or seven months before he harkened to an offer from Warners to take charge of casting there. He continued on the payroll of the numerous brothers until an attractive offer from United Artists coaxed him away.

Scheussler is responsible for the casting of all featured players and has a competent staff of assistants that handle the thousands of "extras" that appear in U. A. productions.

Attend Premiere

Richard Barthelmess will attend the world premiere of "The Drop Kick," his latest First National production in New York on August 15 at the Globe Theatre.

M. P. World Staff Photo

LUCKY JETTA — Victor Varconi, De Mille "ace" will appear with Jetta Goudal in "Forbidden Woman."

FOR the first time since coming to this country, Victor Varconi, DeMille leading man, is playing a role that does not call for a military uniform of some sort. He is now depicting the character of a poor but honest American truck driver in "The Angel of Broadway" and likes the part immensely.

Varconi first attracted attention in his portrayal of the Russian prince in "The Volga Boatman." He was brought from Austria-Hungary by Cecil B. DeMille for this particular role and filled it to a queen's taste.

This, however, was not Varconi's first squint at Hollywood. About three years ago he was brought across the pond by Paramount but failed to get much of a kick out of his surroundings, and consequently returned to Europe, where he made two pictures in Italy. The opportunities thrown his way by Paramount were so insignificant as to prove negligible so he packed up and hied for his native shores.

A year and a half ago, DeMille, then casting for "The Volga Boatman," recalled the striking Hungarian actor for the princely role. The contract was signed abroad, so Victor quite reasonably figured that his second trip across should prove more alluring than the first.

Since the "Boatman" he has appeared in "For Wives Only," with Marie Prevost; "Fighting Love," with Jetta Goudal; and "The Little Adventuress" with Vera Reynolds.

His next picture will be "Forbidden Woman," starring Jetta Goudal.

M. P. World Staff Photo

RETURNS TO SCREEN—Alice Lake is back in Hollywood to regain her former niche. She is now with De Mille.

ALICE LAKE tired of "living in a trunk" so she quit what was originally planned as an extensive vaudeville tour and returned to Hollywood and pictures. A featured role in "The Angel of Broadway," which Lois Weber is now directing for De Mille is keeping her actively engaged.

Three years ago Alice decided to shake the dust of Hollywood from her boots. Packing her trunks she bought a one-way ticket to New York for the purpose of giving the situations the once-over back there. It didn't take much of a look to convince her that picture production around Gotham was being carried on on an extremely limited scale. Over at Astoria, Paramount had its own pet stock company and rarely sent for outside talent. As a result small independents offered practically the only out for ambitious players. So, back to Hollywood and to work!

Alice was born in Brooklyn and corraled her first picture job with the now defunct Vitagraph company. She remained there as an "extra" for a year. Fatty Arbuckle then appeared in the guise of Santa Claus and Alice was given her opportunity. Arbuckle needed a new leading lady to take the place of Mabel Normand, whom Mack Sennett had just elevated to stardom. Alice got the job and made eight two reelers with the portly comedian.

Then followed a year at Sennett's doing comedy leads with Al St. John and Buster Keaton. Universal handed her a nice check to do the lead opposite Herbert Rawlinson in a picture and then she moved over to the Metro "lot."

M. P. World Staff Photo

HARD-BOILED — But only on the screen. Fred Kohler, now does his "villaining" for Paramount.

FRED KOHLER free-lanced so long, albeit successfully, that he finally decided to hitch his signature to a long term contract when Paramount dangled a nice five-year contract in front of him. Because of his excellent work as the hard-boiled sergeant in "The Rough Riders" and his equally fine performance in "Underworld," the dangling contract resulted.

On the screen they don't make 'em any tougher than Kohler and when he gets in an unusually villainous piece of business it sends cold shivers up the spinal column. Off the screen he is far from the ten-minute egg. In fact, he has one of those uneradicable grins that stretches from ear to ear and in other words is the life of the party.

Kohler has been socking heroes and making life miserable for pretty heroines for the past seventeen years in front of divers and sundry cameras. His first picture work was with the old Selig company in "California Before the Gringoes Came," a gripping melodrama in those days, with Hobart Bosworth as the piece de resistance.

Previous to this Kohler had been fitting hither and yon in various stage productions. On the stage he frankly admits he was far from a howling success and denies emphatically that he ever "left 'em standing in their seats in Buffalo." This distinguishes him from other troupers because Buffalo seems to be a town in which audiences spend most of their time "Standing in their seats." At least we judge this from numerous backstage conversational orgies in which we have been a listener-in.

At one time Kohler also directed. In fact, he has done about everything around a studio from prop boy to supervisor, with the exception of peddling ice cream to overworked "extras."

The Hollywood Photographic Section

M. P. World Staff Photo

HA! HA!—Look whose here! George Jessel is now making "Ginsberg the Great" for the Warner Brothers.

GEORGE JESSEL is back in Hollywood to make another opera for Warner Brothers. This one is now in production under the working title of "Ginsberg the Great," with Byron Haskin directing.

In an isolated corner of the Warner studio, we found the well-known stage star, surrounded by a network of lights doing one of the dramatic scenes of the story. Incidentally, Jessel has an unknown young girl as his leading lady, Audrey Ferris, recently signed by Warners.

Originally Jessel was to have made "The Jazz Singer," the Vitaphone production, which Al Jolson is now working on at the same studio. Differences on financial remuneration resulted in the switch of principals, Jolson succeeding Jessel.

Jessel created the original role in "The Jazz Singer" on Broadway and later toured the country with the show.

Born in New York, Jessel is the son of a playwright of no mean ability. Therefore it was quite natural that he should harbor a yen for the stage that began to assert itself when he was a mere youngster. He made his first public appearance at eight in Gus Edwards' "Kiddie Revue" at Hammerstein's Theatre.

Since then he has made numerous vaudeville tours both here and abroad. He was one of the features of the Shubert "Gaieties," a favorite of "The Passing Shows." He was also associated with Rufus LeMaire in "Helen of Troy."

Jessel is also a jazz composer of considerable merit with "Oh, How I Laugh When I Think How I Cried About You" to his credit.

M. P. World Staff Photo

LLOYD BACON—Warner director, now directing Louise Fazenda in "A Sailor's Sweetheart" for Warner Brothers.

"WELL," soliloquized, "the spirit of Chicago" as he oiled his gat and reloaded the chambers, "this has sure been a busy season!"

Lloyd Bacon, who directs for the numerous Warner brothers, might truthfully say the same. The only difference is that where the "big smoke and powder man" in Chi shoots to decrease the city's population, Bacon "shoots fillums" to increase the Warners' checking account.

Bacon is now directing Louise Fazenda for the second time, with "A Sailor's Sweetheart," the heart-rending tale in operation. The story deals with a gallant gob, played by Clyde Cook, and his gal friend, a blushing belle of the '90's. Louise is the blushing heart thief that is wooed and won by the dashing Nemesis of Neptune's several seas.

A son of the celebrated Frank Bacon, Lloyd has inherited the gifts of his noted father. Before entering pictures eleven years ago he appeared on the legitimate stage in a number of successful productions.

His first picture work was with the old Essanay company, as a western character in support of Broncho Billy. He remained with this organization for three years and then moved to the Charlie Chaplin menage. He was with Chaplin during the filming of "The Tramp," "The Champion" and other pictures and then went back to the stage for a temporary engagement.

On his return to pictures he directed Lloyd Hamilton for Sennett for a number of two-reelers and then went with Fox. Before joining Warners he worked for a time at Universal.

For Warners he has turned out, "Broken Hearts of Hollywood," "White Flannels," "Private Izzy Murphy," "The Heart of Maryland," "Finger Prints" and others.

M. P. World Staff Photo

ETHEL WALES—Recently put under contract by De Mille, now appearing in "The Girl in the Pullman."

TRAGEDY stalks daily through our best Hollywood studios.

Many an accomplished comedy star feels the overwhelming inner urge to do something intensely dramatic—yeah, even starkly tragic—on the screen instead of going through the well-paid capers that tickle the risibilities of our critical movie audiences.

Ethel Wales, now under contract to Cecil B. De Mille, is acknowledged one of the outstanding character comediennes of the screen. That she is outstanding is evidenced by the fact that De Mille saw fit to place her under contract. Character players are not signed on long term contracts every day in the week. As, witness the number of excellent free lance players ever available in Hollywood. But Miss Wales, who gets more than her quota of laughs per reel, would like nothing better than a chance to do dramatic roles.

Those who have chuckled and guffawed through "The Cradle Snatchers," "Ladies at Play" and other successful comedies sincerely hope that Ethel remains in the comedy field.

Since signing her present contract with De Mille on April 12 of the present year, she has been cast in five different pictures. At present she is appearing in "The Girl in the Pullman," with Marie Prevost.

Miss Wales was on the stage eight years before deciding to try a domestic life. She was in retirement at LaJolla, California, when C. B. De Mille, at that time with Famous Players-Lasky, induced her to try her luck in pictures. She accepted the offer and has been drawing down substantial recompense for her efforts ever since.

Direct Buck Jones

Ray Flynn, who has been directing comedies for Fox, will direct Buck Jones' next western.

M. P. World Staff Photo

WESLEY RUGGLES—Now rates as one of Universal's first string directors.

OVER at the Universal studio they point with a finger of pride toward Wesley Ruggles, one of their leading directors, as a living example of the old bromide, "local boy makes good."

Ruggles was born in Los Angeles and as a result the Chamber of Commerce should be interested in his activities because he really has carved an enviable name for himself in the industry, where economic waves instead of good pictures constitute the chief worry of producers.

By the masterful manner in which he directed a series of ten two-reelers under the title of "The Collegians" for Universal, Ruggles earned himself a nice cozy berth. After finishing these college stories he was given a feature length production to direct. His first effort was "Beware of Widows," with Laura La Plante, and his next, "Silk Stockings," with the same blonde star. He is now directing George Lewis and Marion Nixon in "The Four Flusher."

Ruggles was attending high school in San Francisco, when an earthquake up and demolished the school. Thus, his education was halted temporarily through an act of God, as the insurance company adjusters so aptly put it.

From a scene shifter in San Francisco he graduated to small parts in stock touring the Pacific coast. Mack Sennett later gave him a badge and an oversized uniform and made him a Keystone Kop. After the war he found a job as prop boy with a studio in New York and eventually worked his way up to a directorial chair.

Studio Row

Ethlyn Clair has been assigned the feminine lead in Universal's serial, "The Vanishing Rider," starring William Desmond.

* * *

Lew Cody, Aileen Pringle and the cast of "Mixed Marriages," M-G-M production, are now on location at La Jolla, Calif.

* * *

Michael Curtiz is to direct "Good Time Charley" for Warner Brothers.

* * *

Larry Kent has the male lead in Sally O'Neill's next Cosmopolitan production based on a story by Beatrice Fairfax, prominent columnist.

* * *

Johnny Mack Brown, former football player, has the male lead opposite Marion Davies in "The Fair Co-Ed."

* * *

"The Life of Riley," First National production co-featuring **Charlie Murray** and **George Sidney,** is now in the cutting room.

* * *

Marion Davies, star of "The Fair Co-Ed" has gone to Pomona on location with several players and a large technical staff for exterior "shots."

* * *

According to an announcement from First National, the ten college boys selected in its recent nation-wide search for new screen material, will next appear in "No Place to Go," featuring **Lloyd Hughes** and **Mary Astor.**

* * *

Benjamin Glazer is doing the adaptation of the stage play, "The Barber of New Orleans," which will be released on the screen under the title of "Louisiana," with **Billie Dove,** First National star, in the leading role.

* * *

First National has purchased the screen rights to Pete B. Kyne's "The Valley of the Giants," as a starring vehicle for **Milton Sills.**

* * *

Production has started at Universal on "The Flying Nut," with **Glenn Tryon** in the starring role and **Patsy Ruth Miller** as chief support. William Craft, who directed the pair in "Painting the Town," will again be in charge of production.

* * *

The rumor that **George O'Brien** would leave Fox and tie-up with another company, was tabbed as "just a rumor" at the Fox studio. At the studio they deny the possibility of their popular star moving to other fields.

Indian Actors Form Protective Club Against Fakes

A new organization comprised of full-blooded Indians has made its appearance in Hollywood with Chief Standing Bear in the guise of Grand Sachem. According to announcement, Indians of the stage and screen have decided to establish the bureau for their protection and the detection of impostors. There will be an employment bureau for picture work and only Indians registered with the Department of Interior at Washington are eligible for membership.

The strange feature is that many of the pale-skin character players can make up to look more like Indians on the screen than the bonafide redmen themselves. Frank Lackteen, the half-breed, as Charlie in "The Pony Express" and as Chief Pawnee Blood in "The Last Frontier" made a more convincing chieftain than any of the genuine Indians used in either production.

The new club is no doubt an excellent move but will have little bearing on casting directors, who don't care whether their redskins are the real thing or not, as long as the player looks like the real McCoy on the screen. Caucasian character men will continue to do Indian roles on the screen.

Conklin With Christies

Chester Conklin, Paramount comedian, is to have one of the roles in "Tillie's Punctured Romance," to be produced shortly as a Christie-Paramount special.

Laemmle Hunts Ideas Through News Columns

To Gauge Laymen's Knowledge of the Film Business

Carl Laemmle surprised even his publicity department when he inserted a paid announcement in a local weekly paper urging anyone in the film colony with an idea to bring it out to Universal City. Mr. Laemmle is now in Europe but his secretary is the man who is listening to any and all ideas.

Moving Picture World, in a talk with General Manager Henigson, learned that Mr. Laemmle's idea in making this unique announcement was to find out how many people outside of the business living in Hollywood have ideas on motion pictures.

Another reason was to determine to a certain extent the amount of practibility possessed by a number of people who are desirous of breaking into the game. Henigson told us that since the appearance of the announcement Mr. Laemmle's secretary has devoted all of his time to meeting "people with ideas." It is conservatively estimated that during the past week fully one hundred people were interviewed by the secretary. It will take at least three weeks for a thorough shifting of the ideas before any announcement in that respect will be made, Henigson told us. Those whose ideas are accepted will not only receive financial compensation but some of the better ideas will net their conceivers jobs on the Universal lot, Henigson told us.

Mr. Laemmle's announcement which is headed "The First Place to Come With Your Idea!" reads:

"If you have been cherishing a GREAT BIG IDEA for a motion picture, and wondering where you could get an open, sympathetic, helpful hearing—

"If you have a theme that you feel in your bones would make a great pictures—

"If you have a new idea or angle on picture production—

"COME TO ME!

"Universal, forever youthful, is today setting the industry's pace in welcoming new ideas, new brains, new enthusiasm.

"Get in touch with me RIGHT NOW!

"Opportunity is knocking at your door.

"Universal wants to hear from you.

"I want to know you."

Gloria at Catalina Doing "Sadie Thompson"

Gloria Swanson, her director, Raoul Walsh, and a party of close to 100 persons are now quartered at Catalina Island, where exteriors of "Sadie Thompson" will be filmed.

The filming of "Sadie Thompson," now nearing the halfway point in production, up until the present time has been confined to a single set, which covers almost half the floor space of one of the mammoth stages at United Artists.

F-N Cast Returns Sans Glow of Publicity

Principals and "extras" making the "Rose of the Golden West" for First National have returned to the Burbank Studio from location at Monterey, Calif. This picture was originally started under "The Rose of Monterey."

In contrast to the usual publicity from studios when companies are on location, there were no "accidents." No member of the cast fell off a cliff or risked his or her life in behalf of a fellow player. The only "casualty" came as the result of a minor player gathering "pretty leaves," which turned out to be poison oak.

Oppose Zoning Plan Changes

(Continued from page 381)

25c. store show at the expense of the exhibitor who is trying to build a constructive business by showing motion pictures in an environment and making possible a higher admission scale. The progress in the exhibition end of the industry was made by those who built better theatres and not by pulling the level of the business down to the store show. The biggest motion picture patronage was built through fine, big theatres, service, quality and admission prices.

"During the past year more 15c. houses have crept up in Los Angeles County than at any previous time. Is that fair or constructive? The reason for this is because theatres charging advanced prices received no, or insufficient, clearance, and this resulted in bringing many theatres down to 15c. admissions so as to meet the unfair competition. This results in poor grosses for exhibitors and eventually film rentals for distributors. Is that going to lead the business anywhere? Those who have studied the situation know that the clearance plan now proposed is the most constructive move made in the city, and which will benefit every progressive exhibitor. West Coast Theatres are not asking for any special consideration. Every West Coast Theatre will be classified on clearance according to admission price, on the same footing and basis of every other exhibitor. We have never asked, nor would we expect any special privileges, but we do want to help to build a business that all in the industry may be proud of, and which will reflect progress and success for every right-minded exhibitor.

"I understand that some of the exhibitors are opposed to change in the present plan, excepting as it affects theatres charging 20c. or less. Why discriminate?

Real Indians Heap Much Peeved

A Story Of The Sage Brush Country

LARS HANSEN is not looking for an honest man but merely lighting his way in a particularly dark corner of the Texas sage-brush country in M-G-M's "The Wind," starring Lillian Gish.

LILLIAN GISH as Letty, the daughter of a ruined Southern aristocrat in M-G-M's "The Wind." She is compelled to seek a home on her cousin's ranch

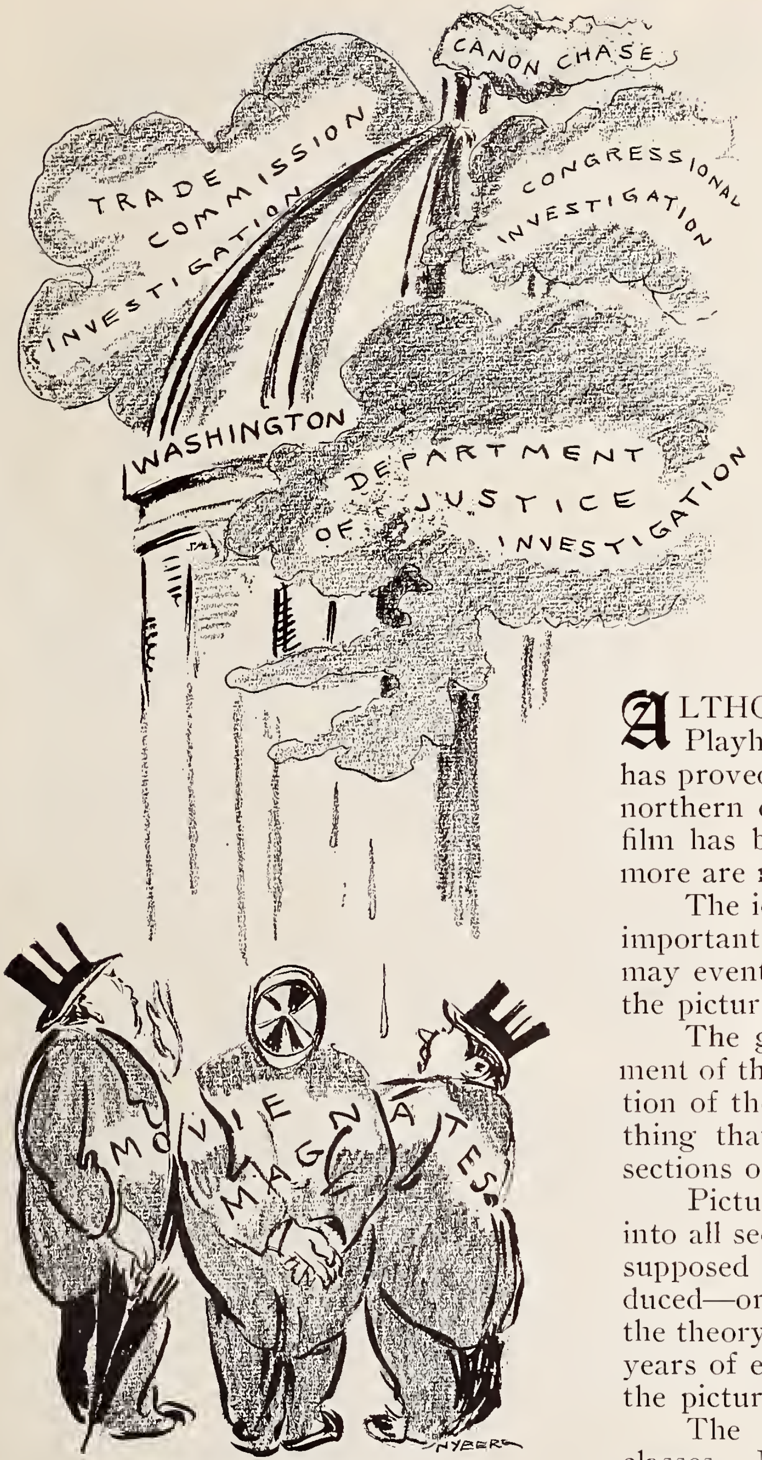
A PESKY critter in the corral of a Texas ranch. The scene is from "The Wind," starring Lillian Gish, who through poverty has to endure the wind and loneliness of the prairie.

RAINBOW'S END! Lars Hanson as Lige and Lillian Gish as Letty find peace at last, even if it is only on the back of a Texas mare. A scene from M-G-M's "The Wind," directed by Victor Seastrom.

UNACCUSTOMED to domesticity, Letty (Lillian Gish) frequently burns her hand when ironing, which she is forced to do when reduced to poverty. Sent to Texas from her native Virginia she wilts under the bullying of her cousins in "The Wind."

LETTY, half crazed with fear, buries Roddy (Montague Love) whom she shot when he attempted to take advantage of her helplessness and terror in one of the big scenes from M-G-M's "The Wind," a story of the lonely Texas plains.

The Intimate Theatre


CANON CHASE
TRADE COMMISSION INVESTIGATION
CONGRESSIONAL INVESTIGATION
WASHINGTON
DEPARTMENT OF JUSTICE INVESTIGATION
MOVIE MAGNATES
NYBERG

War Clouds

ALTHOUGH much fun was poked at the Fifth Avenue Playhouse when its plan was first announced, the venture has proved to be a success and was followed by another on the northern edge of the theatre belt. Recently a third intimate film has been established in the Longacre section and several more are reported from out of town.

The idea seems to be growing; a fact which might be unimportant were it not that this form of special appeal house may eventually lead to the intelligent and logical grouping of the picture product.

The greatest single handicap to the growth and development of the motion picture as an art has been the deadly restriction of theme in an effort to provide in a single picture something that would appeal to all classes of theatregoers in all sections of this and other countries.

Pictures are produced which are supposed to be booked into all sections and into many varied classes of theatres. It is supposed to be capable of a world-wide circulation and is produced—or has been—on a scale of lavish extravagance based on the theory that the entire world will pay the bill. In our thirty years of endeavor the error has prevailed of trying to produce the picture of universal appeal.

The drama houses more intelligently cater to various classes. Magazine makers do not issue one standard grade of publication to be offered all purchasers. Novelists do not adhere to a standard form of fiction.

It is only in the picture business that the producer endeavors to standardize the product. That he has been signally unsuccessful is patent to all. Few pictures are produced that offer such a general appeal as to satisfy all tastes, and yet no effort has been made to produce pictures which shall cater to the tastes of one particular clientele scaled on the support of that clientele.

No demand is more fickle than that of the amusement public. Tastes differ in various sections of the country and even in the various sections of the same large cities. This is a fact well known to all other amusement purveyors, but to which the picture producers pay little or no heed.

The intimate theatre largely depends for its product on the "popular" failures. The plays are freakish, often impossibly poor, but they are different and individualistic, and the select public pays a dollar to see the pictures which have been scorned by the thirty and fifty cent publics.

Perhaps the growing success of the intimate theatre will lead to the common sense usage of trying to make pictures to fit the patrons rather than seeking to make the patron to fit the picture.

It is at least one step forward in the right direction. Eventually the producers must read the handwriting on the wall.

This Week and Next

Industry's Heads Will Change Trains And Use Washington Route This Winter

Vocafilm Ties the Long-Held Record Of "The Bathing Girl" of the Nineties

The Side Show Is the Only Amusement Which Has Not Hooked to Pictures

Paramount and Roxy Change Passes To Keep Guests Out of Cold Storage

INSTEAD of the usual shuttling between New York and Hollywood, it looks as though the picture officials will get better acquainted with the scenery between here and the Capital this winter.

●

WITH Federal trade investigations, Congressional Committees and what-not, there will be ripe news from the Potomac this season and it will not be the time-honored "all's well" along the muddy stream.

●

EVEN the most astute politician cannot fend off all of the attacks to be made, and it looks as though the sessions in the Governmental woodshed will be one-sided and unpleasant.

●

PROBABLY little real good will be accomplished, but a terrible lot of muck will be turned over and some of the dirt probably will stick to someone. But after it is all over, the situation will be little unchanged except technically. Circuits will be legally and theoretically divorced from their producer-owners, but the only real change will be the possibility of stricter government control.

●

AND Wall Street, like the kid who has broken a store window with his baseball, will be racing madly down the street, trying to look innocent.

●

MEANWHILE the ten-per-cent cut is definitely off, pending the good behavior of the players, the cameramen, the mechanics, and possibly—the supervisors.

●

ONLY once before do we recall a record equal to that of "Babe Comes Home" on Broadway. Thirty years ago "The Bathing Girl" was produced for one consecutive performance at the old Fifth Avenue Theatre. Most Broadway productions at least run the week out.

●

VOCAFILM was what you might call an open and shut proposition.

●

JOHN J. SCANLON, of Torrington, Conn., brought Mrs. Scanlon in to see the sights last week, and we darned near busted the tenth commandment when we took them to lunch. Not all the peaches come from Georgia.

●

SCANLON, who recently has been promoted to the management of the Palace Theatre, is one of the few live wire exploiteers in New England. Funny how few jazzers there are east of the New York state line.

●

THE wisecracker was not very far from wrong when he described Pete Harrison as "The Canon Chase of Exchange Row."

●

IT will be interesting to follow Hugo Reisenfeld when he takes over the Colony. He is going to try and put the house over with just films and music. This will be a real novelty on Broadway, for at many of the houses the picture is the least of the attractions.

●

THE other night we ran into a lay friend who announced that he was on his way to the Roxy. He did not even know what the picture would be. To quote his exact phrase: "To hell with the picture. I'm going to see the show. I always come out when the picture goes on."

●

HUNDREDS feel the same way. They go to see the Roxy program, and they know that will be good. Some even regard the picture as an infliction, to be endured, if must; otherwise to be dodged.

●

JUDGING from the box office receipts, but a small percentage of the patrons go to see the picture. Twenty-five per cent. would be a generous estimate. Twenty per cent. would probably come closer.

●

WITH the vaudeville houses turning to films and the film theatres turning to vaudeville, not to mention Tom Mix casting longing eyes at the circus ring, what is the end going to be?

●

AND with Skouras Brothers importing a movie star "to give a matinee idol touch to the stage shows," we face a new danger. Some houses will be running on "the Paul Ash idea" and others on "the Herbert Rawlinson plan."

●

THE only phase of amusements that's strictly minding its own business is the freak show, and there's no telling when Lon Chaney will be seized with a yen to go out as a one-man freak show, along the lines of the old protean acts. With his recent experiences, Chaney could be a ten-in-one all by himself.

●

COLUMBIA beat a suit to enjoin it from using "Birds of Prey" as a title, Justice Crain holding that they had a better right to the title than a play producer.

●

THERE is no copyright on a title and ten or a hundred plays will be accepted for copyright entry under the same title. In common law protection of title holds only where the second use of a title damages the value of the original or is a palpable effort to trade on its repute.

●

LATELY the Roxy and Paramount Theatres, which had issued "open" passes at their openings, changed to the one-a-week style. Perhaps they figured that too many of the pass holders would come every day just to cool off for a little while. It's good business, but it's hard on a fat man, with the Dog Days coming on.

●

ACCORDING to the story in the *Literary Digest* on Block Booking, the consensus of newspaper opinion seems to be about 70-30 against the idea. As a matter of fact there is almost as much to be said in favor of the block as against it.

Epes W. Sargent.

by the way

"Milling" Before the Stampede Seems To Be Industry's Present Condition

No Big Man in Sight Now Who Might Head Off Threatened Crash

Responsibility of High Executives Clear In Serious Problems Facing Industry

Hollywood Economy Program, If Workable A Reflection on Previous Efficiency Loyalty and Good Will of All

FREQUENTLY before a stampede starts, old cow men will tell you, the cattle start what is called *"milling,"* which is the cattle man's term for running around in a circle.

•

FOR awhile this continues (if the cowboys on the range cannot break it up) the animals in the herd running faster and faster, and getting more frightened and bewildered all the time, until the stampede starts.

•

WHEN it finally begins, nothing in the world can stop it, till it runs itself out and in the rush a lot of the stampeders are sure to be trampled on and crushed, while if there is a deep enough arroyo or ravine in the path of the stampede the whole herd may be lost.

•

RIGHT now the motion picture business is *"milling"* and there doesn't seem to be a man-sized figure in sight anywhere, big enough and able enough, to head off the threatened stampede.

•

ADD to this impending legislative and legal problem, the implied threat of possible Government control coming as an outgrowth of the drastic decision of the Federal Trade Commission against block booking and the present long established distribution methods, admittedly uneconomical, which are in vogue in most of the big companies.

•

ADD to this impending legislative and legal problems, the other urgent needs for economies, the falling off in picture sales, both in volume and price, the failure of productions to measure up to promise, the charges and counter charges which are being made within the industry and it will readily be seen that at almost any moment now everything will be set for the stampede to commence.

•

CLEARLY, the big executives of this industry have failed and are continuing to fail to measure up to their jobs and they cannot escape the responsibility for the present situation.

•

THESE *"leaders,"* in cowboy parlance, must be *"cut out"* of the herd, in short order, if the stampede is to be averted.

•

ON the production side, the stories that come out of Hollywood about the proposed and promised retrenchment and economies in overhead sound very much like the same old bunk, which, in other forms, every one has heard for years.

•

THE economy program pledged by all branches of the producing end of the business reads very well, but whether it will be successfully carried out by those who made it is another matter.

•

IF all the things promised to be done by the producers, players, directors, writers and technicians to cut down overhead can be accomplished practically, then it is surely a sad reflection on the previous efficiency, loyalty and good will of this branch of the industry.

FOR why, if they can do it now—in the name of honesty and common sense—haven't they done it long before this?

•

ON the other hand, if the announced economies cannot be successfully effected, it is equally obvious that the investors and financial interests, who have to pay the piper, should start a de-bunking campaign from the top down without much longer delay.

•

OF economies—equally imperatively needed—in the distribution branch of the business, much also is heard, although not quite so publicly broadcast.

•

IT is reported that a meeting has been called of the principal sales executives of all the leading companies between now and Sept. 1 to discuss ways and means to reduce the industry's heavy distribution costs.

•

LAST year a similar "economy" meeting, engineered by two important film executives who felt that their sales organizations had somewhat of a jump on the others and who also felt the pressing need of justifying the drain on their companies treasuries of their impressive salaries, resulted only in cutting out a large section of their combined trade paper advertising.

•

THIS year these same executives may decide to cut out advertising altogether, in their anxiety to reduce expenses, leaving it to Pete Harrison to send out the news of their pictures, although it is more probable that the other film companies than the two referred to, may feel it more economical to do otherwise, in view of present sales resistance by the theatres.

•

REAL economies in the distribution end can only come by merging distribution activities through some neutral agency, selling pictures on individual box office merit and cutting out some of the fancy salaries in the non-productive executive end, for feet under a mahogany desk never yet have carried films successfully to market.

•

THERE is small chance, however, of these things being discussed, until Uncle Sam or the public, which now own most of the stock in this industry, insist upon it.

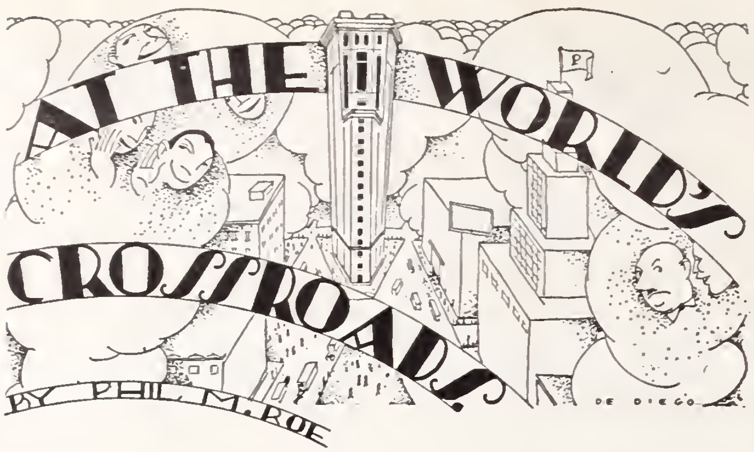
•

TO do so would open the door, if only a little, to the independent-producer and to new creative and administrative brains, and endanger those comfortable salaries which now make golf so popular.

•

MEANWHILE the motion picture industry is *"milling,"* the potential stampede becomes more and more imminent and—as yet—there seems to be no man in sight big enough to head it off.

Merritt Crawford



WHEN one reads about the wonderful things they're promising to do in Hollywood to cut down the high cost of picture-making, one wonders why they didn't think of doing it long before. It will be great if they live up to it.

*

THE souvenir hunter, or whoever it was that annexed the silken hose and jeweled garters of Anita Loos between New York and Chicago, while she was on her way to Hollywood, so that she had to transfer across the Windy City stockingless, may have started a new fashion. It will be recalled, however, that Nita Naldi really began the vogue in the motion picture business, which "Sockless Jerry" Simpson inaugurated in Kansas, oh, ever so many years ago.

TWO well-known Broadway figures are said to have left Hollywood flat and will soon again be seen by their friends along the Main Stem.

They are Nellie Revell and Freddie Schader, both of whom are alleged to have grown so homesick for the sight of a New York traffic cop or a plate of "beef and—" at Dinty Moore's or Jack and Jill's, that they are headed eastward. Here's welcoming them to the old town.

*

JIM BEECROFT, New York manager of Exhibitors Herald, who has been laid up with a fractured thigh for the past eight months, is back at his desk again in the Strauss Building. Jim looks splendidly but it will still be several months before his injured leg will be strong enough to carry him without assistance, so those of his friends who would like to see him after his long absence will have to contact him at the Herald office.

*

HOPE HAMPTON returned from Europe last week where she made a film entirely in technicolor under the direction of Leonce Perret, with Versailles as part of its background.

The picture is to be called "Springtime of Love," not from the Balzac tale of that name, however, as the story is said to be based upon the Alexander Dumas novel, "A Marriage of Convenience."

*

HY DAAB, F.B.O.'s de luxe exploitorial expert, was seen at Spring Lake the past week-end wearing knickers. An investigation is said to be in progress to locate his golf sticks.

ONCE in awhile a publicity man breaks his chains. The latest is Harry Brand, who has just been appointed supervisor of the Buster Keaton comedy unit by Joseph M. Schenck. He also receives full screen credit for the newest Buster Keaton comedy, "College."

Vic Shapiro tells the world that this is the "first time in history" a producer has elevated a publicity man to full supervision of production.

Tut, tut, Vic, you ought to check up before making such a strong statement. How about John McCormick, for instance? Alibi, if you like, and say it was Colleen Moore who promoted him. We won't argue with you.

Here's handing it to Harry Brand, just the same.

*

MRS. DOLLIE SULLIVAN MACGREGOR, Eastern scenario editor for Samuel Goldwyn, is becoming a popular radio broadcaster. Every other Tuesday afternoon she tells the latest movie news to the radio fans, over WGBS, the Gimbel broadcasting station. All the stars, directors, and producers of course, come in for a share of the nice things she says, but she seldom forgets to mention Vilma Banky and Ronald Colman, and most other stars in United Artists attractions, at least once. Vic Shapiro ought to put her on the United Artists publicity payroll.

HENRY GINSBERG, President of Sterling Pictures, is the latest of the independents to surrender his independence. This only means that he is going to be married, however, and bears no reference to his activities in the motion picture field. The young lady in the case is Miss Mildred Adler, the date is August 9, and the place Sherry's. Afterward the young couple will sail on the Berengaria for their honeymoon.

LOU T. ROGERS, who is releasing "Passion" through Tiffany, plans other revivals of past screen successes. Figuring that only a very small percentage of today's movie fans had seen "Passion," which originally made Pola Negri, Emil Jannings and Ernst Lubitsch famous in this country, when the film was originally distributed by First National, Rogers has already made a "clean-up," with bookings on "Passion" over Pantages and many other important circuits and theatres.

*

NOW that John Emerson has returned from Europe, all cured of his laryngitis, perhaps he will be able to say something about Equity and its future possibilities in the motion picture business. As president of Equity he may want to have the last word and, as his speaking voice is good again, a lot of folks are waiting to hear it with more or less anxiety.

HAROLD C. TROWBRIDGE, well known exploiteer, says, that being a reindeer herder is not what it is cracked up to be. He returned to New York this week from Kansas City, where he was trying to put over certain newspaper tie-ups on Capt. J. E. Kleinschmidt's "Life of Santa Claus" and a drove of Santa's famous steeds. But summertime and Santa don't mingle and reindeer have to eat. So also do exploiteers apparently, as Trowbridge came back where he's sure of "three squares" every day.

*

FRED Rath of the Paramount advertising staff, is the latest of the industry's budding playwrights. He has just sold Al H. Woods his first play, which is fittingly titled, "Beautiful But Dumb." Wonder whether it has any reference to the motion picture business?

EVERYONE along film row is speculating as to what kind of a reception, "Wings," Paramount-Famous-Lasky's chef d'oeuvre of the year, is going to get when it opens at the Criterion next Monday. One of the costliest pictures of the present season due to the difficulties of its subject—aviation—it is heralded as an epic of the air, with new effects and novel "shots" that are sure-fire box office. It is a fair guess that a surprise is in store for some of the critics.

*

NOW that the nominations for the new officers of the A. M. P. A. are all set, Jacques Kopfstein or some one who, like him, always likes to take the other end of an argument, ought to start an opposition ticket. Not that it would get anywhere, but it would give the boys something to talk about these long August days and help to get out a representative bunch at the Thursday luncheons at the Hofbrau.

FRED E. HAMLIN, who left Broadway flat more than a year ago to trek to California by auto, may return one of these days in the same fashion. He is doing publicity work for Sam Rork and, it is reported, will drive Will Rogers' "Press Car" across the continent to exploit "A Texas Steer," which the Mayor of Beverly Hills is now making.

*

GUY FOWLER, who can draw pictures and cartoons almost as well as he can write, and that is a real boost for him as an artist, is a recent addition to the Fox publicity department.

Time was when he held down the make-up desk on Moving Picture World; then he insisted on becoming a real "literary feller" and went free lancing for a while. Now that he has decided to take on a job again, all his old friends wish him a barrel of luck. Some day, however, Guy is going to write his novel, after which the film business will see him but little.

*

SOMETHING different in picture entertainment is reported in "Savages," a film whose cast includes only genuine American Indians. Alfred Grasso, who will be recalled as an assistant to the late George Loane Tucker, is sponsoring the picture here in the hope of making satisfactory distribution arrangements. It was produced by the American Eagle Productions.

The Industry's Use of Its Trade Papers is the Real Tip-off As to Conditions

By Epes W. Sargent

WHEN a motion picture magnate writes a check for his pet charity, he feels a glow of pardonable pride at his philanthropy. He likes to feel that he is helping the poor and the unfortunate. But if the charity solicitor comes in too often, or if he happens to call at a moment when funds are low, his welcome is less warm.

And when the same magnate distributes his trade paper advertising he feels the same gratification. He is once more practicing charity. The trade papers, like the poor, are a nuisance, but apparently an inescapable nuisance, so they must be aided in their distress.

To the average picture producer the only difference between the charity solicitor and the trade paper advertising man is one of degree. And just now, when funds are low, he is cutting out all charity. He started off with the trade papers. The first evidence of the present slump was a reduction of the advertising budgets by about sixty per cent. and this at the very time when the sales campaigns for the coming season were being inaugurated.

To offset the removal of the advertising, high powered sales conventions were held and the salesmen, all pepped up, were sent out to sell an unadvertised product.

To the dismay of many of the home offices, it is discovered that the salesmen are not meeting with success. Even the complacent theory that so many houses are included in producer-owned chains that a general sale is unnecessary, does not seem to be encouraging.

It is possible to assign to its own chain the product of that company, and to swap bookings with other chains. All the much discussed key cities have been covered, and yet something seems to be wrong.

The cash buyer—the man who has to pay film rentals whether or not he gets back the cost from his patrons, is waiting. And it is the cash customer whose business means the difference between profit and loss at the end of this season.

Real Profits in Rentals Still Come From Individuals

In spite of the growth of the chains, there is still a large volume of theatres; small houses, but still sufficiently numerous to make the aggregate business of importance.

These cannot be sold a product by a home office fiat. They cannot be sold on an insert. They can be sold on advertising, and on advertising alone, steady, consistent and well planned advertising.

And that is precisely what is not being supplied.

Admitting that the present "buyers' strike" is partly due to a feeling of uncertainty aroused by the widely heralded panic in the production ranks, the fact remains that much of the present purchasing inertia is due to a lack of advertising approach.

And the remainder is due to the fact that the production companies have not used the trade paper advertisements to offset the damage wrought by the blundering broadcasting of upset interior conditions.

That the ten per cent. cut was a tactical error is now admitted. But nothing whatever has been done to overcome the effects of this miscarriage through the one factor that could, even yet, overcome the feeling of distrust.

The trade papers have made an effort to instill confidence and courage in the minds of the exhibitors, but the producers have not cooperated by coming through with advertising of the right sort.

In the face of such a situation any other intelligently organized trade would swell the advertising, both individual and group, in an effort to regain confidence. The national organization would contribute an advertising campaign to supplement the appeals of the individual units. Coffee merchants advertise coffee. Not any particular brand but just coffee. White pine dealers combine to better their individual markets. So do the producers of cedar. Cement producers unite to encourage the greater use of cement. Almost every trade and industry has its central body to help along in time of stress. But in the picture business neither the individual producers nor the M.P.P.D. has taken a single line in any paper to promote greater confidence or to reassure the exhibitor. They seem to be obsessed with the idea that the trade papers are objects of charity and not powerful factors for business promotion, if rightly used.

Art Work and Adjectives Pack Little Sales Conviction

In a way, perhaps, the picture producer is not to be blamed. He never has used the trade papers intelligently. He never has been able to get full results, because his advertising is so pitifully inadequate.

That may seem a rather sweeping statement, but it unfortunately is true. Take any hundred pages of film advertising and it would be difficult to discover ten of them that really are designed to *sell* film.

Most trade paper advertising is a combination of art work and adjectives. Both are good accessories, but they need to be backed up by sales argument, and that is about the last thing you will find in the average motion picture advertisement.

The men who write the advertising are not to blame. They do the best they can under the handicaps under which they labor. That they know how to sell film is proven by the advertisements they prepare for the press books, for the use of the individual exhibitor. There they try to *sell* a picture. In the trade paper advertising they largely *announce*. And even in the press books they are handicapped by big bosses who have the final say and who know little or nothing of their subject. If an advertisement has an attractively drawn design. If it has a sufficiently large number of adjectives, it's a good advertisement—to the Big Boss. That it does not sell to capacity is something the final arbiter knows nothing about.

In the last few months a change for the better has been noted in the few advertisements that are printed. There is more argument and less art, but there is still too little of the right sort of argument. And so long as the trade papers are regarded as objects of charity, so long will this condition continue.

Things really were better in the old days of the Patents Company, when an effort was made to sell each individual release.

it was block booking even then. You bought, blindly, a Monday release from one company, and another company's Tuesday release. What ever was put out on that day you got. But an effort was made to keep you sold by presenting the subjects as invitingly as possible.

Now you can read half the advertising in any trade paper and not get any definite and exact idea as to what is being offered for sale. It is better than nothing, but it is not bringing the advertiser more than ten or fifteen cents on the dollar invested.

Every trade paper advertisement should do one of two things—or both. It either should aim to sell the entire product or some individual offering. And this should be done in definite, logical appeal and not in glittering generality.

When this is done, it will be realized that the trade paper is one of the most valuable and essential adjuncts to a sale and not merely a dependent, surviving on the generosity of its reluctant patrons.

Salaries Reduce Results

The more highly developed the publicity and advertising department becomes, the more useless it seems to get. Mindful of the fact that their own salaries figure as a part of the expense of the department, the higher paid men seek to keep down expenses by petty economies and cheese parings that find their inevitable reflection in a drop in results which still further convince the Big Boss that advertising does not pay.

This does not refer to the trade paper advertising, but to the general publicity in fan magazines and related organs and the daily press. The more highly specialized the department becomes, the more rigid are the exactions of the department in its dealings with the general press.

Special photograph are forced out, special copy must be used, and that only. Thus the very purpose of the department is defeated through a failure to realize that the more money paid for maintenance of a department, the more there must be spent to permit that department to function properly.

And when this is done, advertising will be placed where it will do the most good and not because the advertising solicitor plays a good game of golf.

It used to be said that the vaudeville actor did not advertise in the now defunct Clipper to get work, but to proclaim that he had engagements, and to a large extent this was true.

Picture advertising has been done not so much to advertise the product as to proclaim the generosity and affluence of the advertiser.

Times and conditions are changing in all other branches of the industry. Perhaps they will be changed in the advertising end. They must be if the ultimate in prosperity and return is to be achieved.

Advertising should be done for the purpose of selling the product to the consumers; in this instance the exhibitor and the public.

The public is reached through the national magazines, but the public so reached has little practical effect at the box office. When Paramount first went into the Saturday Evening Post the readers did, to some extent, ask at the box office for Paramount pictures. For a time the Post advertising did pay a return in product sold. Now, with other companies competing, and with all the product advertised, no company has any advantage over the other. National advertising, as a direct sales agency, is very largely waste these days.

In fact, the producers have been able to make all kinds of advertising blunders, and, to a certain extent, get away with because the individual exhibitors have properly used the local them because the individual exhibitors have properly used the local newspapers, and, through them, kept alive the appeal of the films.

But no manufacturer or producer in any other line would think for a moment of conducting a big national campaign unbacked by the direct appeal of larger trade paper advertising. He knows that he cannot get results from his national advertising until the product is on the shelves of the merchant and, being a business man, he knows that this can be accomplished ONLY through a larger and more comprehensive campaign in the trade papers.

Picture producers have never campaigned in the trade press with the same efficiency that is followed in any other line of business. Not being a business man, he doesn't know, and not being a business man, he has not the good sense to leave these matters to subordinates who do know. He gives out his trade paper advertising to impress the exhibitor rather than to sell him. He does not even consider the relative circulatory value of the different mediums.

He does not realize that the exhibitor of motion pictures is just as much a merchant as the butcher, the grocer or the dry goods man. He does not realize that he must sell his pictures just as Armour sells Star hams or the Enoch Morgan Company sells sapolio. He does not realize that he must keep his product *constantly* before the retailer; that he must convince the retailer of the value of the product. He does not realize that his national advertising is merely to move the product off the shelves of the retailer, not to put it on. His national advertising may aid the dealer in overcoming the sales resistance of the individual patron, but it will not sell the dealer into stocking the goods save in isolated instances.

The dealer must be sold through the trade papers, plus the salesmen, and through these agencies alone. A salesman, unbacked by a trade advertising campaign, may eventually sell his product, but it will be a vastly more difficult task. The retailer believes in his trade paper. He follows its advertising as religiously as he follows its text. If he sees a number of advertisements of a product, he is already half sold before the salesman comes. His resistance has been broken down. Some firms even use special cards to herald the coming of the salesman, to still further breakdown this resistance.

But in the picture business too much dependence is placed upon the gaudy announcement. From twenty to forty pages of highly colored art work are inserted in a single issue. There may be an equally bulky display of another concern in the same issue. In the course of two months the exhibitor has literally hurled at him from two to three hundred pages of garish art work.

This may help, but it is unbacked by a follow up. The company has shot its financial bolt in a single issue. From then on it trails with little or nothing. It figures that it would give the trade paper two pages a week. If it gives it forty in one week, it lays off the next nineteen to even things up. It has spent several thousand dollars to create an impression and lets that impression rapidly cool through a lack of follow-up.

And then, naturally, the contention is made that trade paper advertising does not pay. It assuredly does not when run along such lines.

And even in the announcements there is little selling. It is announcement and nothing more. It tells little or nothing of the pictures offered because, in point of fact, little or nothing is known. It tells the prospect what he will get if he takes the product, but it does not suggest the money-making possibilities. It simply says in effect. "This season we shall make forty pictures, with these stars and directors—unless we change them."

You can't blame the copy writer. He does not know what he has to sell. He has a memorandum from the studios, and that is all.

But even at that, the announcement, if carried through, would have some value, but each release, as it is ready, must be sold in detail. It's advertising possibilities should be exploited.

Its sales value should be built up. Each picture, in its turn should be handled and sold—to the exhibitor—as a unit.

Recently an otherwise intelligent observer wanted to know what would happen to the trade papers when all, or practically all, of the theatres had been absorbed into chains.

He was surprised to be told that the need would still remain for selling the house manager on these chains. That's something that no one seems to realize.

The impression seems to prevail that if a manager works for a chain he must sell that chain's product with full enthusiasm. House organs can't sell the manager. That's just the house organ. It means nothing. Press books cannot sell the manager. That's admittedly the work of a gifted and highly paid liar.

But if he sees his company's product persistently and attractively present in the trade papers, *that's* advertising. The company pays for it, but there is a psychological value of the appearance of the advertising in the trade paper that the house organ or the press book assuredly does not possess. It is just as essential to advertise to the house manager through the trade papers as to the independent exhibitor.

And the splash; the occasional big display, is not going to do it. Only through the most persistent iteration can the tradition be built up and maintained, and this is precisely what the producers are not doing, and precisely why they feel that trade paper advertising is a needless luxury. And the withdrawal of this persistent advertising is the most expensive "economy" yet devised in a business which boasts a most fantastic general plan of action.

To some degree the trade paper cut was ordered by Big Business. In a lesser degree, perhaps, it was fostered by those who do not realize that a venal press is valueless, and who fear the trade papers because they do not truckle. But chiefly the recent cut was merely designed to save what seemed to be an expense because it was judged solely by its outgo and not by its results. The cash "saving" was apparent some months ago. The *results* are just beginning to show.

If any demonstration were needed to prove these contentions, one has only to consider the so-called independent companies. These seldom or never use the trade papers. Their product is not regularly and persistently advertised.

And they seldom or never rise to the surface.

Their course is perhaps necessitated by the lack of advertising funds, but many of these independents make as good a program picture as the larger corporations, and they could sell them to just as great an advantage if they had the nerve to shoot the bankroll on a well-planned, if modest, advertising campaign.

They may make a small annual announcement, but they do not follow through. They trust to mailing campaigns, to personal solicitation and to other forms of economy which are not economical, whereas if they had the nerve to advertise for a full season, to establish their names, the next season's sales would more than bring a return.

Paramount and Metro stay at the top of the heap because they at least keep their names in the paper every week. You know them because you see their names every week, but can the average exhibitor call offhand the names of three indedependent producers? Few can, and even when they are recalled they are merely names and not entities.

There is a certain momentum value to advertising of any sort. It does not cease with the issuance of the last advertising display. That the situation for the companies is no worse than it is due to the momentum value of the advertising in other years. When this momentum slows down, the situation for the companies will be grave indeed. It is merely a matter of time, unless something is done quickly to counteract the effect.

Trade paper advertising should be replaced. It should be concentrated in those papers which have the greatest exhibitor circulation and exhibitor confidence. Much of the present limited advertising is virtually thrown away because it is placed where only the limited few see it.

It means nothing to the film executive that he sees his advertising in a paper that has a large circulation around his own office and other home offices. It means something only when the advertising is taken to the exhibitor reader. It means nothing if it is carried to the exhibitor in a paper for which he pays nothing. He respects the paper for which he pays, of which he thinks enough to pay for. It is a standing joke in theatrical circles that the hardest person to please is the man who sees the show on a pass. It is the same way with papers. If it comes unasked it is uncared for and despised as something cheap. And yet advertising is placed on whim and not after a careful analysis of values. If any effort at tabulation is made, the exchanges are queried and their occasional *guesses* accepted rather than the bona fide *facts* or regular verified A.B.C. examinations. Anything short of the GUARANTEED BEST is sheer waste.

But even verified circulations cannot bring results unless the advertising managers are permitted to get results. They know how, but they must be unhampered by interference from above. They must be permitted to write *selling* advertisements whether the big boss likes them or not. He is not buying film, and generally he is not even selling it. And yet, for his sake, money is wasted or art work to cover a deficit of ideas.

The Exhibitor Saves the Day

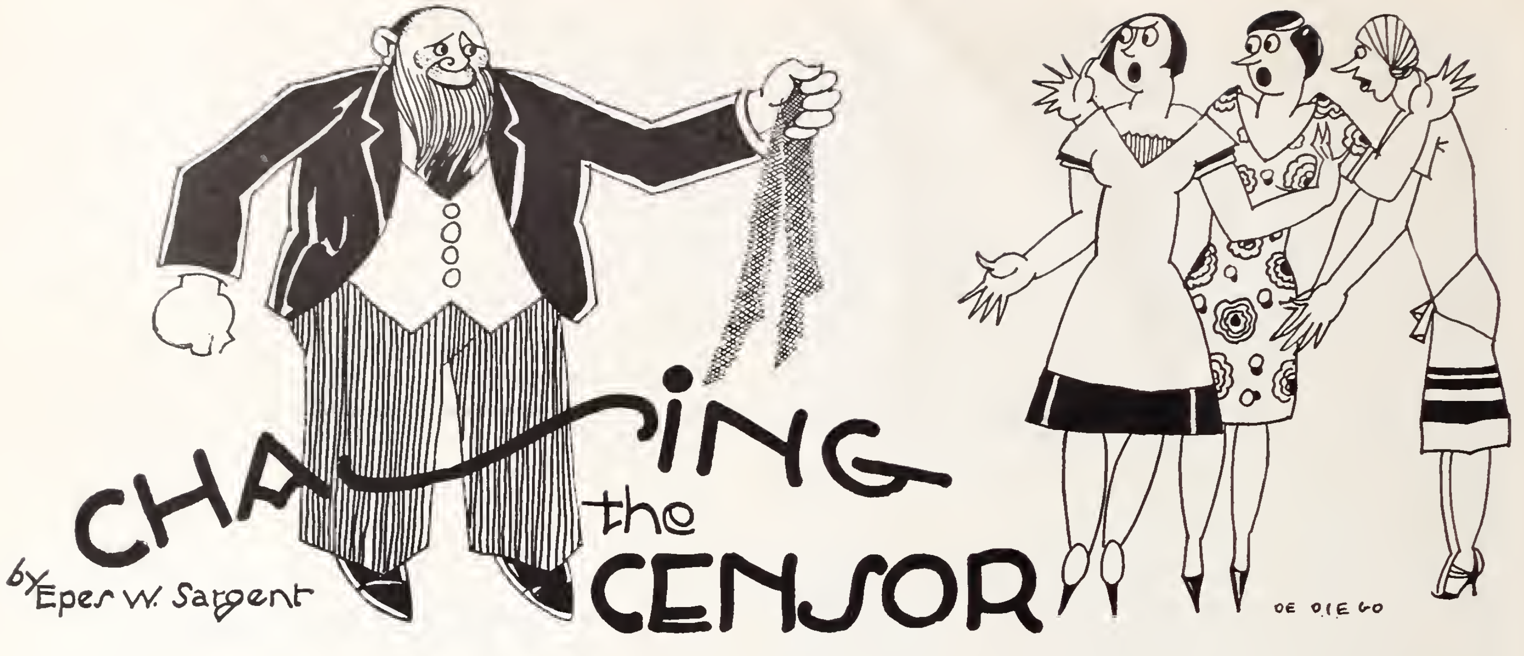
It may be a useful sales argument that the company is buying thousands of dollars worth of national advertising for the benefit of the exhibitor, but all of this expenditure would be a total loss were it not that this is backed up by more specific and generally more intelligent appeal to the local public through the efforts of the individual exhibitor to sell his pictures to his public.

General national advertising may be a good talking point, but it is not to be compared in usefulness with the day in and day out efforts of the individual exhibitor to dispose of his wares through advertising exactly planned to reach his particular clientele.

The National advertising may be, doubtless it often is, a valuable auxiliary, but the real picture selling is done in the local newspapers, with its appeal directed to a specific type of amusement buyer. Too often the credit goes to the national advertising that properly belongs to the small town publications, with their more intimate appeal.

Advertising must sell the product, in bulk and in unit, truthfully accurately and informedly. Each picture, as it comes to release, must be sold to the exhibitor retailer on its individual merits. He must be given the selling points clearly and tersely, and these must be accurate. The press book cannot be trusted to accomplish this result. The house organ is worse than useless. The trade paper, and the trade paper alone, can carry the message convincingly to the exhibitor, and only through the trade papers can the best retail selling be procured whether the exhibitor is an independent or merely the hired man of a chain operation. No matter who he is, he must first be sold himself before he can sell others, and he can be sold only through the one medium to which he can turn with confidence; his favorite trade paper. Here alone is the appeal concentrated, and a single page display each week is worth a mailing appeal in every mail. The circulars go into the waste basket, but some time each week his favorite trade paper is read, thoroughly.

This is a period of change and reform. Why not get the right slant on trade paper advertising as well as on salaries, production costs and temperamental directors? Why not start, belatedly, to do it right, and to sell film through direct and intelligent appeal? It will generally involve no changes in the personnel; merely a hands off policy on the part of those who do not know.



CHASING the CENSOR

by Epes W. Sargent

WHEN James H. Buttergood came to Pleasantville, no convulsion of nature warned the inhabitants of the cheerful little town that catastrophe was impending. James H. Buttergood looked like a desirable addition to the town's population, and he was made welcome accordingly. Having no business, he could not be inducted into membership in any of the business lunch clubs, but he was proposed for the Country Club and invited to address the Wednesday Night Forum.

James H. was portly almost to the point of obesity. He was pompous almost to the point of boredom, and he boasted the finest set of flowing "Burnside" whiskers the town ever had seen outside of old prints.

He was in every point the ideal retired business man, prosperous, imposing and colorful. By the end of the second week everyone agreed that he was a distinct addition to the town. When he presented his letter of transfer to the church of his selection, the other ministers were as envious as their cloth permitted, for Buttergood suggested large donations, wise council and an ideal vestryman.

It was true that the Reverend Landis, whose spiritual charge he had become, was a bit puzzled over the letter he received from a brother minister. "Brother Buttergood is a great worker, an earnest and sincere worker," he had written, "but I confess to a wish that he were not quite so earnest."

The first enlightenment came about a month after Buttergood's arrival. He went to the House Committee of the Country Club with the demand that no member be permitted to keep alcoholic liquors in his locker, in direct defiance of the Eighteenth Amendment. He kept after the committee until word was quietly passed that members who wanted to put a ball into the nineteenth hole would please refrain in Buttergood's presence, and as he played golf most afternoons, it left only Sunday free for more than the regulation eighteen holes.

That got him in bad with the men, but Buttergood did not care so much for the men, and the ladies admired him from the points of his carefully polished shoes to the points of his equally well-polished whiskers.

He made such a hit with the women that he had little or no trouble in obtaining the passage of a local censorship ordinance, with himself as chairman of the board.

After that he visited the Pleasantville Palace each morning and made life miserable for Harley Briggs, who had to run off his entire program and make whatever cuts Buttergood demanded. Generally there were two or three women from the committee of five to keep him company, but Buttergood did all the talking and most of the thinking.

In three weeks the receipts of the Palace had dropped alarmingly, for Buttergood was a censor who censored, and often he deleted the story along with the "bestial love scenes," the "licentious orgies," the "ghastly murders" and all the rest. Harley never could tell until after Buttergood had gone to lunch whether he had a seven reel show or only three, and he felt that something had to be done about it.

It was about this time that Buttergood's cook left, and Millie, who had been Harley's old nurse, deserted her life job with the Briggs to wield spoon and skillet in the Buttergood kitchen. Buttergood openly rejoiced in his good fortune, declaring her to equal the best club chefs in most dishes and to excel the world with fried chicken.

Under her generous provision Buttergood might have waxed even fatter, had it not been that worry kept his abundant flesh down. Somehow things seemed to be happening.

It was bad enough when the minister brought to him the ace of spades which he had found in the contribution box in Buttergood's envelope. He smiled politely over the retired business man's vehement protest that he never even played solitaire, tucked away the five dollar bill that the ace had replaced, and went his way.

It was worse when he attended a meeting of the missionary society and a pair of dice flew from the handkerchief with which he essayed to mop his noble brow.

No explanation seemed exactly to fit, and when Deacon Rogers, calling about a vestry matter, was discovered nose deep in a French illustrated novel he had found on the Buttergood parlor table, the word spread on the tongue of scandal.

After that Buttergood lived a life of fear. He never could tell what would happen next. He only knew that guard as carefully as he would, appearances would seem to go against him, as when a print of September Morn was found as a bookmarker in the copy of "Missionary Work on the Congo" he returned to Miss Abby Spencer. Miss Abby wanted to have the law on him, but they could find no law.

Perhaps the greatest scandal was caused when the punch at a Buttergood party was found to have been laced with about half a gallon of white mule. No one could pin it on Buttergood, but neither could he unpin it. The best he could get was a verdict of "not proven" and a ten dollar fine for striking with his cane the town souse who followed him down the street a couple of mornings later earnestly entreating the name and address of the bootlegger.

It was wearing on the nerves of James H. Buttergood, and abrasive of the flesh. His ample bay window began to recede until it threatened to become a straight front, and there were deep lines of care about his once bright and searching eyes. He walked with a furtive air, as though afraid that a bottle of rum might fall from his coattails or a cold deck be located in his shoes.

And it was just at this time that Briggs called a meeting in protest against the censorship. Most of the town was there, and Buttergood sat in the front row, ready to make a speech of rebuttal when the protests were all in.

As he rose to speak, he felt in his pocket for his handkerchief, drawing it out with confidence, since he had himself placed it there just before dressing.

There was a shout of laughter as he drew forth a pair of lavender step-ins far too small to be blamed upon the massive Mrs. Buttergood.

Dashing it to the floor, he reached into his breast pocket, to produce a pair of flesh colored silk stockings.

The speech never was made, the meeting called for the repeal of the ordinance and within the week Buttergood had left for Florida with all his worldly goods.

Back in the Briggs kitchen the dusky Millie once more moves in her accustomed sphere declaring that never again, even for the bribe of a brand new black silk dress will she run such a risk again.

"He mighta cotched me wid all dem tings for his pockets in mah room," she explains. No suh, not even for Lil Cap Harley I ain't goin' t' take no more ob dem chances."

Minnie and Mrs. Briggs are the only ones who ever will know that it was Harley who chased the censor.

WARNER BAXTER as Clinton Philbrook in F B O's "The Coward." He plays the part of a society man who seeks to redeem himself in the north woods.

WARNER BAXTER as the wealthy society man in F B O's "The Coward."

PIERRE BECHARD the guide (Raoul Paoli) finds Clinton Philbrook exhausted on the trail, and attempts to revive him. The scene is from F B O's "The Coward."

ALICIA VAN ORDEN (Sharon Lynn) refuses to marry Clinton Philbrook (Warner Baxter) until he proves his worth. Clinton goes to a lumber camp in the Canadian Northwest and convinces her.

CLINTON lays down the law to his arch enemy, Leigh Morlach (Freeman Wood), who gave Clinton the beating which caused the rift between him and his sweetheart, Alicia Van Orden.

"The Coward" Redeems Himself

A SCENE from Paramount's epic of the American air service, "Wings," which opens at the Criterion Theatre, New York City, on August 16. The story is by John Monk Saunders. The featured players are Clara Bow, Charles Rogers, Richard Arlen and H. B. Walthall. Realistic as some of the battle scenes may appear, the exteriors were made in San Antonio, Texas. Six months were required for these shots.

ONE of the boys takes a mud bath for other reasons than beauty culture. Anyway he got a couple of tin hats for his grandchildren. One of the many startlingly effective scenes from Paramount's immortalization of the American air service, "Wings."

Conquering The Air

CLARA BOW as a daughter of the regiment. In this scene from Paramount's "Wings," the demure Clara has the entire army, or so it seems, at her feet for a cigarette and a glance of her languorous eyes.

A RESCUE party searches the debris of a shattered house somewhere in Belleau Wood for wounded. Just another of the many effective settings in the Paramount air-epic, "Wings."

CHARLES ROGERS recovering from a night at the Folies Bergere, while on furlough from the front. We didn't know that they even wore what the lieutenant is holding in the Folies. The scene is from Paramount's "Wings."

Sterling Holloway Signs Sennett Contract

Sterling Holloway, stage and screen comedian who scored heavily in the "Garrick Gaieties," has been signed to a long term contract by Mack Sennett and will appear prominently in Pathe comedies.

Holloway, who is a newcomer to the screen, was chosen from dozens of aspirants to play a principal role with Wallace Beery in "Casey at the Bat" and registered so well that he was engaged to support the star in a second picture.

The young comedian's success upon the stage was no less meteoric. Upon leaving the Sargent Dramatic School in New York City, he was immediately offered a role with the New York Theatre Guild, playing in "Fata Morgana," and then in other productions until he left to appear as a star in the "Garrick Gaieties." Later, he was seen at Ciro's night club for a season and then played in the second edition of the "Gaieties."

Claire Windsor Is Signed by Gotham

Claire Windsor has been signed by Sam Sax, president of Gotham Productions.

It has not definitely been decided in which picture Miss Windsor will be cast, but the scenario department is already busily engaged scanning manuscripts in search of a suitable role for Miss Windsor. It seems more than likely that the star will be assigned to play the stellar role in Josephine Quirk's "Blondes by Choice," which is scheduled to go into production at an early date.

Nagel Added to Cast

Conral Nagel has been added to the cast of Lon Chaney's next Metro-Goldwyn-Mayer vehicle, according to an announcement by Irving G. Thalberg, to play the principal romantic character in this new mystery story, an original by Tod Browning, which the director of "The Unknown" and "The Unholy Three" will make in the near future. Waldemar Young did the scenario.

Cake Eating Stuff

Mack Swain, famous character comedian, had a tragic role in "Mockery," at the Metro-Goldwyn-Mayer studios, when he had to eat six large cakes in two days in his part. They gave him a stomach ache.

Clara Bow Signs

Clara Bow has signed her name to a new long-term contract with Paramount, according to a studio announcement. Her next starring picture, with the completion of "Hula," will be "Red Hair," to be directed by Malcolm St. Clair.

Paramount Releases First 100% Programs During This Month

Schedule of 19 Productions Includes Full Length Pictures, Short Features and Semi-Weekly Issue of Newsreel

THE month of August marks release of the first Paramount 100 per cent. programs, an event long awaited throughout the industry. There will be delivered a total of 19 productions comprising full-length pictures and short features, including the semi-weekly issues of Paramount News.

Titles, directors, stars and release dates are listed as follows:

August 1: "Beau Geste," an adaptation of the novel of Percival Wren, which has already played many extended engagements in legitimate theatres throughout the country; Wallace Beery and Raymond Hatton in "Firemen, Save My Child!" directed by Eddie Sutherland.

Rounding out Paramount's 100 per cent. program for this week are two issues of Paramount News, an Edward Everett Horton two-reel comedy titled, "No Publicity" and a one-reel Krazy Kat cartoon titled "Sealing Whacks."

August 6 will see release of the re-issued "The Covered Wagon," which, on its first time out proved one of the greatest box-office successes in the history of the motion picture. As an added aid to exhibitors in selling the picture the ad sales department of Paramount has prepared a new 1, 3, and 24 sheet which will be included in the paper originally designed to advertise the production.

Another August 6 release is "Service for Ladies," directed by H. D'Abbadie D'Arrast with Adolphe Menjou starred and Katherine Carver in the leading feminine role.

The program for August 6 also includes the first Paramount novelty two-reel subject titled "The Elegy" and a Koko one-reel cartoon comedy titled "Koko Plays Pool," also two issues of Paramount News.

August 13 marks the general release of "Metropolis," Paramount's picturization of what the future may be.

The first Paramount-Christie comedy, a Bobby Vernon starring vehicle titled, "Short Socks" and a Krazy Kat cartoon, "Tired Wheels," will also be delivered to exhibitors on that date. News highspots will be supplied by two issues of Paramount News.

August 20 is the release date of the newest W. C. Fields starring comedy titled "Running Wild," in which he is seconded by Mary Brian. Short features for this 100 per cent. program include the Paramount-Christie two-reel comedy, "Row, Sailor, Row," starring Billy Dooley and another issue of the Inkwell Imps series of cartoons titled, "Koko's Kane." Two issues of News.

August 27, the last release date for the month, offers Clara Bow in "Hula," directed by Victor Fleming. Clive Brook has the leading male role. Another August 27 release is "Soft Cushions," Douglas MacLean's latest comedy contribution in which he was directed by Eddie Cline. Short Features for this program are Jimmie Adams in "Hot Heads," "Web Feet," a Krazy Kat cartoon, and Paramount News.

And does she step? She does! The hot dog sign used in Paramount's "Tell It to Sweeney," adequately fits this dancing pose of Doris Hill's.

Columbia's First For August Is "Swell-Head"

Columbia Pictures announces that "The Swell-Head," the dramatic story of a young prizefighter's struggle against the snares of sudden wealth and adulation, is the company's first release for the month of August.

This production is the last of Columbia's 1926-27 product to be offered to the exhibitor. Its story of love and prizefighting unrolls itself against the widely different locales of the East Side tenements and the glaring playgrounds of the sporting circles.

The production, which was started under the working title of "Sidewalks of New York," was adapted from the story by Robert Lord. Besides directing the production, Ralph Graves also impersonates the East Side boy who, through a trick of chance, rose from poverty to a champion's high estate.

Salvation Lassie

Leatrice Joy has joined the Salvation Army—but only for screen purposes. And those who have seen her in the Salvation Army uniform which she wears in the Pathe feature, "The Angel of Broadway," declare that it is very becoming.

United Artists Fall Bookings Brisk

Contracts for pictures for the new season are being made by exhibitors throughout the United States and Canada with an enthusiasm considered highly significant by United Artists Corporation, which had just received reports from every part of the field.

July pre-bookings, with the month only half through, sent to General Manager of Distribution, Al Lichtman, Branch Managers register an unusual list of advance bookings, a statement by United Artists Corporation. .These bookings are for the seventeen new pictures recently announced by President Joseph M. Schenck.

An analysis of this survey, according to Mr. Lichtman, definitely indicates that motion picture exhibitors generally are planning the seventeen United Artists releases as the backbone of their showmanship for the season of 1927-1928.

"From the way bookings are coming in," comments Mr. Lichtman, "it is apparent that showmen are taking United Artists Pictures and using them as a nucleus around which to build their line up of merchandise for their patrons."

Publix Books Tiffany 100% For Florida Territory

Tiffany Productions, Inc., announces through Ed J. Smith, general sales manager, that the entire Twenty Gems from Tiffany for 1927-1928 has been booked by the Publix Theatre Circuit for all their houses in Florida.

In addition to this booking, William G. Minder, Southeastern Tiffany Representative, has booked the Tiffany product in Atlanta, Ga.

Minder, one of the many live Exchange managers has made an enviable record with Tiffany features in his territory, and on his recent trip to the Home Office promised Sales Manager Smith that for the coming season Tiffany will be the best represented producing and distributing organization in the South.

Has Heavy Role

Fred Kohler will play the role of the heavy in George Bancroft's first starring picture for Paramount, provided he finishes his role in the Paramount western, "Open Range" in time. Kohler is just completing a part in "Shootin' Irons."

Ingenue Lead

Mary Brian is to play the ingenue lead in the first Paramount picture co-starring Chester Conklin and W. C. Fields as yet untitled. Ralph Cedar is to direct. This will be Mary's 21st picture since "Peter Pan."

Bert Lytell pokes his head into the picture. He has no difficulty in opening the way to Lois Wilson's heart in Columbia's "Alias the Lone Wolf."

Nine Productions on F B O Release Schedule for August

Nine productions, including four features and five short subjects, are scheduled for release by FBO during August.

On August 7, "Breed of Courage," starring Ranger, the dog, will be ready for exhibitors. This is the first of the new Ranger series, and marks a radical departure in dog stories, inasmuch as the three leading roles, the star part, the leading lady and the heavy are portrayed by dog actors.

"The Great Mail Robbery," which played to capacity audiences during its week's engagement at the Hippodrome, New York, will be released on August 15.

In the cast are Theodore von Eltz, Frank Nelson, Jeanne Morgan, Lee Shumway, Dewitt Jennings, Cora Williams, Nelson McDowell, Charles Hill Mailes and Yvonne Howell.

"The Coward," starring Warner Baxter, will be ready for exhibitors on August 21.

Al Robach sprang into fame over night as a result of his masterly direction of the picture, and was assigned the direction of Gilda Gray's next production by Samuel Goldwyn. "The Coward" stars Warner Baxter, with Sharon Lynn in support.

"Not for Publication," a Ralph Ince production, in which the director plays the leading male role, will be shown on August 31. In support of Mr. Ince are Jola Mendez, a sister of Lucila Mendez, Mr. Ince's wife; Roy Laidlaw, Rex Lease, Eugene Strong and Thomas Brower.

Five of the H. C. Witwer "Beauty Parlor" series of short subjects are also scheduled for release during August. These include "The Beauty Parlor," on August 3; "The Permanent Rave," on August 10; "Last Nose of Summers," on August 17; "Boys Will Be Girls," on August 24; and "Helen of Troy, N. Y.," on August 31. Lorraine Eason, Thelma Hill, Danny O'Shea, Al Cooke and Kit Guard are featured in the series.

Warner Bros. Working on Four Pictures; Four Others to Start

Practically every inch of space available in the Warner Bros. Studio has been called into service for the great activity manifesting itself among the eight companies busy on coming releases. Four of these units are already actually before the cameras with shooting on the other four scheduled for early dates.

The most important work of the studio force is focussing itself on "The Jazz Singer" starring Al Jolson.

Monte Blue with a company under the direction of Howard Bretherton is utilizing the American Legion Fight Stadium in Los Angeles for location scenes in "One Round Hogan."

Production will be brought to a close this week on the first George Jessel picture temporarily titled, "The Broadway Kid."

Director Lloyd Bacon is busy developing new gags on "A Sailor's Sweetheart" starring Louise Fazenda and Clyde Cook.

The four additional pictures on which film will be turning shortly include "Roulette," a temporary title for May McAvoy's next to be directed by Ralph Graves—"The College Widow" in which Archie Mayo will direct Dolores Costello as star—"The Silver Slave" temporary title for Irene Rich's new vehicle with John Adolfi at the megaphone and "A Dog of the Regiment" starring Rin-Tin-Tin to be made by Ross Lederman just promoted to a directorial post with Warner Bros.

'The Outpost' Changed To 'The Desired Woman'

Warner Bros. have given the definite title of "The Desired Woman" to the production made under the temporary name of "The Outpost" and recently completed with Irene Rich as its star.

The basis of this dramatic romance of the desert is a story by Mark Canfield. Michael Curtiz is its director with William Russell, William Collier, Jr., Jack Ackroyd and Douglas Gerrard appearing in the roles of principal support.

"Lightning" Completed

Word has been received by the New York offices of Tiffany Productions that the picturization of the Zane Grey story, "Lightning," has been completed and is now in the course of editing and titling.

The reports further state that this picture will bring to the screen a remarkable horse whose understanding of the motion picture technique is said to be almost uncanny in the part he portrays as the fiery leader of a herd of wild horses. The cast includes: Jobyna Ralston, Robert Frazer, Margaret Livingston, Guinn Williams and Pat Harmon.

Charley Chase Heads Pathe Shorts Release For August

"What Women Did for Me," a Charley Chase comedy in which this Hal Roach star is supported by Lupe Velez, heads the Pathe short feature program for the week of August 14. Other releases for the week include "Red Hot Sands," an Aesop Film Fable; Topics of the Day Number 33; Chapter 9 of the current Patheserial, "The Crimson Flash," Pathe Review Number 33 and two issues of Pathe News, the pioneer news reel.

Divorce Floors Lars

Lars Hanson, famous Swedish actor, has found many things in America to amaze him, and among them the various grounds for divorce in American courts. "I guess one can get a divorce on the grounds of syncopated incompatibility or authorship of pyrrohea ads," suggests Hanson, who is playing his latest role as the sea captain in "Buttons," with Jackie Coogan, at the Metro-Goldwyn-Mayer studios.

Release of "Ramona"

"Ramona," Helen Hunt Jackson's immortal love tale of California, which Inspiration Pictures and Edwin Carewe will produce for United Artists, and which will star Dolores del Rio, will be released January 14, 1928, according to United Artists.

Jeanne Morgan, featured in "The Great Mail Robbery" for F B O, which played at the N. Y. Hippodrome last week.

La Pompadour toasts the King. Dorothy Gish is the mistress of Louis XV in the film version of "Madame Pompadour." It is a Paramount release.

"The Phantom Buster" Buddy's Next for Pathe

Buddy Roosevelt makes his latest Pathe Western starring appearance on August 14th in "The Phantom Buster," an absorbing tale of mistaken identity presented by Lester F. Scott, Jr.

"The Phantom Buster" proved to be a sensation in its fiction form when it was published as a novelette in Western Stories Magazine under the title of "The Man on the Dun." It is from the pen of Walter J. Coburn, author of many tales of the romantic southwest.

Fairbanks' Lead in Comedy

Lupe Velez, who is now playing one of the leading roles in Douglas Fairbanks' forthcoming picture, "The Gaucho," is appearing currently on New York screens in "What Women Did For Me," a Pathe comedy starring Charley Chase. This marks Lupe's screen debut. Hal Roach discovered this Mexican miss at a benefit performance in Los Angeles where her dancing and personality stole the whole show.

Added to Cast

Jacqueline Logan has been added to the cast of "The Wise Wife," the Pathe feature, in which Phyllis Haver and Tom Moore are featured under the direction of E. Mason Hopper.

Buzz Barton At Work on Second for FBO

That 13-year-old, hard ridin' bundle of nerve, Buzz Barton, will again be seen cavorting around the FBO studios on his pony, Rags, when he stars work on his second starring vehicle, as yet untitled, under the direction of Louis King.

Buzz and the young brother of Henry King worked so well together on "The Boy Rider," just completed, that the latter was chosen to handle the megaphone on the diminutive star in his second picture. Frank Rice, who appeared as the boy's "pal" in the first story, will fill the same role in the forthcoming production, but others of the cast have not yet been announced.

The story, adapted for the screen by Oliver Drake, is an original by John Twist and Jean Dupont.

Tiffany Acquires Four Jack London Stories

Tiffany has acquired four Jack London stories which are soon to be put into production and will be released during the year in addition to the twenty feature pictures now in the course of production for 1927-1928. The names will be announced shortly.

The casts for these four specials will be made up of such screen players of ability who will fit their various roles perfectly.

"The Early Boid—"

President Coolidge finally has consented to a picture showing the world how he catches fish—with worms. The current Fox News reel includes a series of shots from the summer White House in the Dakota hills, in one of which the President boldly casts his line into the pool with a worm wriggling on the hook.

Another view presents the President and Mrs. Coolidge on a visit to the camp of ex-Governor McKelvie of Nebraska, while a third shows them making their arduous way up a long and sun-baked mountain trail.

First Three Hal Roach Comedies For Metro-Goldwyn-Mayer Arrive in N. Y.

Prints of the first three of the forty comedies which Hal Roach will produce for Metro-Goldwyn-Mayer for release during 1927-28 are now in New York. These three prints represent the first of each of three of the four series of ten each.

The first to be received is Charlie Chase in "The Sting of Stings." The keynote of Chase comedies is fast moving, laughing action which breaks forth in situations of hilarious merriment. There will be ten Charlie Chase comedies during the coming year, two reels each.

The second is an all-star comedy featuring Stan Laurel, Jimmy Finlayson, Oliver Hardy, Edna Marian and Martha Sleeper entitled "Sugar Daddies."

The comedy which raised the expectations of the sales department still another notch, the third comedy to be reviewed, is the "Our Gang" vehicle entitled, "Yale vs. Harvard." Here we find the famous "gang" in their own conception of football uniforms.

The fourth group of ten comedies which Hal Roach is producing for Metro-Goldwyn-Mayer is that starring the famous Jewish comedian, Max Davidson, in a series of dialect stories. Reports from the coast are enthusiastic over this series. The negative of the first one is expected in New York daily.

Raymond Hitchcock, late star of "Hitchy Koo," who is appearing in Tiffany's "The Tired Business Man." Raymond doesn't look very tired in this tete-a-tete with Blanche Mehaffey, his leading lady.

Marceline Day Signs New Contract

On the eve of her appearance opposite Lon Chaney in "The Hypnotist," Marceline Day, M-G-M feature player, was placed under a new contract by the organization, according to an announcement from the offices of Irving G. Thalberg. This will retain her services exclusively with the studios for some time to come.

Miss Day recently completed the role of the Spanish heroine in "Romance," Ramon Novarro's vehicle adapted from the Joseph Conrad novel, and prior to that played the piquant heroine in "Rookies." She also played the heroine of "The Barrier," filmed by Metro-Goldwyn-Mayer from the famous Rex Beach novel.

Lederman Made Director

Ross Lederman, assistant director for Warner Brothers on "The First Auto" and "The Heart of Maryland," has been made a director.

Lederman's first megaphone assignment will be Rin-Tin-Tin's next starring picture, "A Dog of the Regiment," to be begun the first week in August. Charles Condon is writing the scenario from Albert Howson's story, the inspiration of which was Rinty's own life experiences in France before he became a film star.

Adolfi to Direct Rich

Warner Bros. have announced the signing of John Adolfi as director for Irene Rich's next starring picture to be started as soon as the actress completes "The Outpost" on which she is now at work.

Her second picture will be temporarily called "The Silver Slave."

Film Roche Story

The production announced by Warner Bros. as an untitled story by Arthur Roche will be called "Business is Best." This comedy drama written by the popular author will be an adaptation of one of his best known magazine stories. It will go into preparation soon for an early starting date.

An Analysis of Metro-Goldwyn-Mayer Product for 1927-28

THIRTY-FOUR starring vehicles for such outstanding stars as John Gilbert, Syd Chaplin, Lon Chaney, Ramon Novarro, Lillian Gish, Marion Davies, Norman Shearer, Greta Garbo and Jackie Coogan are included in Metro-Goldwyn-Mayer's ambitious production schedule for the coming season—a schedule which presents one of the strongest line-ups ever assembled by a film company.

With "The Big Parade" and "Ben Hur," two sensational road show smashes, down for release in 1927-28, plus a number of other "specials," M-G-M's product for the year seems destined to set a new mark in box-office strength.

New Shorts Department

In addition to its fifty-nine long features, M-G-M will inaugurate its new short subject department on August 15 with the first issue of the semi-weekly M-G-M News, a service which is backed by the immense resources of the Hearst world-wide news-gathering staff, which has set a rapid pace with International News.

The affiliation of Metro-Goldwyn-Mayer with Hal Roach last winter promised big things for the M-G-M Short Subjects, and this promise seems more than fulfilled with the list of Roach-M-G-M productions for the new year. Included in the group are 10 of the famous Hal Roach "Our Gang" comedies, 10 Max Davidson comedies, 10 Charley Chase releases and 10 all-star comedies. The UFA Oddities immediately made a name for themselves when they were placed by Major Edward Bowes on the program of the Capitol Theatre in New York last winter. Twenty-five of these are on the M-G-M schedule of shorts, as well as the first six of the eagerly-awaited great events—a technicolor series depicting famous happenings or great personalities in history in a vivid, dramatic way.

"The Big Parade" and "Ben-Hur," which are down for release on September 8 and October 10, respectively, have corralled about all the receipts and attendance records going.

Both of these pictures have circled the key cities and houses of the world, from Norway and Sweden to Rio de Janeiro, with universal success, thus duplicating in most striking fashion the success achieved in this country.

Metro-Goldwyn-Mayer has announced three Lon Chaneys for 1927-28.

Chaney As An Apache

Chaney's first picture for 1927-28 is "The Hypnotist." This will be directed by Tod Browning, who directed "the man of a thousand faces" in "The Unholy Three," "The Black Bird" and "The Unknown." "Hate," based on Frank Packard's "The Four Stragglers," will present Chaney as the leader of a band of Paris Apaches, and this third film is announced as an adaptation of the French prize story, "Cheri Bibi," the action of which takes place aboard a convict ship.

Norma Shearer usually takes top place in "fan popularity" contests. This popular M-G-M star will be seen in three films during the new season, the first of which is called, "The Bridal Night," an original comedy-drama. The other two Shearer vehicles have not yet been definitely announced.

Washington Newspaper Life.

John Gilbert is down for two pictures during 1927-28. "Fires of Youth" is described as a dramatic story of Washington newspaper life, written and directed by Monta Bell, which ought, with the star, to make it about as sure-fire as anything can be. Gilbert's second picture, not yet titled, is said to be concerned with a continental intrigue, affording him a chance to duplicate his success in "The Merry Widow."

Greta Garbo's rapid scaling of the cinema heights was, without doubt, the most sensational individual rise to fame in motion picture records. She is a distinctly new screen type.

Public demand resulted in her promotion to stardom by M-G-M after only three American appearances— in "The Torrent," "The Temptress" and "Flesh and the Devil." Her first picture of the new season will be "The Divine Woman," based on Gladys Unger's play, "Starlight," which is concerned with the glamorous life of Sarah Bernhardt.

Lillian Gish's "Annie Laurie," which is booked for release early in the new season, supplies the star with a part that ought to prove especially intriguing, since it was prepared especially for her, with the famous Scottish ballad as a theme-story. "Annie Laurie" is a John Robertson production for M-G-M.

Marion Davies Facile Actress

Perhaps one of the outstanding reasons for Marion Davies' far-reaching and consistent box-office appeal is her ability to step from comedy to romantic drama with equal facility to interpret either type of role. "Quality Street," directed by Sidney Franklin, is an adaptation of Sir James Barrie's world-famous story—one of the most valuable story properties in recent years. She will appear also during 1927-28 in "The Fair Co-Ed" and "Dumb Dora." The first of these is an adaptation of George Ade's popular musical play, with a college background, while "Dumb Dora" will be a screen version of the comic strip.

M-G-M made a ten strike in acquiring for the new season a feature comedy starring Syd Chaplin. Every one of Chaplin's great hits of the past two years can be set down as box-office de luxe—"Charley's Aunt," "The Man on the Box," "The Better 'Ole," "The Missing Link" and others. Further announcement regarding the M-G-M Chaplin film is expected shortly.

"The Prince of Graustark" sounds like a title that was made to order for Ramon Novarro. It is an adaptation of the famous George Barr McCutcheon novel. All who have read it know that it's packed with romance, adventure and swashbuckling drama. This, coupled with "Ben Hur" and the big Lubitsch film which will appear some time during the year.

Star By Popular Demand

William Haines, like Greta Garbo, was elevatedt o stardom last year by Metro-Goldwyn-Mayer as a result of popular demand. First on the list of four for him is "Spring Fever," which, as a play by Vincent Lawrence, created a near-sensation on Broadway. Following "Spring Fever," Haines is scheduled to make a story dealing in an ambitious way with West Point life. Full co-operation of government authorities has been offered M-G-M. "The Smart Aleck," a story of a swell-headed prize-fighter, is another Haines vehicle, and the fourth film has not yet been definitely selected.

M-G-M hasn't been content with developing new stars during the past season, but has also taken the lead in the establishment of popular co-starring teams. Karl Dane, who will always be remembered (if for nothing else) for his memorable role in "The Big Parade," was paired with George K. Arthur in "Rookies," and many exhibitors said that they set new house records with this farce comedy. Another farce with a Russian background and two more original Dane-Arthur vehicles are announced for the coming year.

Cody and Pringle Co-starred

Lew Cody and Aileen Pringle, who commanded huge followings in their own right before being paired by M-G-M, initiate their co-starring venture with "Adam and Evil." The second Cody-Pringle picture is "Tea for Three," based on the popular Broadway stage hit of the same name, and the film to follow that is called, "Be Your Age," which Hobart Henley will direct.

With Tim McCoy, Metro-Goldwyn-Mayer presented a new and virile type of Western star. The McCoy films have all been made in accordance with the dictum of Louis B. Mayer that M-G-M would attempt to produce Western stories dramatizing certain outstanding episodes in American history. Six McCoy vehicles will be released during 1927-28, the first of which are "Foreign Devils" and "Yankee Pluck."

Jackie Coogan stands all by himself in fan-drawing power. In "The Bugle Call," directed by Edward Sedgwick, this popular M-G-M star plays the role of a frontier boy, in border days, while "Buttons," the second Coogan release for 1927-28, is a story centering about a transatlantic liner, with Jackie as a bellboy.

Cosmopolitan Productions are always welcomed by the exhibitor because of the tremendous advance and current promotion publicity that accompanies each picture. Five Cosmopolitan films for M-G-M have been announced for the new season.

Flaherty South Sea Idyll

"Becky," to be serialized throughout the country in the Hearst newspaper chain, is a fast-moving story by Raynor Seelig. John P. McCarthy has a cast, including Sally O'Neil, Owen Moore, Gertrude Short and Claude King. "Bringing Up Father" and "Lovelorn" need no introduction to any newspaper reader in the country. "Business Wives" will be serialized on the same big scale as "Becky." "White Shadows of the South Seas," if it scores only half as big a success on the screen as it did in the literary market, will sweep the field. The book by Frederick O'Brien was a sensational success and the acquisition by M-G-M of Robert Flaherty, who made "Moana" and "Nannon of the North," to direct this feature was a ten strike.

A novel feature of M-G-M's product for next year will be two films presenting Bonaparte, the newest recruit to the ranks of the famous at the Culver City studio. Bonaparte, reliable sources have it, has more "it" and screen personality than any other four-footed actor west of the Rockies. "The Thirteenth Hour" is one of the two pictures in which

(Continued on page 417)

Short Feature Magazine

A Magazine within a Magazine, devoted exclusively to the Little Pictures with the Big Punch

Edited by Charles Edward Hastings

Start Production on Fox Shorts

George E. Marshall, supervisor of Fox Films comedies, has started production on the 1927-28 comedy schedule at Fox Films West Coast Studios.

The lay-out calls for twenty-six pictures, including ten Imperial comedies, eight animal comedies and eight of the Van Bibber series.

Zion Myers, will direct the eight animal pictures; Orville Dull, will direct the Van Bibber series, and Gene Forde, will direct several comedies with Sally Phipps and Nick Stuart in the leading roles.

Football Star Plays Opposite Marion Davies

Johnny Mack Brown, a newcomer to the films but a headliner in the football world, has been awarded one of the coveted roles of the season—that of the masculine lead opposite Marion Davies in "The Fair Co-Ed," according to announcement by Irving Thalberg. Brown, who first came into the public eye two years ago when he starred as a halfback on the championship University of Alabama eleven, signed a long-term contract with Metro-Goldwyn-Mayer on the completion of his college course.

Sam Wood will direct "The Fair Co-Ed."

Myrna Loy rests after a strenuous afternoon on the surf board. Myrna can handle it like a native Hawaiian. She is a Warner featured player.

Tiffany Closes With Miles Amusement Co. in Detroit

TIFFANY PRODUCTIONS, INC., announces the consummation of another important first-run contract with the Miles Amusement Company of Detroit for their new Oriental Theatre, now nearing completion, for the Tiffany productions for 1927-1928.

The importance of this booking can be readily realized when taken into consideration the fact that the Miles Amusement Company own and control four important first-run theatres in Detroit, namely the Ferris-Field, Miles, Orpheum and Regent.

Mr. Charles H. Miles, head of the company, expressed himself as thoroughly satisfied and happy to have booked the Tiffany Gems, further stating that for screen entertainment Tiffany products can hold their own with the best on the market.

Allan S. Moritz, manager of the Tiffany Detroit Exchange, negotiated this contract which was closed by Charles H. Miles and Ed. J. Smith, Tiffany sales manager.

August 15th Inaugural Date of M-G-M News

Hutchison's Next Is "Hidden Aces"

Charles Hutchison, the fearless star, who attained his first great fame for his daring stunts in Patheserials like "Hurrican Hutch" and "Speed," makes his third recent feature appearance on the Pathe program in "Hidden Aces," announced for release on August 7.

"Hutch is appearing currently in "The Trunk Mystery" and "Pirates of the Sky." He directed all of the three above named pictures and is also responsible for the direction of "The Little Firebrand," a current Pathe feature with Lou Tellegen and Edith Thornton in leading roles.

Juvenile Lead

Richard Arlen is to play the juvenile lead in the first Paramount picture co-starring Chester Conlin and W. C. Fields. The story of this production, which has been temporarily titled "The Side Show," is being developed by Percy Heath, Eddie Moran and Donald Davis under the supervision of Louis D. Lighton. No starting date has been set.

Walthall in Cast

Henry B. Walthall, famous character actor of the screen, has been added to the cast of "The Hypnotist," Lon Chaney's new Metro-Goldwyn-Mayer vehicle. Walthall will play an eccentric English millionaire enmeshed in a strange plot of crime cloaked behind ghosts, vampires and the sinister reputation of a haunted house.

Title Changed

The title of the Paramount picture starring Esther Ralston has been changed tentatively to "After Working Hours." This picture was previously known as "Heaven Help the Working Girl."

Titling Swimming Film

George Marion, Jr., is titling the Paramount picture "Swim, Girl, Swim" in which Bebe Daniels is starred.

Special Laboratories Will Handle Local News

Arrangements have been completed for the inauguration of M-G-M News service to exhibitors on August 15. All staff cameramen are now at their posts from pole to pole and encircling the globe. With the release of the first issue the entire organization will be in full swing to supply last minute views of world events twice weekly.

Special laboratories throughout the country have been completed for the handling of local news views. This system will save hours and days of valuable time that would be consumed in the shipment of such shots to New York and return to the territories for which such particular scenes are intended. Several such features as this will go to make M-G-M News outstanding among the screen's fastest newsreel services.

Direct Warner Oland

Michael Curtiz has been assigned to direct "Good Time Charley" for Warner Bros. according to word just received from the coast where this melodrama will soon go into production with Warner Oland appearing in the title role.

The story is an adaptation of "The Rainbow Chasers" by Darryl Francis Zanuck. The scenario by Owen Francis will be finished this week.

"The Cats"

Lew Cody, whose sartorial splendor is proverbial in Hollywood, wears a pair of "glamorous pajamas" as his latest. They are the latest in French creations—pink in color. Lew wears them, however, only professionally, as they're a part of his role in "Tea for Three" at the Metro-Goldwyn-Mayer studios. Cody and Aileen Pringle are co-starred in this picture. Robert Z. Leonard directing.

Five on United Artists Schedule Are Completed

Al Lichtman Returns From Coast With Report

Al Lichtman, United Artists' Vice-President and General Manager of Distribution, returned to New York City this week from a five weeks' trip to Hollywood, where he conferred with Joseph M. Schenck, President of United Artists, on production and the releasing schedule of seventeen United Artists Pictures for this season.

Mr. Lichtman reported five pictures completed, five in work and five due to be put in work this month. One of those in work is Buster Keaton's comedy, "Steamboat Bill, Jr.", bringing the total of pictures for 1927-1928 up to eighteen. The other three in the list of eighteen are Charlie Chaplin's "The Circus," "Laugh, Clown, Laugh," and "The Darling of the Gods," all to be filmed before the end of the year. "Douglas Fairbanks is working so hard on his new picture, 'The Gaucho,'" says Lichtman, "that he won't even play golf, which he loves, lest he be thinking golf instead of Gaucho."

Pointing to the early completion of Norma Talmadge's "The Dove," Buster Keaton's "College," Samuel Goldwyn's "The Magic Flame," the Duncan Sisters' "Topsy and Eva," and Caddo's "Two Arabian Knights," Mr. Lichtman predicted that January 1, 1928, would see completion of ten more United Artists Pictures, making the largest production schedule in any year since 1919, when United Artists was founded.

He also announced that in this month, August, D. W. Griffith's "A Romance of Old Spain," Corinne Griffith's "The Garden of Eden," John Barrymore's "Tempest," Inspiration-Carewe's Dolores del Rio starring film, 'Ramona,' and Samuel Goldwyn's first Gilda Gray film, "The Devil Dancer," all would be placed in production.

Opposite Desmond

Ethlyne Clair, who rose to fame as the Mrs. Newlywed of the Stern Brothers Comedy series, and who has been playing leading woman roles in Universal features for the past few months, has been selected as the leading woman for William Desmond.

Renee Rides

Renee Adoree, preparing for her new role in "Rose Marie" at the Metro-Goldwyn-Mayer studios, is taking riding lessons.

No, this isn't Aunt Hannah—it's Edward Everett Horton in his first Hollywood production for Paramount release, "No Publicity." Ruth Dwyer is his leading lady.

Murnau's "Sunrise" to Open in Month

Because of the exotic and sometimes freakish character of the majority of foreign films which have been shown in this country, William Fox has issued the following statement regarding "Sunrise," the first picture made in this country for Fox Films by F. W. Murnau:

"I brought Mr. Murnau to this country not because I wanted him to make a freak picture, but because I believed he could contribute new methods and new ideas to the making of American productions.

"'Sunrise' is based on Herman Sudermann's well known story, "A Trip to Tilsit." It tells of a tragic emotional revolt of a man against his wife, and shows how his own soul redeems him, his love for his wife enduring in the end.

"The continuity of the story is so near perfect that titles are practically eliminated.

"Mr. Murnau was given a free hand in choosing the members of the cast. The selection of George O'Brien for the part of the Husband and Janet Gaynor for the Wife were his own doing.

"'Sunrise' will open a long-run engagement on Broadway at one of the legitimate houses next month.

Ince Shooting "Coney Island" At Famous Eastern Playground

Ralph Ince, who is in New York to shoot exteriors on his next picture for FBO, "Coney Island," started work this week at the famous resort.

With Mr. Ince at Coney Island are Lucila Mendez, who is Mrs. Ince in private life; Tommy Atkins, assistant director, and two cameramen. Mr. Ince, who is playing the part of a barker, as well as directing the film, is shooting scenes in and around Luna Park this week. He expects to work both day and night, as the greater portion of the action takes place in one of the concessions at night.

Lucila Mendez will play her first important part in this picture, that of a hard-boiled, wise-cracking chorus girl.

"U" Offers Strong Group On Summer Release List

TWELVE FEATURE productions are being placed at the disposal of exhibitors by Universal for summer showing. It includes one Production Special, six Universal Jewels and five Western features.

"Men of Daring" is the Special Production listed. It is a super-western, made around the famous pioneer days of Deadwood, South Dakota. Albert Rogell is the director. The cast includes Jack Hoxie, Ena Gregory, Marin Sais, Francis Ford, and a dozen more principals.

Leading the list of Universal Jewel Productions for summer is "Painting the Town," the Glenn Tryon picture, to be shown in the Roxy, late this month. This Jewel came through from the Coast several weeks ago with little advance reports as to its real worth. It proved to be a high-powered box-office bet.

Of equal box-office value is Reginald Denny's new release, "Fast and Furious," which recently played in the Paramount, New York City, and won its place as an outstanding summer attraction by showings in many big cities.

Other Jewels now reaching the screen are "Down the Stretch," "The Claw," "Beware of Widows," and "A Hero on Horseback."

"Down the Stretch" is Universal's adaptation of Gerald Beaumont's race-track story "The Money Rider." Robert Agnew, Marian Nixon, Virginia True Boardman and Jack Daugherty are the leads.

Carol Holloway Returns

Carol Holloway, a star of yesterday, has joined the cast of "Jake the Plumber," FBO comedy featuring Jess DeVorska. Miss Holloway has returned to the screen after an absence of six years.

Kiddie Actor in Cast

Phillipe De Lacey, the little French war orphan, who has become one of the best known child actors of the screen, has been added to the cast of "Romance," a M.-G.-M. production.

Hoot Gibson goes in for pastorial love. Ethlyne Clair seems to be able to stand it, though. The scene is from "A Hero on Horseback," in which Hoot shows one how to ride a horse.

Timely Reviews of Short Subjects

Edited By C. S. Sewell

"The Trail of the Tiger"

Universal—Serial

Contrary to what might be inferred from the title, Universal's "The Trail of the Tiger" is a serial of the circus and not of the jungle. The "tiger" in the title is the nickname of the villainous manager of the circus. Jack Daugherty, popular hero of other Big U chapter plays is the star with Frances Teague, also pictured here, playing opposite.

The full quota of excitement and suspense, action, intrigue and villainy demanded by the serial public is furnished in "The Trail of the Tiger" and it has all of the earmarks of being a successful offering of its type. In addition to the fascination of the behind-the-scenes action of the saw-dust arena and the complications of circus life, there is a mysterious organization known as "The Mystic Mountebanks" which has the two-fold job of looking after the heroine and seeking revenge on the villain, who has double-crossed them and brought disgrace on the girl's father. A third angle the fact that the villainous manager is cheating the owner brings the hero into the story as the owner's representative who posing as a horse trainer and performer is ferreting out the trouble.

In the usual manner, there is early developed spirited clashes between hero and villain and between these three angles there is no shortage of action or excitement. There is of course a climatic punch to each episode with carried over suspense. The opening chapter leaves the girl at the mercy of escaped lions. The next showing hero and heroine in an auto plunging into a stream and the third episode ends with a huge ape on the same rope ladder with the heroine as a storm is about to blow the tent down.

A real circus was used in filming the story and not only are the scenes authentic but expert direction on the part of Henry McRae makes them especially effective.

Jack Daugherty makes an excellent heroine and has a role that is thoroughly congenial. Frances Teague, a newcomer, proves entirely satisfactory as the girl and Jack Mower makes a corking good villain, handsome and stopping at nothing to gain his ends.

"Ant Life As It Isn't"

Pathe—One Reel

INSTEAD OF HIS familiar cats and dogs, Cartoonist Terry uses bugs in this Aesop's Fable, which shows a romance between an ant and a beetle with a bird stealing the beetle and the ant gallantly rescuing her with the aid of the bug fire department. The use of the bugs gives a novel touch and with his usual clever gags Mr. Terry has turned out an amusing cartoon.

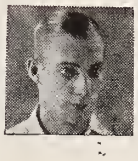
"A Permanent Rave"

F. B. O.—Two Reels

The second installment of the new "Beauty Parlor" series shows Kit Guard, pictured here, and Al Cooke still seeking to recapture the illusive formula for a hair-curling mixture. They finally hit it, but Kit causes an explosion and they lose the secret. By accident, however, they manage to capture a noted thief who is trying to steal valuable jewels from one of the customers and win a big reward which they give to the girls to pay the rent. Guard and Cooke engage in their usual clowning and slapstick and Lorraine Eason and Thelma Hill lend color but have little to do. There are some amusing gags including one which while not new is always good for laughs. The boys, unable to get a cop, finally have a whole mob of them on their trail, by stepping on their heels, tripping them and otherwise "mistreating" them. Not as peppy as the first one of the series but good entertainment.

"High Spots"

Educational—Two Reels



A country general store, and a skyscraper ledge not only furnish the location for the stunts in this Al St. John comedy but indicate the type of the humor, and there is sufficient variety and enough stunts to please from both angles and make this a good audience comedy. The gags and comedy in the store are of a familiar type although given new twists and the skyscraper stunts are of course of the thrill comedy type with Al continually missing his footing and threatening to fall. He finally does, but lands on a load of bed springs. These scenes are especially well done and Al proves he is a good acrobat. He also does some good trick bicycle stuff.

"Pathe Review 31"

Pathe—One Reel

OPENING WITH a section showing in detail the manufacture of news print paper on a huge scale in a mill in Newfoundland, this interesting screen magazine next shows the famous Cathedral of Milan with its 158 spires. One of New York's most unusual features, a flock of sheep calmly grazing in Central Park near Fifth avenue and on property worth millions, closes the reel.

"How High Is Up"

F. B. O.—Two Reels

Here is another F. B. O. comedy in the series featuring the three fat comedians, Fatty Alexander, who is pictured here, Kewpie Ross and Fat Kerr. Lois Boyd as usual is the girl in the case, this time being the landlord's daughter with the three heavyweights who occupy the apartment upstairs trying to flirt with her. As is usual with this series, the story is light and the comedy made up almost entirely of rough and tumble slapstick but there is a greater variety of gags here than is frequently the case and it ranks well up in the series. Among the stunts are the breaking through of a floor, demolishing a flivver, wrecking a bungalow and finally a chase and climb over a tall building.

"His Better Half"

Educational—Two Reels

Although during his long experience as a comedian Lloyd Hamilton has handled a variety of roles, this is the first time we have seen him as a woman. The necessity for a chap to have a wife in order to get a legacy results in Lloyd being pressed into service. It is all good natured nonsense as he dresses in antiquated stage old-maid togs and his actions are a burlesque but they are amusing and should be good for a lot of laughs. The introduction of a lot of gags and the attempts of his father and brother-in-law to flirt with him, so complicated matters that Lloyd finally reveals the masquerade after falling in love with his new sister, played by Estelle Bradley. Glen Cavender appears as the husband and Henry Murdock as the brother. Norman Taurog directed

"Monty of the Mounted"

Educational—Two Reels

One of the very best of the series of Lupino Lane comedies which have been released by Educational. It is a corking good burlesque of the Northwestern Mounted Police melodramas with Lane in the role of a rookie on the force. He is sent out to capture a noted crook and badman, the twin of the mounted sergeant. Of course he eventually "gets his man" but only after a lot of amusing situations in which he is continually lambasting the sergeant who is in disguise and who he mistakes for the crook. There are a lot of good gags and it should prove a popular attraction. Lane has some corking acrobatic stuff, his tumbles and falls and his attempts to ride a horse being especially amusing.

"The College Kiddo"

Pathe—Two Reels

A vamp's efforts to secure a set of examination papers for the benefit of her thick-headed brother, motivates this Mack Sennett comedy featuring Madeline Hurlock and Eddie Quillan who is pictured here. Barney Hellum as a professor proves easily accessible to the vamp's charms and Eddie, as a lad who drives a laundry wagon, to help out also gets mixed up in the plot and of course his real sweetheart gets jealous. It is the professor, however, who gets the worst of things before the plot gets straightened out. There are a number of amusing situations of a familiar type and considerable slapstick. Plenty of rah-rah atmosphere which is amusingly burlesqued and several good gags.

"Pathe Review 32"

Pathe—One Reel

HOW MANY OF THE farms in the South make molasses right on the spot in small mills, from sorghum which they grow, is pictured in the opening section of this typical issue of the Review. An interesting and amusing section shows a sculptress with a cat posing for a statue. Felix stowe, the Atlantic City of England, is next pictured and the reel concludes with an exciting incident of the Putnam Greenland expedition, showing a Montana cowpuncher lassoing a polar bear in the water.

Live News from Coast to Coast

NOTES ABOUT WIDE-AWAKE EXHIBITORS AND EXCHANGE MEN FROM ALL POINTS

St. Louis, Mo.

Moving Picture World Bureau,
St. Louis, Mo., Aug. 4

MUSICLESS movies loom up as an almost certainty for the patrons of the neighborhood and outlying theatres of St. Louis and its suburbs unless the powers that be in the Musicians' Union come to the assistance of the theatre owners by granting some concessions in the way of either reduced wages or few members for orchestras. Business in the St. Louis neighborhood houses has been terrible in recent months. There is no discounting that fact. And it is equally certain that unless operation costs are cut, many houses will be forced to close permanently.

The present wage contract with the Musicians' Union expires in August and recently in preliminary negotiations the representatives of the smaller theatres of St. Louis requested that they be permitted to drop one man from their orchestras as a means of holding down the overhead. This suggestion was promptly rejected by the union officials, it is said. The situation is so acute the theatre owners have practically decided that it is a question of either one man or the entire orchestra going. That is unless the musicians are willing to reduce their wage scale so that the total reduction for an orchestra will equal the present wage of a musician. The latter course seems very improbable.

Loew's State Theatre has installed a thermometer on the sidewalk in front of the theatre on Washington avenue near Eighth street, St. Louis, Mo., that shows the temperature both inside and outside the theatre. The device prints on a chart the inside and outside temperatures. On hot days it has been a valuable asset for the house.

The St. Louis First National exchange is celebrating a double event this week. It has moved into its new exchange, 3212 Olive street, and is also observing Harry Weiss Anniversary Month, marking the fifth year of Mr. Weiss as St. Louis manager and ten years of his connection with First National. The new home of First National ranks among the finest in the country. Everything is new from the front to the back door.

The mother of B. J. Derby, First National salesman, died during the past week.

Howard Price Kingsmore, who has been replaced by Harry Greenman as manager of Loew's State Theatre in St. Louis, Mo., has been transferred to Memphis, Tenn., to operate the five theatres there that are under the Loew control.

Construction will be started within the next week or ten days on Harry Redmon's new $500,000 Majestic Theatre in East St. Louis, Ill.

Allman Sells Theatre

Special to Moving Picture World, Dover, O., July 25.—E. F. Allman, one of the veterans of theatre activities in Ohio, has sold his Pike Theatre to R. C. Spidell and Chas. H. Strasburg, who will continue to operate the Strasburg and take over managership of their new acquisition.

Oklahoma

The New State Theatre at Backwell, Okla., is being constructed and will be ready for opening late this fall.

Thomas Gilbert, manager of the Regent Theatre in East Liberty, is vacationing this week and next. Accompanied by his family, Tom is making a trip on the Great Lakes. Chas. E. Smith is in charge of the Regent during Mr. Gilbert's absence.

Another Film Row romance has come to notice! The principals are Joseph Gellman, manager of the Merlin Theatre, Duquesne, and Miss Sally Klee, of the Paramount exchange office force. The young couple have announced their engagement and the wedding will likely take place in September.

Robert Bender, manager of the Columbia, Seattle, has inaugurated a series of "Four-Unit" programs during the summer months. Special attention is being paid to comedies and short subjects, and additional stress placed on the musical features.

Doudlah Quits B. O. For Exchange End

Seattle, Wash., July 27.—W. L. Doudlah, known throughout the Pacific Northwest by a host of friends as "Doud," has resigned from the service of Universal, leaving the exhibition end of the industry after many years, and has joined the staff of Greater Features, Inc., as general manager of the company exchanges in Seattle, Portland and Butte. Mr. Doudlah entered the industry about fifteen years ago, operating the first theatre in Bend, Oregon. He was with Fox in Seattle for four years, was the first salesman to go on the road for United Artists out of Seattle. In 1917 he operated the Liberty, Chehalis. Following this he was in charge of the Bluebird, Bremerton, Wash., for Jensen-VonHerberg and was transferred to the management of the Wenatchee. For almost two years "Doud" has been operating the Clemmer, Spokane, and large eastern theatres for Universal. His return to the distribution field will assure him a cordial welcome. Frank Cassil, formerly district manager for Hodkinson, and also identified with Paramount, has been placed in charge of the Greater Features office in Portland. Greater Features, Inc., is owned by Jack Lannon of "Seattle and America."

New York

Moving Picture World Bureau,
Albany, N. Y., Aug. 6

New Hartford

Len Garvey, of Clinton, who is erecting a new theatre at New Hartford, which will open about Labor Day, is now planning a further expansion and is forming a company which, according to all reports, will include no less than seven theatres. Just who is in this company, Mr. Garvey did not disclose while in Albany last week, doing a bit of booking and buying at various exchanges along Film Row.

Plattsburg

Plattsburg is the latest city in New York state to approve of Sunday motion picture shows, the common council having just voted by 3 to 2 in favor of Sunday showings during July and August, after 6 o'clock. The council acted in accordance with a demand from many citizens in Plattsburg, who claimed that so long as Sunday baseball was permitted, that Sunday movies should be sanctioned, particularly in view of the fact that there are thousands in Plattsburg attending the summer camp, or visiting. Bill Benton, of Saratoga Springs, who has a theatre in Plattsburg, was so overjoyed that he called several of the Albany exchanges on the telephone and gave out the welcome news.

Philmont

If there are any golfers along the southern tier among the exhibitors who can qualify for the nine holes around par, let them drop a line or a word to Mr. Herbs, of the firm of Hoctor & Herbs, who run the motion picture theatre in Philmont, and a match is absolutely assured. Mr. Herbs is covering all southern New York these days, apparently, in an effort to try out the various courses. And he sure does return with the bacon. One more thing, Mr. Herbs is also the champion fisherman of his county and exhibited a brown trout last week that was almost in the whale class.

Utica

Well, Pop Linton, owner of the Olympic in Utica, and veteran exhibitor of central New York, is a bachelor this week, for a whole seven days. It all came about when Evans Linton, the son who is associated with his father in the theatre, took his mother on a most enjoyable automobile trip through the New England states.

There are three, at least, newspaper owners, who also operate the motion picture theatre in their home towns. Up in Fort Covington, Isaac N. Lyons runs the Sun, and also sees that the Palace provides the best sort of entertainment obtainable. Down in Richmondville, Editor Shaffer smokes his pipe as he edits copy and then goes to the box office and collects the dimes and the quarters. M. E. Silberstein does the same in Catskill.

With the mercury standing in the nineties in Albany, Tony and Mrs. Veiller set forth for a hotter clime last Sunday as they left by motor for Virginia, where they will spend a couple of weeks with relatives.

Chicago

Lubliner and Trinz circuit have leased the new Booker T. Washington Theatre for colored trade that is going up at 47th and South Parkway, in the heart of the colored district, from Harry and Louis Englestein for a period of 25 years.

The Chicago Frolic Theatre Company has been organized by the Coston circuit to handle the management of the Frolic Theatre, recently taken over from the Ascher circuit. The new company has a capital of $18,500.

San Francisco

Moving Picture World Bureau,
Berkeley, Cal., Aug. 4.

HANGING the West Coast Theatre banner on the California, Granada and St. Francis Theatres, San Francisco, hasn't been a bad thing for these houses, judging by the attendance of late, nor has it detracted in the least from the popularity of the Warfield Theatre, the other local house of the West Coast chain. One week in July the Warfield, California and Granada Theatres each passed the $28,000 mark.

Several changes in house management have been made in the Northern California district by West Coast Theatres. Herman Kirshen, who has been at the Wilson Theatre, Fresno, has been transferred to the California Theatre, San Jose, succeeding Harry Browne, who has been placed in charge of the U. C. Theatre, Berkeley. Russell Raisch has been made manager of West Coast interests at Watsonville, succeeding L. J. O'Connor.

An elaborate fashion show is to be held at the Irving Theatre in the Sunset District late in August and the management of this house is working in hearty co-operation with the merchants of the Sunset District to make the affair a success.

Victor E. Mohl, who has been connected with amusement enterprises for the past thirty years, has been placed in charge of the Lurie Theatre. Louis R. Lurie, owner of the house, is a former theatre man himself, having been in the moving picture business here several years ago.

The quarters of the Pathe Exchange on Turk street have been remodeled to make room for the organization of the Producers Distributing Corporation, which has given up its former quarters on Golden Gate avenue.

Al Lichtman, vice-president and general manager of distribution for United Artists, is in California and is expected at the San Francisco exchange at an early date.

Wallace Feehan, who attends to the booking for the three theatres of Beach & Krahn, returned recently from a vacation spent in the southern part of the State. He has been with the Berkeley concern for seven years.

Sebastopol

The Starland Theatre of Albert Huntley, which has been closed for several weeks, will reopen the first of August.

Illinois

Moving Picture World Bureau,
Chicago, Ill., Aug. 4.

ROCKFORD will have two new theatres this fall. Mrs. Rose Anderson of the Dreamland is pushing the completion of her 800-seat house on the Southside and plans to open about October 1. The Coronado, Balaban and Katz Great States Theatre of 2,500 seats is also expected to open about that date.

Dave Natelson has been named as manager of the North Center Theatre of the Lubliner and Trinz circuit; Harry Odendahl has been made treasurer of the Belmont Theatre. The Orchestra Theatre was opened last week by L. and T.

The trade has received word of the death of Milton Bejach, well known theatre manager, at the American Hospital. He was 44 years of age at the time of his death.

James Welch, manager of the American Theatre of the Orpheum circuit, is at the State Lake Theatre, while Manager Will Singer is on a four weeks vacation. Manager George Burdick of the Tower Theatre of the circuit is spending two weeks vacation at his old home.

Ohio

Moving Picture World Bureau,
Cincinnati, Ohio, Aug. 4.

THERE was a scene on one of the streets in Hamilton, Ohio, last week that, if viewed on the screen, would have registered as comedy, although in this instance the results were far from funny. John Schwalm, manager of the Rialto Theatre, and an executive of the M. P. T. O. A., was driving his powerful sedan to his home when he was overtaken by a heavy rainstorm accompanied by a high wind. As Schwalm rounded a corner near his residence the wind caught his machine amidships and, despite the weight of the car, it began skidding toward the curb. Schwalm employed every emergency operation with which he was familiar but to no avail. The auto finally struck a telephone pole with great force, and while neither the car nor the pole was materially damaged, Schwalm suffered a pair of fractured ribs and other injuries which, although painful, are not particularly serious. Schwalm will be "on location" around home for a few days.

Marion

A new half-million dollar theatre is in prospect at Marion, Ohio, to be located directly across the street from Hotel Harding. The project is being sponsored by a company of which E. E. Bender, a theatrical promoter of Canton, Ohio, is president, and Sol Bernstein, general manager of the Palace Theatre, Canton, secretary and treasurer. The house, which will be ready about September, 1928, will play vaudeville and pictures.

Contracts have been awarded for a new house at Troy, Ohio, to cost $75,000, by the Troy Amusement Co., which organization also operates the Jewel and Colonial Theatres. The new house will have a seating capacity of 500. It will have no effect on the operation of the other two houses which the company owns.

Dayton

Dayton, Ohio, always offering something unique, now boasts of an usher's club, composed of the pilots at Keith's Theatre in that city. The objective of the club is to exemplify their motto, "Courtesy and Effiiency in All We Do." Meetings are held each Sunday just before the matinee performance.

Many managers of combination houses in this neck o' the woods have hied themselves to Cedar Point, Ohio, to attend the twenty-fifth anniversary celebration of the Gus Sun Booking Agency, of Springfield, Ohio, where "a good time will be had by all."

Remodeling work on the Forest Theatre, Avondale, a Cincinnati suburb, will be completed by September 15. When the theatre reopens it will be one of the best equipped suburban houses in this section of Ohio.

Members of the Cincinnati Film Board of Trade "chipped in" and bought a handsome traveling bag for A. H. Kaufman, who is taking over the Indianapolis, Ind., management of Big Feature Rights Corp.

Ravenna

Three hundred patrons, including 200 children, filed out of the Ravenna Theatre, Ravenna, Ohio, in orderly fashion when the house caught fire following an explosion of films. The 100 adults kept the children in line. Oliver Schoonover, projectionist, was thrown from the booth from force of explosion and seriously injured. Damage to the house was slight.

Ed Keene, manager of the Oxford Theatre, Oxford, Ohio, who recently returned from a short fishing trip to Fish Lake, Mich., could not resist the lure of the finny tribe, and has returned to the same place to spend a month or more. The house is in charge of Keene's assistants during his absence.

Northwest

Moving Picture World Bureau,
Seattle, Wash., Aug. 4.

THE W. C. T. U. is endeavoring to put censorship into effect in Bellingham, which has never had this to combat heretofore. J. M. Hone, representing the M. P. T. O. of Washington, of which he is executive secretary, has succeeded in getting a postponement of the introduction of the measure until August 1, giving Bellingham exhibitors more time to prepare. The council is entirely in the dark concerning censorship measures and has appealed for a copy of the Seattle regulations to follow in its procedure.

Wenatchee

The Rialto, Wenatchee, is again open following extensive redecorating and remodeling. The Liberty has been closed for similar work and Liberty programs have been switched to the Rialto. H. B. Sobottka is manager.

Pat Dowling, Christie publicity manager, visited George Endert, Paramount manager, in Seattle en route to the big Paramount Theatre convention in Vancouver, B. C., last week.

John Danz has signed up for the entire Pathe short product for his nine Seattle houses. The contract is for subsequent runs. It was handled by George Appleby.

D. C. Millward, formerly manager of the Western Film Corporation, has withdrawn completely from Western and will devote his entire time and attention to the management of Tiffany exchanges in Seattle and Portland. Tiffany will have an exchange in the new Film Row in September. Fred Knight succeeds Millward as manager of Western.

The Seattle Coliseum has a new manager in the person of Al Bernard, former New York publicity man in theatrical lines. Mr. Bernard has been assistant manager of United Artists here. He succeeds Al Raleigh, one of the West's best showmen. Raleigh is taking a badly needed vacation, and has promised announcement of his future plans upon his return.

Clarence Hill, formerly Metro-Goldwyn manager in Seattle, has been given the management of the new Co-operative Film Exchange, handling First Division Pictures. Hill has placed "Cherry" Malotte and Lincoln W. Patrick on his sales staff.

Michigan

Moving Picture World Bureau,
Detroit, Mich., Aug. 4

AN important change has taken place in the publicity end of Charles H. Miles circuit. Mr. Johnston, who left the Munz Theatrical Enterprises last week, has been appointed managing director of that department.

Robert Cotton was recently appointed division manager for the reorganized Pathe exchanges covering Detroit, Cleveland and Pittsburgh. Cleveland will continue to be his headquarters. Cotton has been central division manager for P. D. C. since its organization.

The Temple Theatre, Saginaw, was formally opened July 28. It is another W. S. Butterfield house.

Indian Lake, Michigan, will be the destination of "Cully" Buermele when he leaves the Co-Operative Booking Exchange office August 7 for a two weeks' vacation.

The Lakewood, on East Jefferson street, a Henry S. Koppin house, is being managed by Mr. Stubbs, who formerly operated the New Home Theatre. Mr. Koppin's son, Clarence, succeeded Stubbs.

When Doctors Drove Buggies

VIRGINIA BRADFORD who is playing in Pathe's "The Country Doctor."

A TRIBUTE to Rudolph Schildkraut, the old Doc in Pathe's "The Country Doctor." Jane Keckley is holding the sign as Junior Coghlan tries to read it.

FRANK MARION and Virginia Bradford supply the love motif in "The Country Doctor." Well—they've got what it takes to supply apparently.

RUDOLPH SCHILDKRAUT, famous Continental actor, who plays the title in Pathe's "The Country Doctor."

FRANK MARION lying on a bench in the woodshed, while Dr. Amos (Rudolph Schildkraut) operates by candle light. Virginia Bradford is the fair assistant.

WE have no sympathy for Rudolph Schildkraut and Virginia Bradford in their plight—in this weather. One of the scenes from Pathe's "The Country Doctor."

THIS scene in Pathe's "The Country Doctor" is after the famous painting "The Doctor" by Fildes. Rudolph Schildkraut plays the doctor.

Selling the Picture to the Public

This Department Was Established September 23, 1911 by its Present Editor

Epes Winthrop Sargent

McKoy Makes Musical History In Spartanburg Opening A New Organ In The Publix Rex House

MOST managers who put in a new organ make a fuss over the event, but Some make more of a fuss than others, largely because the showman instinct tells them that the time to sell the organ is when it is new. James H. McKoy, of the Rex Theatre, Spartansburg, S. C., a Publix theatre, recently got a new organ and he made more fuss over it than most managers simply because he started early and worked late. His campaign was so well handled that it should interest those who have one in contemplation. If you don't expect to have one save this, anyway. You may need it some day.

One of the local roads had learned that an organ had been ordered through a representative in the factory town, and the freight agent urged McKoy to ship over his line, promising full advertising cooperation. As the other, and larger road, showed no particular interest in the shipment, McKoy took him up and made the request that the shipment be routed via the cooperating road.

This gave him close touch with the shipment, once it had started, and enabled him to give a daily bulletin of its daily train movement. A box car was plastered with a banner stating that the car contained the organ of the Rex Theatre. This was locally made, but so quietly that few knew of it. When shipment had started this film was put into the news reel with the statement that the car had been reported as having passed the last point from which report had been received.

This was continued until the train came to the tracks of the local road where the banner was affixed to the car, which came into town dressed like a circus horse. The train rolled in Sunday, and a picture was made of the car as it stood in the yard. Other pictures were made the day following, showing the unloading, and the parts were taken to the theatre on bannered trucks that traveled so slowly that the chief of police was moved to ask McKoy to speed up a little and give the rest of the traffic a show. These were screened.

The console was taken to the largest store window in town and set up in one of the bays. McKoy borrowed from the music store most of the instruments represented on the stops. He could not get all he wanted, so he borrowed from local musicians, too. These were all placed in the window and a ribbon led from the stop to the instrument it was supposed to represent. There were a few extra, so McKoy used his own judgment on these, though he was careful to pin nothing to the vox humana.

It had been arranged to use the window for three days, but the display attracted such crowds that the store begged for an additional two days. They had to take it away then to make the connections.

But while all this was happening, McKoy was busy with his publicity. This dated from the day he was informed that he was going to get a new organ. That gave him two thirds of a column for a starter. He followed this with other stories.

There is a music club which annually stages one of the most important music festivals in the south, and McKoy got them to help him select an organist to open the instrument, taking their selection in preference to one of his own in order to get the association back of him.

They were tickled to get in on the forward movement and not only nominated a recitalist, but got back of the press work, which gave McKoy the club and the railroad to back up his own efforts.

At his suggestion the club took charge of the opening, issuing the invitations for the private recital and arranging to have the mayor "accept" the organ on behalf of the town's culture. There was an overwhelming demand for tickets for this event, but as the club had the matter in charge, no one could get sore on the manager over a refusal. It was a neat alibi that was needed.

The recital was repeated at a public performance, to care for the overflow, and as the organist was skilled in displaying the good points of an organ, the public was thoroughly sold on the idea that the Rex organ was the last word, the *dernier cri* or what have you?

There are other fine organs in town, and more costly ones, but no other organ ever had a press agent in Spartanburg, and McKoy has made the Rex instrument the star. He got 18 press notices, a screen advertisement that ran for several weeks, a street ballyhoo from the unloading, a window show that held for five days, and finally a wonderful function to mark the end of the campaign. And it cost less than $200!

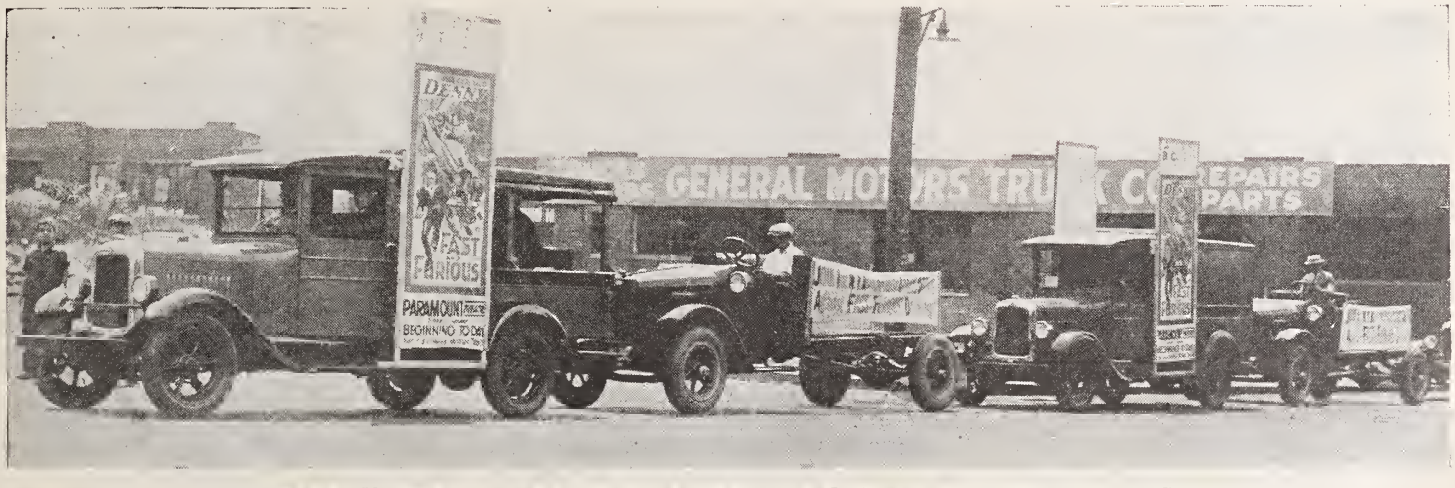
It is all simple, all within the reach of the average manager, but it has made it one of the best advertised organs in Dixie. Moreover it has materially helped the status of the house.

Nuggets and Amateurs Were Costello Sellers

Nuggets made from gilded coal were used for a lobby attractor on "A Million Bid" when it was shown at the Lyric theatre, Jackson, Tenn. These nuggets were piled in a corner of the lobby with a card reading: "Gold bought her from her greedy mother. Then came the shipwreck on the high seas. She returns to her sweetheart. Her husband comes to life. A million new thrills in "A Million Bid."

This was supplemented by money bags, borrowed from the bank, as usual, rim tied to the marquise lamps and otherwise disposed around the selling space.

For an added attraction Emil Bernstecker arranged with the Chamber of Commerce to repeat a portion of their Fourth of July pageant for the two nights the picture played. As the run was July 4-5, this dovetailed nicely, and it made a fine box office attraction.



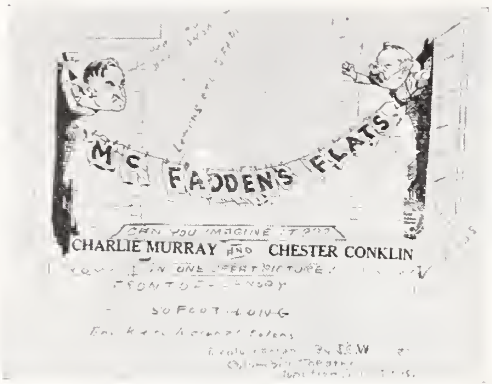
THE SAFETY FIRST CAMPAIGN HITS NEW YORK FOR A TWENTY-CAR PARADE

This is generally regarded as a small town idea, but M. A. Bottsford, of Publix, aided by Bert Adler, for Universal, staged a parade down Broadway in the interest of Fast and Furious at the Paramount Theatre. This shows four of the cars, but Bert says there were twenty and his word is face value with us.

Burlesque Copy For An Auto Summons Is A Help

Lost His Display But Saved the Drawings

Getting an elaborate display on McFadden's Flats, J. C. Wiegand, of the Columbia Theatre, Junction City, Colo., had the misfortune to sustain a blowdown, so he had to send in a pencil sketch of the idea.



THE WASH THAT BLEW AWAY

The heads were taken from 24 sheet, and pasted to a home painted brick wall. The title was lettered on compo board garments, though real clothing, if modestly chosen, might have been better. It made a good design and lasted long enough to do the advance work before the big wind came.

Two Novelties

E. R. Rogers used the Paramount ad-kerchief to put over Rolled Stockings at the Tivoli Theatre, Chattanooga, Tenn., and sold one side of the card to a local concern which stood half the cost. Being a novelty there, the stunt worked strong. Rogers also used a die cut novelty showing a pair of legs with a two-inch strip in continuation of the knees. This was printed up for the picture, rolled and fastened with a clip so that all printing was hidden. Together they sold the picture to a lot of coin.

A Milkmen's Matinee

W. S. Perutz pulled a real milkmen's matinee at the Lincoln Theatre, Lincoln, Neb., on the morning of July 4. He gave a special showing of Rookies to the Legion and the Boy Scouts at 6 A. M. and then blew them to coffee and doughnuts contributed by the merchants. It made ticket selling talk and cost only the overtime of the operator.

He Paid $2

Giving Michael Strogoff his personal endorsement when it played the Broadway Theatre, Newburgh, N. Y., Charles R. Hammerslough pointed out that he paid $2 to see it in New York, and considered it a bargain. It read convincingly and the public figured that if he could stand the two-dollar tap and like it, it should be worth the regular house charge.

Redheads Preferred

Reviving an old and tried idea, the Hippodrome Theatre, Oakland, Calif., gave free admissions to all Titian tressed damsels who came to see Redheads Preferred. A tactful standout, due to the inability of the manager to get on the job before the doors opened, helped the ballyhoo effect by making the girls wait a little. It helped the Tiffany picture by a bunch of hot weather dollars.

Production Hints from Edward L. Hyman

Managing Director, Mark Strand Theatre, Brooklyn

Three musical presentations, 2 short film subjects and the feature motion picture made up the program which had Lewis Stone in "The Prince of Headwaiters" as the stellar attraction. Thirty-nine minutes were required for the musical portion of the show. The remainder of 2 hours and 3 minutes being divided as follows: Topical Review, 9 minutes; "A Typical Tropical Sky" and "Sons of the Surf," Robert C. Bruce scenic novelties, 8 minutes, and the feature 1 hour and 7 minutes.

The opening presentation of each deluxe performance, of which there were four each day, was "Wanderer Fantasie," a Schubert-Liszt composition, played by Lilly Kovacs, a former member of the orchestra, who returned for a stay of one week only. In this Miss Kovacs had a cadenza of her own. She played from her customary place in the orchestra, this being on the extreme left, and was spotted from the dome by a white light and the orchestra flooded with a subdued amber. Seven minutes for this number.

Following the short scenic films, "A Typical Tropical Sky" and "Sons of the Surf," was Margaret McKee, programmed as "The California Mocking Bird," who whistled Clement's "Sunflower Dance." Her set represented a huge bird's cage in the form of a drop with a scrim in the center, transparent painted flowers on either side, lighted from the back. As Miss McKee began to whistle 2 lemon and 2 light blue spots dimmed up in back of drop showing the artist in the cage made up as a mocking bird. The remaining lights were red foots ½ and light blue borders. This took 3 minutes.

After the Mark Strand Topical Review came the big stage number, "Sidewalks of New York," the incident being built around Art Landry and his Victor Recording Orchestra, and marking their ninth week at this theatre. The setting was in full stage, a transparent drop representing the lower sky line of New York at night and showing the Brooklyn Bridge, and in front of backdrop tenement house leg drops with transparent windows. Four circuits of deep blue borders on Brooklyn Bridge; 6 lemon box lamps back of drop for transparencies and in back of leg drops 4 amber box lamps to give lighted effects on tenement houses. The band boys and all artists who appeared were costumed in typical bowery fashion. The band opened with "Tiger Rag" and then drifted to "Tag" as the Ballet Corps, dressed as newsboys, came forward for a dance. Margaret McKee, who previously had appeared in an individual number, whistled Berlin's "Russian Lullaby." She was spotted by white light from dome. "Old Timers Waltzes" was played with good effect by the band to put audience in reminiscent mood. Flesh pink floods from bridges and white spots from dome. The ballet girls, in gingham dresses this time, came on again for their second number, dancing to the tune of "Sunday." White floods from dome; bridges flesh pink. Walter Smith, basso, sang "If You See Sally," and was covered by a white spot from dome; bridges off. A harmonica band of twelve boys played a number of selections. White floods from dome and bridges. Charles Bennington, a novelty dancer with a wooden leg did a most difficult dance while the band played "Birdseye View of My Old Kentucky Home." Dancer finished with a complete somersault, which needless to say, went over with a bang. The curtains closed at the end of this number. As an encore the band played "Sundown" and in turn it was played by four violinists, sung by the basso, and then danced by the ballet.

Good Humorous Copy For a Fake Summons

Police summonses for automobilists are not as popular as they once were, but Carl Hux got out some good copy for a warning in connection with See You In Jail at the Strand Theatre, Knoxville, Tenn.

The infractions to be checked were "Parking under time. Parking in halls of public buildings. Parking on fire escapes. Double ranking on sidewalks. Driving under safety zone. Stopping for traffic signals. Driving under 60 miles an hour. Passing street car while in motion. Parking 18 feet from curb. Driving without glaring headlights. Getting sore at this summons."

If you feel you simply must use a summons, try this copy. First offenders were merely warned others were commanded to see the picture.

He built a jail front for the theatre, which seems to have come back into favor with this production.

Hux lifted the curse by using the summons for a herald instead of plastering cars.

Two for One Tickets Aid Opening Matinee

T. R. Earl, of the Imperial Theatre, Asheville, N. C., has worked out a modification of the penny ticket that is doing nicely in building business at the opening matinee, increasing the word-of-mouth advertising.

This was tried out as an experiment with Lon Chaney in The Unknown and worked so well that it has been adopted as a permanent feature for a time, certainly through the Summer season.

The scheme is merely to provide selected merchants with tickets good for one free admission when accompanied by a paid ticket, the offer being limited to the opening matinee performance of any of the larger attractions. These tickets are to be given only with purchases and are intended to help promote sales.

As a result the merchants are making a strong play on the idea both inside and outside their stores as well as in their newspaper advertising, and the house enjoys considerable advertising in addition to swelling the receipts at a time when a large attendance will help the most.

McKoy Used Jazz Band For Cabaret Lobby Dance

McKoy's Fine Campaign Sold Cabaret to Limit

James H. McKoy, who was a graduate of the first Publix Training Class, worked a fine campaign on Gilda Gray in Cabaret at the Rex Theatre, Spartanburg, S. C. It stands out with a number of good points, and it put the picture over for a splendid business.

McKoy started in by not only dressing his deep lobby to suggest a night club, but by passing along the idea to a confectioner, who dressed his ice cream and soda parlor to suggest a five-dollar cover charge on the Saturday before the picture opened. In a town that size the dressing up of the soda shop was little short of a sensation and by inference the stir created was passed along to Cabaret. Three other shops had the Gilda Gray Shake for three weeks in advance, but this was the G. G. earthquake.

McKoy got a jazz band that was looking for advertisement and a pupil of Ned Wayburn who was also looking for a little free publicity and willing to work for it. He made them into a production with a special stage setting.

The back drop was sheeting, painted a golden yellow and flicked with colors and flitter: red, blue, green, gold, bronze and silver. This was masked with black and framed with border and leg drops of gold colored satine. Dimming colored lamps up and down gave a succession of colors on the metal and the drop generally. The drop was supplemented with columns of nile green cheesecloth framed on barrel hoops. This also was flecked with flitter.

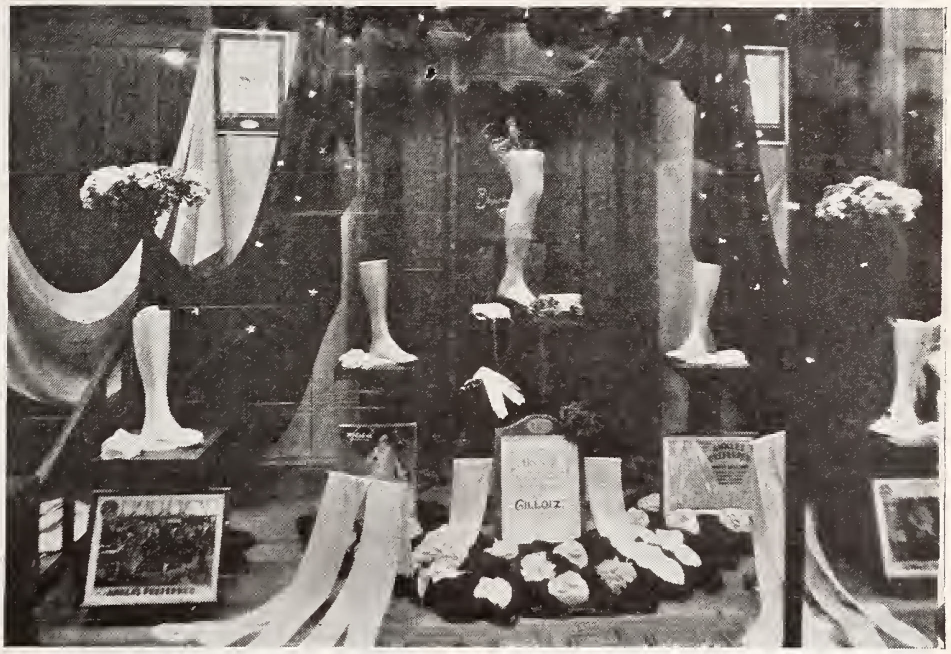
The orchestra did a turn as prologue to the first night show, and then played in the lobby for twenty minutes before the second show. The lobby has a large balcony and this was occupied by the patrons who did not care to dance. They were provided with streamers and confetti. They enjoyed throwing the stuff, and it added to the local color.

The dancer also did a brief solo in the lobby, which helped to draw them in. After the performance the orchestra again played in the lobby for an hour, the tiled floor making a good dancing surface.

For his front, backing the gaily dressed lobby, McKoy used three cutouts of dancing couples, hung on springs and fastened with cords so that they presented an even front to the street. Generally the out draught from the exhaust fans was sufficient to keep them in motion, but a cord was run to the cashier's window so that she could give a little extra movement when she had the time.

The combined stunts ran business several hundred dollars over the average, and yet cost very little. This expense was chiefly for the drop, which can be used again.

If there had been a prie offered for a Cabaret campaign, we think that McKoy would have carried it off.

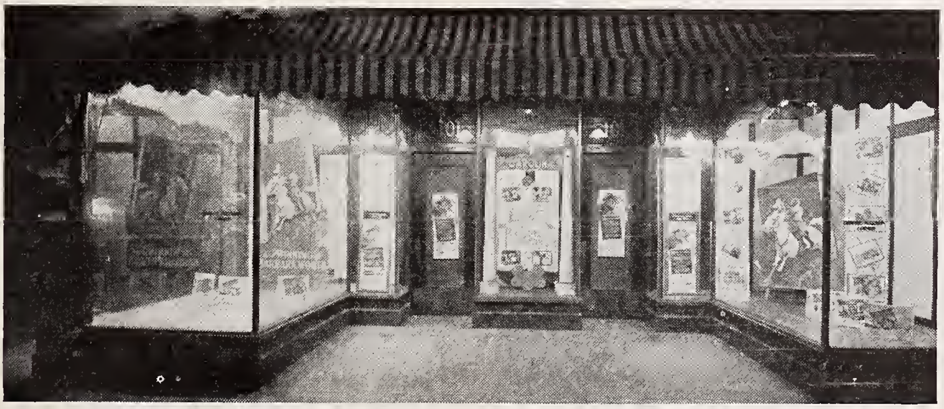


IN MISSOURI, OF COURSE, THE ANKLES MUST BE SHOWN
This display of stocking models served to advertise Ankles Preferred when shown by W. D. Haug, of the Gillioz Theatre, Springfield. It helped to make a tidy cleanup on the Fox picture with no great expense incurred.

Double Duty

Somewhat akin to making two blades of grass grow where one grew before, J. L. Cartwright, of the Rialto Theatre, Macon, Ga., doubled up his cutouts of Betty Bronson in Ritzy.

Every afternoon he parked them in the entrance to the ball park while the crowd was going in, and then took them back to the lobby to work the remainder of the day. Costs half as much, does not only double the work, but there is a perambulator value to the trips to and from the park.



PLASTERED AN EMPTY STORE TO TELL OF BARBARA WORTH
Roy L. Smart got one of the best locations in the city, because the store was temporarily idle and was able to make a generous display for the picture at the Carolina Theatre, Greenville, S. C. It really was impressive.

Sells Publix Chex on A Prize Contest Idea

Adapting an idea that had been offered in these columns before, Charles R. Hammerslough, of the Broadway Theatre, Newburgh, N. Y., got a large sale at a cost of one bicycle. He started all the kids selling for him, and he did not have to give them books to sell, which would have involved considerable bookkeeping.

The idea was very simple. All the youngsters had to do was to persuade friends to buy a chex book. At the time the purchase was made the child's name was given to the cashier and credit was given. The child selling the largest number of books, got the bicycle.

To save time and make for accuracy, not to mention the moral value of looking important, it might be a good idea to enroll the children, providing them with coupons upon which they can write or stamp their names, these coupons to be handed in to the cashier at the time the purchase was made and marked with a 1, 2 or 4 according to the value of the sale.

The impression created would more than offset the cost of the coupons.

Got 'Em Cheap

E. P. Briggs got six real Indians to exploit Drums of the Desert at the Rialto Theatre, Colorado Springs. The bucks did a war dance on the sidewalk that was the real goods, and they fairly packed them in.

All it cost was passes for the six after they had strutted their stuff; which is a price most exhibitors would appreciate.

Illustrated Drinks

A picture of Clara with every Clara Bow Sundae was a help to Rough House Rosie at the Palace theatre, McAlester, Okla. It helped sell the confection as well as the picture, and Ralph Noble gave the stores using the stunt a cutout of the star to be used for the announcement.

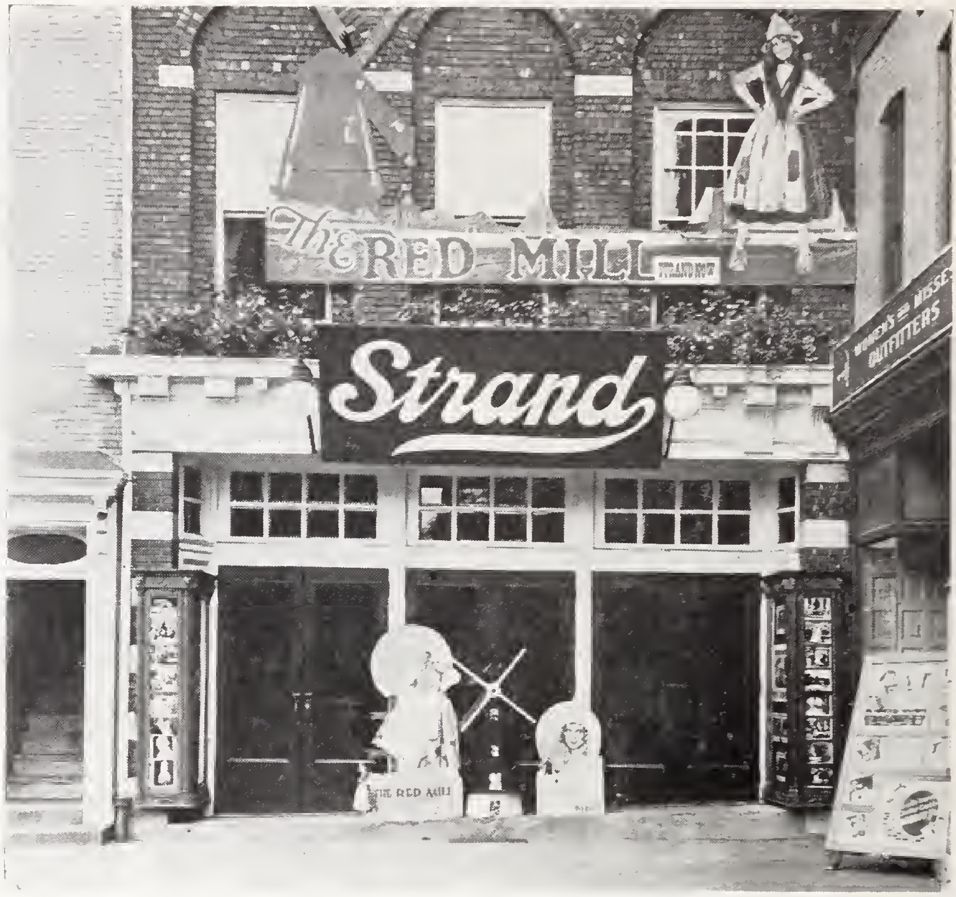
L. W. Carroll Played Miss Ritzy For A Standout

Used the Vitaphone

Here's a new use for Vitaphone that should interest all managers who have this installation. Tried as an experiment, it was of such doubtful success that it was given no preliminary announcement, but the result was so fine that future events probably will pack the house.

This experiment was inaugurated by the Liberty Theatre, New Kensington, Pa., which obtained the co-operation of a local radio concern in the receipt of the radio description of the Dempsey-Sharkey fight. This was amplified on the Vitaphone with such startling success that the audience was electrified. It was far in advance of the usual radio reception, since it could be amplified to fill the theatre.

Try it on the next fight or any big public event, and you'll thank the Liberty.



J. M. BLANCHARD SAYS THIS IS THE BEST HE EVER HAD

From the Strand Theatre, Sunbury, Pa. The windmill in the entrance has practical arms and the inset stills are lighted from behind. It put The Red Mill over to a large business in a hot summer and it looked better than it photographs.

Happy and Healthy

As a patent milk bottler figures in See You In Jail, W. F. Brock used milk bottle hangers for the picture at the Rialto Theatre, Chattanooga, Tenn. The text opened with "Good morning! Are you happy and healthy: and explained you would be healthy if you drank the milk and happy if you saw the picture. Hangers were used for three days in advance, and these were backed by 500 paper napkins.

How about Greater Movie Season? Get busy.

MAKING THE M-G-M POSTERS DO A TRYOUT STAND

All posters are pasted on a special stand in the home publicity office and studied by Howard Dietz and his staff before the quantity order is given that corrections may be made if necessary before the run is started. Costs more, but worth while in the results it brings.

Played to a Standout With a "Miss Ritzy"

Maybe it's old stuff, but L. W. Carroll made a cleanup with Ritzy at the Majestic Theatre, Burlington, Vt., with "Miss Ritzy" who went through the usual routing of shopping at co-operating stores, and did it on a night that ordinarily would have been poor, due to the Junior Prom at the college.

To start off he gave a new store ten tickets to be awarded for solving a cut-up puzzle, the puzzle, of course, being a sectional cut of Betty Bronson. It was the opening announcement of the store and they smeared the Majestic all over the space. It would have been cheap at a hundred tickets or more.

Then he tied eight stores to a visit from "Miss Ritzy," getting an agreeable looking girl to impersonate the character. A green Cadillac sedan was loaned, and spare wheels on either side carried merely "Miss Ritzy's Car." She had a chauffeur and footman and put on plenty of dog. At the restaurant where she lunched the proprietor said it was the best day's business he had ever had outside of a holiday.

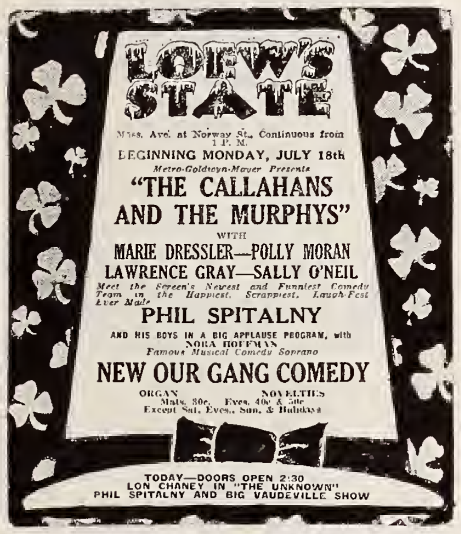
She visited all the co-operators and wound up at the Majestic for the seven o'clock show, and most of the Prom guests were there waiting for her as she entered a box in the glare of the spotlight.

Each store visited was as remote from the previous place as possible to give parade value to the stunt, but starting with a crowd of about 200 at lunch time, she built this up until police protection became necessary.

J. P. Harrison Writes A Snappy Open Letter

Used Shamrock Border For An Irish Picture

Loew's State theatre, Boston, uses an Irish hat in white silhouette to tell about the Callahans and the Murphys, and sprinkles the background with shamrocks to give further emphasis to the nationality of the protagonists, in case you should feel any uncertainty. It makes for an attraction and if you do not get the idea at first that the white space is a hat, it presently dawns upon you, and you appreciate it the more.



LOEW'S STATE

Mass. Ave. at Norway St., Continuous from 1 P. M.

BEGINNING MONDAY, JULY 18th

Metro-Goldwyn-Mayer Presents

"THE CALLAHANS AND THE MURPHYS"

WITH

MARIE DRESSLER—POLLY MORAN

LAWRENCE GRAY—SALLY O'NEIL

Meet the Screen's Newest and Funniest Comedy Team in the Happiest, Scrappiest, Laugh-Fest Ever Made

PHIL SPITALNY

AND HIS BOYS IN A BIG APPLAUSE PROGRAM, with NORA HOFFMAN

Famous Musical Comedy Soprano

NEW OUR GANG COMEDY

ORGAN NOVELTIES

Mats. 30c. Eves. 40c & 50c

Except Sat. Eves., Sun. & Holidays

TODAY—DOORS OPEN 2:30

LON CHANEY IN "THE UNKNOWN"

PHIL SPITALNY AND BIG VAUDEVILLE SHOW

A TYPICAL DESIGN

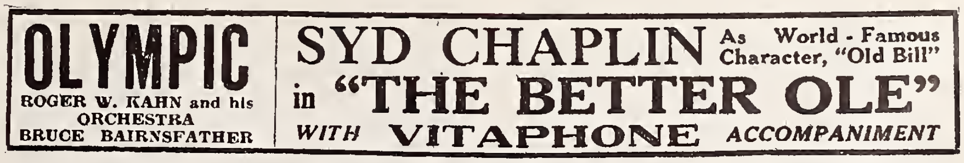
Like most of Charles Raymond's layouts, this gets a lot of announcement over in legible type. It is less of a distinction today than when it was first started, for other advertisers are now forsaking the hand lettering, now that the Loew theatres have led the way, but the Loew spaces are still holding their own, because they are better laid out than most of the others. Using a certain amount of six point gives extra emphasis to the heavier lines and gets the entire message over in slightly less than two fives.

The background is a bit too dark for a summer display. Hot weather ads should be cooler looking to get their best effect, and there is not enough snow on the iced signature to cool the remainder of the space.

A Change in the Style Hits Pittsburgh Ads

Lately the Pittsburgh spaces seem to be coming in for more type work. Whether this is because they are cutting down for the summer, or because they are experiencing a change of heart is not easy to determine, but if it is merely that the artists are on their vacations, it would be a good idea to keep them vacationing. The ads are much better without the hand lettering, as witness this space for the Olympic, which usually is rather a messy affair.

This is only one inch across three, but it gets a better display than an inch and a half double, and it gets over—the attraction is a good sized letter without carrying a very large space bill. This is something to be desired, but not often achieved in Pittsburgh. Too many similar shaped spaces would be tedious, but for a change it is useful and cheap.



OLYMPIC

ROGER W. KAHN and his ORCHESTRA

BRUCE BAIRNSFATHER

SYD CHAPLIN As World - Famous Character, "Old Bill"

in "THE BETTER OLE"

WITH VITAPHONE ACCOMPANIMENT

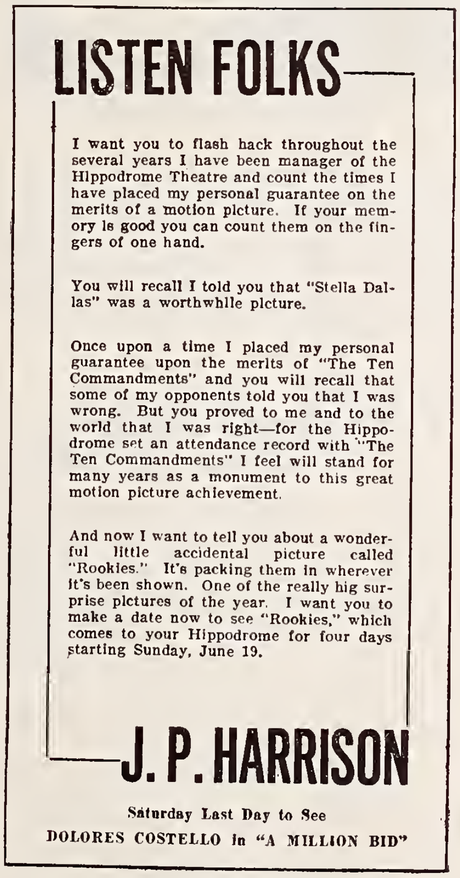
AN ALL TYPE FROM PITTSBURGH IN UNUSUAL FORM

Not Pittsburgh

A recent advertising example on The Monkey Talks was credited to the Palace Theatre, Pittsburgh, instead of to the Palace Theatre, Toledo, where it properly belongs. No wonder it did not look like Pittsburgh. Our apologies to the Toledo Palace.

Another Open Letter To Help Sell Rookies

Many managers have sold Rookies on the personal guarantee. They have felt that there was nothing about the title to do heavy selling, and the Dane-Arthur combination was not known, so they got behind it to shove it over to a flying start. One of the best sellers was worked by J. P. Harrison, of the Hippodrome Theatre, Waco, Texas. He went all the way back to The Ten Commandments to prove that he was a prophet, but he opened the picture to the best receipts of the year and the following day, with a stage wedding to help out, he shot the S.R.O. sign.



LISTEN FOLKS

I want you to flash hack throughout the several years I have been manager of the Hippodrome Theatre and count the times I have placed my personal guarantee on the merits of a motion picture. If your memory is good you can count them on the fingers of one hand.

You will recall I told you that "Stella Dallas" was a worthwhile picture.

Once upon a time I placed my personal guarantee upon the merits of "The Ten Commandments" and you will recall that some of my opponents told you that I was wrong. But you proved to me and to the world that I was right—for the Hippodrome set an attendance record with "The Ten Commandments" I feel will stand for many years as a monument to this great motion picture achievement.

And now I want to tell you about a wonderful little accidental picture called "Rookies." It's packing them in wherever it's been shown. One of the really hig surprise pictures of the year. I want you to make a date now to see "Rookies," which comes to your Hippodrome for four days starting Sunday, June 19.

J. P. HARRISON

Saturday Last Day to See

DOLORES COSTELLO in "A MILLION BID"

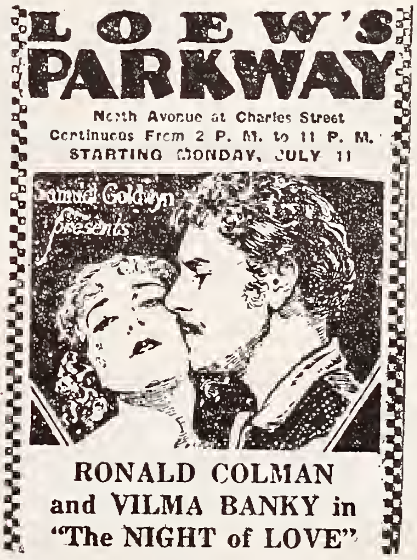
HARRISON'S LETTER

The day following the opening he came out with a letter thanking his friends for their confidence, which gave a new kick to the two-day old display. The result was that he played to a big four-day business instead of wasting the first day letting those who did come tell the others.

The open letter is nothing to trifle with. It should be used only when you are dead certain that you can make good, but Mr. Harrison had seen Rookies and knew what it had done elsewhere, so he felt safe.

Small Space Employs Attractive Line Cut

Here's a good looking little space from Loew's Parkway Theatre, Baltimore, in its original size, a single three. It even achieves an ornamental rule in this space and gives a very competent display for a small investment, selling The Night of Love as well as some of the first run houses with many times the space.



LOEW'S PARKWAY

North Avenue at Charles Street

Continuous From 2 P. M. to 11 P. M.

STARTING MONDAY, JULY 11

RONALD COLMAN and VILMA BANKY in "The NIGHT of LOVE"

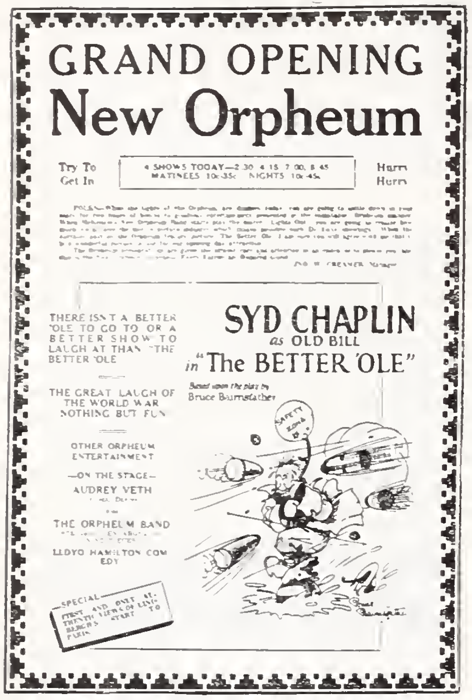
This is a press book cut, but it seems to have been planned for precisely this use. Not many companies give much concern to the single column spaces, but the little fellows need the help much more than the larger houses, which are able to use two and three column widths. It would probably help to make sales to carry at least one such cut on each story. Most singles when they are supplied, fall too deep. The man who needs a single wants a shallow one.

Sinks Two Column Cut in A Space Twice as Wide

John W. Creamer knows that a two column cut is a size and not a direction and in opening the New Orpheum Theatre, Atchison,

Leland, Albany, Gets A New Idea In Signatures

Kans., with The Better 'Ole he used a two column press book cut in a space four columns wide and got more room to tell about things than if he had filled the entire area with cuts at the expense of talk.



GRAND OPENING
New Orpheum

Try To Get In | 4 SHOWS TODAY—2.30 4.15 7.00 8.45 MATINEES 10c-35c NIGHTS 10c-45c | Hurry Hurry

THERE ISN'T A BETTER 'OLE TO GO TO OR A BETTER SHOW TO LAUGH AT THAN "THE BETTER 'OLE

THE GREAT LAUGH OF THE WORLD WAR NOTHING BUT FUN

OTHER ORPHEUM ENTERTAINMENT

—ON THE STAGE—
AUDREY VETH

THE ORPHEUM BAND

LLOYD HAMILTON COMEDY

SPECIAL

FIRST AND ONLY AT THEATRE VIEWS OF LINDBERGH'S START TO PARIS

SYD CHAPLIN
as OLD BILL
in "The BETTER 'OLE"

Based upon the play by Bruce Bairnsfather

AN OPENING GREETING

Being an opening display, Mr. Creamer takes space for a greeting, and forgets to open the space with leads, which is about the only point where his foot slipped, other than letting the printer use all capitals on the left hand side.

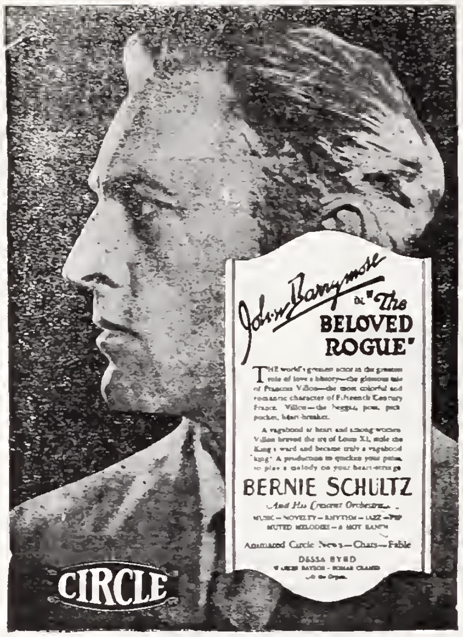
It's pretty hard to convince a small town compositor—and many big town ones, too—that small lines can be set upper and lower. They w'll insist on using the capitals. The greeting is nicely worded with a suggestion of the debt owed to the pictures which have made possible sumptuous houses in towns where the old drama theatres were largely incomplete.

This comes in rather late, which explains why Mr. Creamer is just showing Lindbergh's start to Paris. The sample got tucked away, but the Orpheum was right up to date in this as well as other respects.

Portrait Is Striking Ground for Circle Ad

There is a strength to this 150 by 4 from the Circle Theatre, Indianapolis, on The Beloved Rogue. It suggests in its layout the dignity and solidity of the attraction, and the almost entire absence of minor display lines gives the whole space to the star. A lot of full face at the bottom of the panel to display the minor features might easily have spoiled the entire effect, which is precisely what the theatre knew and avoided. Getting a poor black in the original, the background is rather too gray to be most effective, but even with this minor handicap it stands an unusually handsome and striking display. The copy is in harmony with the display itself. It reads well and with dignity, avoiding the usual braggart talk. It is one of the best displays the Circle has ever evolved

This layout is good enough to be reprinted on plate paper for a style herald, and if you have not yet had this United Artist's picture and have it booked, it will pay you to copy this, particularly if you have a select mailing list of high grade prospects. Done in brown on tint paper, and reduced to about a 5 by 7, this would carry the suggestion of class in every feature and bring out the patrons who will best appreciate this stylized production.



John Barrymore in "The BELOVED ROGUE"

THE world's greatest actor in the greatest role of love's history—the glamorous tale of Francois Villon—the most colorful and romantic character of Fifteenth Century France. Villon—the beggar, poet, pick pocket, heart-breaker.

A vagabond at heart and among women Villon braved the ire of Louis XI, stole the King's ward and became truly a vagabond "king." A production to quicken your pulse, to play a melody on your heart-strings

BERNIE SCHULTZ
And His Crescent Orchestra

Animated Circle News—Chats—Fable

DESSA BYRD

CIRCLE

A FINE ANNOUNCEMENT

This style would not return its cost on a melodrama, but with a different sort of play it will be well worth while to strive to put it over with the respect that an important production warrants.

Clever Teaser Series Sold to a Shutdown

Selling to a shutdown in Summer is doing something, but that is what the Leland theatre, Albany, N. Y., did with The Callahans and the Murphys. It was mostly achieved with a teaser series. It is not possible to reproduce these singles, because they are on colored paper, but the copy may help you to achieve a similar result, or you can adapt it to other plays. The various teasers run:

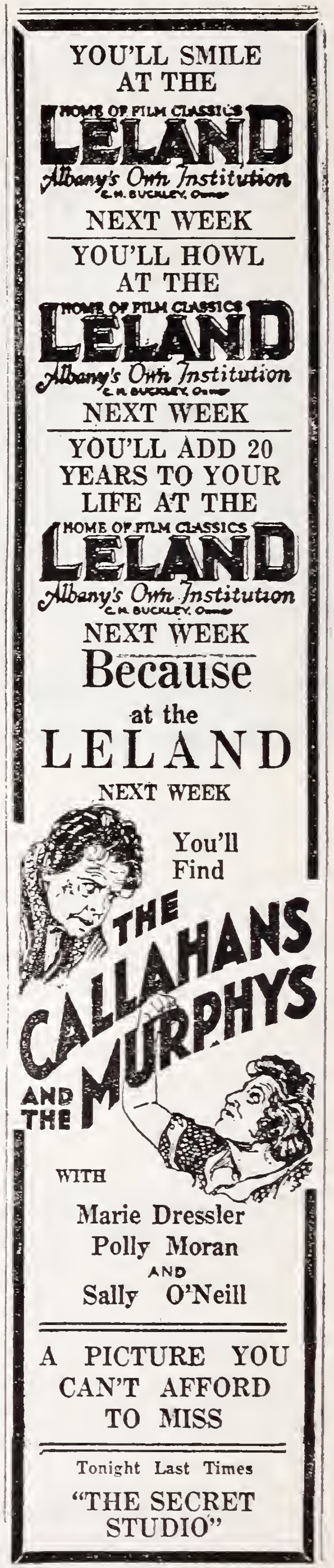
Said Timothy Callahan to Patrick Murphy: "We'll visit the Leland next week.

Mrs. Callahan broadcasting—"Have ye heard the news, Mrs. Murphy? My Timothy and your Patrick are going to the Leland next week." Mrs. Murphy on the wire—"They are, are they! Well, we'll go with them, Mrs. Callahan."

All of the little Callahans and the Murphys have demanded that their parents, Mr. and Mrs. Timothy Callahan and Mr. and Mrs. Murphy take them to the Leland next week. Extra! Extra. The parents have consented.

So—All ye people of Albany. The Callahans and the Murphys will visit the Leland next week.

The display ran into the regular announcement in a single ten inches with three signatures used as part of the attractor, which is something different in itself. We are reproducing this in spite of the way it hogs space, because we believe it will interest others who use singles. The teasers run from five to seven inches.



YOU'LL SMILE
AT THE
HOME OF FILM CLASSICS
LELAND
Albany's Own Institution
C. H. BUCKLEY, Owner
NEXT WEEK

YOU'LL HOWL
AT THE
HOME OF FILM CLASSICS
LELAND
Albany's Own Institution
C. H. BUCKLEY, Owner
NEXT WEEK

YOU'LL ADD 20
YEARS TO YOUR
LIFE AT THE
HOME OF FILM CLASSICS
LELAND
Albany's Own Institution
C. H. BUCKLEY, Owner
NEXT WEEK

Because
at the
LELAND
NEXT WEEK

You'll
Find
THE
CALLAHANS
AND THE
MURPHYS

WITH
Marie Dressler
Polly Moran
AND
Sally O'Neill

A PICTURE YOU
CAN'T AFFORD
TO MISS

Tonight Last Times
"THE SECRET
STUDIO"

THE LELAND BLOWOFF

Through the Box-Office Window

Reviewers' Views On Feature Films

Edited by C. S. Sewell

"Madame Pompadour"

Dorothy Gish, as Mme. La Pompadour, Displays Ripened Technique in a Well-Knit Historical

FOLLOWING only loosely the historical outline of the life of Madame La Pompadour, Frances Marion has fashioned an interesting and well-built romance of the love of the celebrated mistress of Louis XV of France, glossing over her misconduct and stressing the depth of the cleaner love, which is made the outstanding feature of the story. What the character loses in accuracy it gains in sympathy, and Pompadour becomes a far more intriguing figure than the wire-pulling, sordid character that history paints. No effort is made even to explain why La Pompadour is so cordially hated by the populace, since to do so would involve a too-labored dissection of her character. Though "based on a work by Schanzer and Welisch," this story is largely the work of Frances Marion, scenarist, who knows her movie public, and the result makes for better entertainment.

Incidentally it provides Miss Gish with a role in which she is enabled to escape the hop-skip-and-a-jump style of characters with which she has been so closely identified, and like "Nell Gwynn," permits her to demonstrate a finer quality of technique than was made known in her earlier plays.

She is sympathetic, winsome and even, at times, powerful in her depiction of the little girl whose life was shaped by the chance prediction of a fortune-teller, plus the ambition of her presumed natural father; the latter not being introduced into the story. Miss Gish was given wider scope in "Nell Gwynne," but in "Pompadour" she is permitted to climb to greater heights, and the scene in which she drives from her the one man she has truly loved, only to find that the King has slept through the carefully planned drama, is about the best work she has yet given to the screen.

Antonio Moreno is a dashing, but not wholly convincing Laval; the man for whom she risked power and influence. He goes through the motions without seeming to get into the skin of the character, but Jeff McLaughlin, as Maurepas, the antagonistic character, gives a careful drawing of the chamberlin. The Louis of Henry Bosc is well within the picture, and Nelson Keys contributes a well drawn minor character. The others are unimportant.

The staging has been well done, apparently in part in the authentic locations, for the grand salon and stairway never were the creations of a studio carpenter. The mounting is far beyond the previous English efforts, but the photography suffers from want of expert lighting at times. Most of it is good, but some of the shots fail to measure up.

Made by the British National Pictures, "Pompadour" does much to redeem "London." It is pictorial, interesting and well balanced.

British National Pictures, Ltd., Presents
Dorothy Gish in
"Madame Pompadour"
With Antonio Moreno
Based on story by Rudolph Schanzer and Ernst Welisch
A Herbert Wilcox Production
A Paramount Release

CAST:

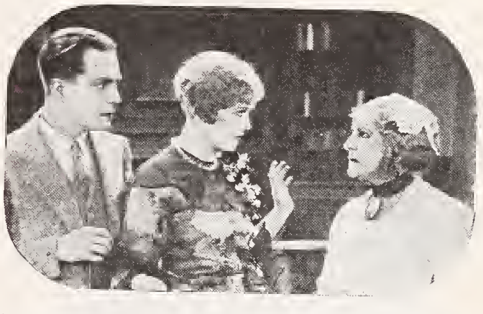
Madame Pompadour	**Dorothy Gish**
Rene Laval	**Antonio Moreno**
King Louis XV	**Henry Bosc**
M. Comte Maurepas	**Jeff McLaughlin**
Duc de Courcelette	**Nelson Keys**
Gago	**Cyril McLaglen**
Madame Poisson	**Marcel Beauplan**
Belotte	**Marie Ault**

Length—7,180 Feet

Bred with the idea of becoming mistress to the King, La Pompadour goes to her fate willingly enough and enjoys her position of influence until real love comes into her life, only to be renounced that the king's jealousy may not work the undoing of the man she loves. Historical drama.

"The Rejuvenation of Aunt Mary"

May Robson, Who Created Title Role on Stage, Starred with Phyllis Haver in a Lively Farce



John C. Flinn Presents
May Robson and Phyllis Haver in
"The Rejuvenation of Aunt Mary"
Based on play by Anne Warner
An Erle C. Kenton production
A Pathe Picture

CAST:

Aunt Mary Watkins	**May Robson**
Jack Watkins	**Harrison Ford**
Martha Rankin	**Phyllis Haver**
Melville	**Franklin Pangborn**
Judge	**Robert Edeson**
Gus Watkins	**Arthur Hoyt**

Length—5,844 Feet

Aunt Mary, believing her nephew, Jack, is a doctor, visits him. But Jack is an auto racer and he fakes up a hospital. Finally the deception is discovered and Jack wins the big race with Auntie as his mechanic. She becomes an enthusiast and marries her old sweetheart. Amusing farce comedy.

WITH May Robson, who created the title character in the stage version a generation ago, appearing in the same role in the screen version as co-star with Phyllis Haver, Pathe is distributing "The Rejuvenation of Aunt Mary," produced by Metropolitan Pictures Corp.

Changes have been made in the story to bring it up to date and to fit it for screen requirements, but the idea of the title, that of a fussy old-fashioned lady who suddenly develops pep and dash is retained. This is brought about partly through the efforts of a vivacious young nurse who taboos old-fashioned ideas and remedies and partly through a young nephew who is supposed to be a doctor, but who is actually an auto racing fiend. This supplies the idea for the story, which is straight farce comedy, with the auto racer posing as a doctor and even to the point of faking a sanitarium with some of his friends who have imbibed too freely posing as the patients.

Of course, the deception is finally discovered after the plot gets in an awful tangle, but Aunt Mary has met her childhood sweetheart and she gets so excited during the race that she secretly takes the place of an injured mechanic and helps her scapegrace nephew drive his car to victory, and of course said nephew wins the pretty nurse as well.

"The Rejuvenation of Aunt Mary" is a merry comedy with a lot of joyous moments, and although the feminine contingent is starred, they have no monopoly on the funmaking, for Harrison Ford, as the nephew, and Franklin Pangborn, as his pal, are featured, and the comedy opportunities are quite evenly divided among this quartette. Arthur Hoyt as a disgruntled, crabid nephew, who toadies to his aunt in vain, also adds to the fun.

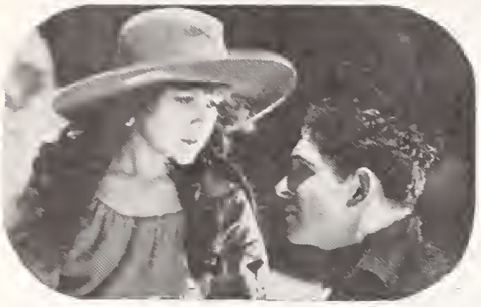
Naturally the mainspring of the farce lies in the efforts of the "doctor" and his pal to keep up the sanitarium deception. This leads to a lot of good situations, especially one in which it seems that the doctor will have to operate on his chum. There are laughs, however in the attempts of the nurse to pep up the old lady, a visit of the pair to a night club, which is raided as the old lady enjoys what she supposes is tea, and a police court scene where she faces her friend, the judge.

There are thrills and good comedy, too, in the big racing climax in which an ambulance comes out second. While the idea of a heavy, lumbering vehicle of this type beating the racing cars is nonsensical, the way it is handled is good fun, as is also the slapstick comedy wrecking of hot dog stands, with the racers enjoying the "dogs" as they speed around the course.

Miss Robson is naturally thoroughly at home in this role, and gives a fine performance, the best since she transferred her activities to the screen. Phyllis Haver and Harrison Ford are amusing, and Franklin Pangborn again confirms the impression created in several recent productions that he is an excellent farceur.

"The Mojave Kid"

Bob Steele, New Western Star, Makes Debut In Picture Well Supplied With Excitement



AS the first of a series of Westerns, introducing a new star, Bob Steele, Film Booking Offices Pictures Corp. is offering an exciting action story, "The Mojave Kid," directed by Robert North Bradbury.

A young lad, whose father disappeared years before, gets a clue from the conversation of three desperadoes and follows them to a deserted city of the ancient Inca, now used by a gang of bandits and by a combination of cleverness and prowess succeeds in finding and rescuing his father, who holds the secret to vast hordes of gold. The lad also wins the love of the bandit chief's grand-daughter.

The boy's trail across the desert, with a scarcity of water, his adventures with the bandit gang, including his capture and hand-to-hand encounter with a desperado, and his final escape, aided by the chief whose gang turns on him, supply plenty of action and melodrama and make this an exciting western. The story also introduces new twists, as for instance, the manner in which the leader keeps his word to free the boy if he wins the fight, and then makes good by blowing up his own men to keep his promise.

Bob proves to be a muscular lad, with a pleasing personality and exceedingly youthful, and Lillian Gilmore is a pretty and talented girl. Jay Morley, a well-known "heavy," appears as the villain, while Bob Fleming is satisfactory as the bandit leader.

There is as much excitement and punch in this western as in several episodes of a serial and, in fact, it suggests that type of entertainment with its pep and speed. "The Mojave Kid" promises well for the series with the western fans, for the picture has snap and moves along at a good pace. The familiar slogan of "honor among thieves" is utilized effectively, if not convincingly in the case of the bandit leader to free the hero and heroine. The direction of Robert North Bradbury is satisfactory. Droll comedy is supplied by Nat Mills as one of the bandits.

Joseph P. Kennedy Presents
"The Mojave Kid"
Starring Bob Steele
Directed by Robert N. Bradbury
An F. B. O. Picture
CAST:

Bob Saunders	**Bob Steele**
Thelma Vaddez	**Lillian Gilmore**
Silent	**Buck Connors**
Big Olaf	**Bob Fleming**
Bull Dugan	**Jay Morley**
Panamint Pete	**Theodore Henderson**
Zeke	**Nat Mills**

Length—4,912 Feet

Bob, whose father has disappeared, gets a clue and follows desperadoes to an old Inca temple headquarters of bandits. He finds his father a prisoner and, by winning a fight with a big bandit, frees his father and wins a wife. Exciting western.

"Paid to Love"

George O'Brien and Virginia Valli Featured In Another Romance of a Mythical Kingdom

YEARS ago, "Graustark" proved phenomenally successful as a novel and play, and ever since, from time to time, there appears another variation of the mythical kingdom story in which a member of royalty marries a commoner. The William Fox picture "Paid to Love," with Virginia Valli and George O'Brien in the leading roles, is just one more of this type, with a plot that is even more far-fetched than usual.

William Fox Presents
"Paid to Love"
With George O'Brien and Virginia Valli
Directed by Howard Hawks
CAST:

Crown Prince Michael	**George O'Brien**
Gaby	**Virginia Valli**
Peter Roberts	**J. Farrell Macdonald**
King	**Thomas Jefferson**
Prince Eric	**William Powell**
Maid	**Merta Sterling**
Servant	**Hank Mann**

Length—6,888 Feet

A girl of the Parisian underworld is hired to vamp the Crown Prince, who does not care for women. Another prince masquerades in his stead, but the girl accidentally meets the real prince and falls in love with him. Finally all is straightened out and they marry. Romantic comedy drama.

Apparently, in an effort to vary the familiar formula, director and scenarist have gone to the extreme of showing the king and his American banker selecting an actress in a sensational apache dive in Paris as the right woman to fascinate the prince, who will not look at a woman, and have provided the happy ending by having the king make this woman a duchess.

The inevitable vallainous cousin supplies the dramatic clash by masquerading as the real prince, but co-incidence is stretched to rescue the situation by having the right pair meet when the girl gets lost in a storm and seeks aid at the prince's castle. Incidentally, there is nothing in the prince's actions to indicate that he is cold or even shy toward women, for he falls for her immediately.

Miss Vallie wears some striking gowns. George is handsome in his prince's uniform, and the entire cast individually give good performances. MacDonald and the veteran stage star, Thomas Jefferson, contribute the comedy, but the players struggle in vain to overcome the handicap of an unusually inconsistent and illogical story.

"Skedaddle Gold"

From Deputy Sheriff to Successful Prospector Is Wally Wales' Route in His Newest Western

IN HIS NEWEST WESTERN in the series which Pathe is distributing, Wally Wales appears as a deputy sheriff who is asked to resign when a case against dope smugglers flivvers because a crooked lawyer has stolen the evidence.

"Skedaddle Gold" is the title of this picture which proves to be an average program western following in the main along well established lines with a couple of new twists to vary the story. The hero becomes a partner in the gold mine that gives the picture its title and makes good. He then goes to the city and rescues the girl who has failed in her aspirations to become a great singer and is being hounded by the crooked lawyer.

Harry Todd furnishes amusement in an eccentric character role and Wally Wales is his usual likeable self. Betty Baker makes an attractive heroine. There is plenty of action, including a mine blast in the first reel and a snappy fight at the climax. Altogether it compares favorably with the previous pictures in the series starring Wally and will probably please fans who like this form of entertainment. Richard Thorpe, as usual, has given the story good direction.

Pathe Presents
"Skedaddle Gold"
Starring Wally Wales
Directed by Richard Thorpe
CAST:

Kent Blake	**Wally Wales**
Wanda Preston	**Betty Baker**
Sheriff	**Robert Burns**
Oakley	**George Marion**
Rusty	**Harry Todd**
John Martin	**Gordon Standing**

Length—4,562 Feet

Kent, deputy sheriff, is forced to resign when a crooked lawyer steals the evidence. He makes good as a miner and goes to the city after his sweetheart, Wanda. He finds she has fallen down as an opera singer and rescues her from the crooked lawyer. Action western.

"Man Power"

Dix Rides the Tractor to Sensational End In a Story That Works Up Lively Interest

Adolph Zukor and Jesse L. Lasky Present
Richard Dix in
"Man Power"
With Mary Brian
A Clarence Badger Production
A Paramount Picture

CAST:

Tom Roberts	**Richard Dix**
Alice Stoddard	**Mary Brian**
Randall Lewis	**Philip Strange**
Judson Stoddard	**Charles H. Mailes**
Ptomain	**Oscar Smith**
James Martin	**George Irving**
Albert Rollins	**Charles Clary**
Rev. Guthrie	**Charles N. Schaeffer**

Length—5,617 Feet

Tom Roberts of the war-time tank corps has become a drifter, but his interest is reclaimed at the sight of Alice Stoddard. His knowledge of tanks enabled him to perfect her father's tractor, save the village by hauling dynamite to the threatened dam and, of course, win the girl. Lively comedy drama.

RICHARD DIX'S newest play seems to be a remake of a Byron Morgan story in which the late Wallace Reid originally appeared. It gives the likeable star a new field to conquer and provides a smashing climax in which Dix drives the supposedly useless tractor through a cloudburst to carry to the dam the dynamite required to blast out a spillway.

This affords a gripping finish to a story which up to that time has been a light love tale, and seems the stronger through contrast. It is all a bit illogical, when strictly analyzed, but no one is going to bother about that since Dix is dashing and daring and Mary Brian is sufficiently sweet to be worth looking for. There is no deeply involved plot; which permits an easy development of the story without hampering explanation, and the tale runs smoothly to the gigantic struggle up the soggy mountain trails with a huge tractor towing a train of wagons loaded with explosives. It is all elemental, but it is interesting, and better entertainment than more ambitious stories because it is advanced so smoothly.

Dix as the potential tramp who goes to work for the sake of a strange girl is just Dix himself, but his followers would not have him otherwise. Mary Brian is given greater opportunity than has been hers in recent plays and looks and acts charmingly. Oscar Smith, a negro, contributes the comedy relief and Charles Hill Mailes and Philip Strange contribute to the effect. However, the story is mostly Dix and the others are given small opportunity. This should find audience acceptance all along the line.

"Back to God's Country"

Exceptional Cast Supports Renee Adoree in Fine Version of Curwood Story of Northwest

ONE OF JAMES OLIVER CURWOOD'S popular novels, "Back to God's Country," has again reached the screen, this time as a Universal-Jewel production.

As is usual with this author's stories the action takes place in the Canadian Northwest. There is a well-defined plot, more consistent than is frequently the case with this type, in which a French-Canadian kills a man in self-defense, but is hounded by the villain who covets the Canadian's daughter. An American figures as the hero who is instrumental in untangling the situation.

There are several good melodramatic situations, notably the fight, which motivates the dramatic theme, and the stirring climax which involves a chase of the hero and heroine by the villain in a blinding snowstorm ending with an encounter between the villain and a huge dog. An exceptionally well handled scene with a real surprise and a punch, shows the girl's father being swept into the sea by a swinging boom on board ship.

Miss Adoree is excellent and has fine support from a cast of well-known players, including Robert Frazer, Walter Long and Mitchell Lewis. Although the director does not seem to have achieved the full responsibilities of the story, it ranks well up among pictures of its type and should please generally. It is particularly suitable for showing during the hot weather.

Carl Laemmle presents
"Back to God's Country"
Starring Renee Adoree
Based on novel by James Oliver Curwood
Directed by Irvin Willat
A Universal-Jewel picture

CAST:

Renee Debois	**Renee Adoree**
Bob Stanton	**Robert Frazer**
Blake	**Walter Long**
Jean Debois	**Mitchell Lewis**
Jacques Carbeau	**James Mason**
Clerk	**Walter Ackerman**

Length—5,751 Feet

Debois, a trapper, kills Jacques in self-defense. Blake, a sea-captain, uses this to force Debois' daughter, Renee, to marry him. With the aid of Stanton, an American surveyor, they escape over the snow and Blake is killed. Stirring Northwestern story.

"White Pants Willie"

Polo Game Furnishes Opportunity for a Lot of Good Gags in the Newest Johnny Hines Comedy

C. C. Burr Presents
Johnny Hines in
"White Pants Willie"
Based on story by Elmer Davis
Directed by Charles Hines
A First National Picture

CAST:

Willie Bascom	**Johnny Hines**
Helen Charters	**Leila Hyams**
Philip Charters	**Henry Barrows**
Judy	**Ruth Dwyer**
Mock Epply	**Walter Long**
Winifred Barnes	**Margaret Seddon**
Wong Lee	**George Kuwa**

Length—6,350 Feet

Willie's new white pants cause him to be fired. He goes to a swell resort, is mistaken for a noted polo player, bluffs it out and wins the game and a rich girl and gets her father to back his invention of a magnetic auto bumper. Amusing gag-farce comedy.

POLO, the one sport in which only the ultra-rich can indulge, furnishes Johnny Hines with excellent farce comedy opportunities in "White Pants Willie," his newest starring vehicle for First National.

Indirectly as the result of buying a pair of white pants, Johnnie is fired from a gas service station. Obtaining temporary possession of a limousine and persuading a Chinese laundryman to act as his chauffeur, he invades a swell resort, is mistaken for a crack polo player and, of course, makes good, selling an invention and winning the capitalist's daughter.

The idea of this comedy is a familiar one, with polo substituted for auto racing or some other variety of competition. This lack of originality weakens it and consequently it does not rank with the star's best pictures. At the same time, Johnny himself has seldom appeared to better advantage, and gives an excellent performance and there are a lot of good gags. The polo sequences are genuinely funny and there is a lot of other material that should

keep the audience in the average theatre in smiles and chuckles. Viewed at a neighborhood house in New York it kept the spectators consistently amused.

There are a lot of laughs when the "borrowed" car is pre-empted by the real owner and Johnny has to make way with a dozen sodas to detain the girl until its return.

Johnny has the aid of a competent cast, with Walter Long in a comedy role, and Leila Hyams making an excellent impression as the girl. George Kuwa as the laundryman-chauffeur contributes considerably to the merriment. Technicolor has been used with moderately pleasing results in some of the scenes.

Straight from the Shoulder Reports

Exhibition Information Direct from the Box-Office to You

Edited by A. Van Buren Powell

FBO

BIGGER THAN BARNUMS. Featured cast. Very good program. Pleased them all. Play it and boost. Played this after Barns' Circus has been in this district and bet on the title to bring them in. It worked very good. Tone excellent. Sunday yes. Special no. Appeal, ninety per cent. Rural class town of 200. Admission 20-40. L. L. Like, Dreamland Theatre, Drummond, Montana.

KOSHER KITTY KELLY. Star cast. Seven reels in good condition. This is a good comedy. Book it. Drew a good house. Tone good. Sunday, yes. Special, yes. Good appeal. General class town of 471. Admission 15-25. A. H. Mathias, Dillsboro Theatre (250 seats), Dillsboro, Indiana.

First National

BROWN DERBY. Star, Johnny Hines. Fair picture. Pleased most of them. Play it if priced right. Tone good. Sunday yes, special no. Appeal, fifty per cent. Rural class town of 200. Admission 20-40. L. L. Like, Dreamland Theatre, Drummond, Montana.

ELLA CINDERS. Star, Colleen Moore. Mighty good. Enjoyed by everybody. Colleen is the goods, if they keep her in the right kind of pictures. This is a great Summer show. The last one I ran of Colleen's was "So Big," which wasn't so hot and the people told me so. Thought probably they would pass her up in this one, but they didn't and they enjoyed it because they told me so. Tone good. Sunday, yes. Special, no. Appeal, one hundred per cent. H. L. Beudon, Grand Theatre, Port Allegany, McKean County, Pennsylvania.

LADIES AT PLAY. Star, Lloyd Hughes. A good comedy drama that everyone here liked and will get some business on account of the cast of Lloyd Hughes and Doris Kenyon. A pleasing picture that any audience will like. Special, no. Appeal, eighty-five per cent. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

MEN OF STEEL. Star, Milton Sills. Is mighty good. Had the misfortune to strike it on a real hot night and the steel mills just made it that much worse. But, boys, don't be afraid of it. It's a real picture that will hold your audience until the end. One criticism I would offer is that as usual the crook blesses himself. It seems funny that whenever there's a downright villain he's always of the Catholic faith and starts making the sign of the cross. Tone, good. Sunday and special, yes. Appeal, ninety per cent. H. L. Beudont, Grand Theatre, Port Allegany, McKean County, Pennsylvania.

SILENT LOVER. Star, Milton Sills. Charlie Murray and Arthur Stone saved this picture from being a pretty dumb affair. However, as usual, Sills clicked at the box office and the crowd seemed satisfied. Tone and appeal, fair. Not a special. Farmers' town of 700. Admission 15-30. James McDonald, Wiley Theatre, Wiley, Colorado.

SUBWAY SADIE. Star, Dorothy Mackaill. This is just as cute a little picture as you could possibly wish for. Lots of spantaneous laughs and the picture will amuse everyone. Did fairly well at the box office. Tone, fair. Sunday and special, no. Appeal, good. Farmers in town of 700. Admission 15-30. James D. McDonald, Wiley Theatre, Wiley, Colorado.

TWINKLETOES. Star, Colleen Moore. A mighty good picture that failed to make money for us. However, that is no fault of the picture. Colleen Moore looks mighty sweet in her blonde wig. Tone and appeal, good. Sunday and special, yes. Farmers' town of 700. Admission 15-30. James McDonald, Wiley Theatre, Wiley, Colorado.

H. H. Hedberg, one of us, named us Our Gang to typify the fraternal, good-will, stick-together spirit that governs our sending of dependable reports on pictures we have played.

Playing fair by picture and producer, aiming to help each other and you, we will be very glad to have your tips as an earnest of your wish to help us and be one of us.

OUR GANG.

WHITE BLACK SHEEP. Star, Richard Barthelmess. A very ordinary picture with a few thrills. This isn't Dick's best by any means, but it will get by where he is at all popular. Did fairly well at the box office. Tone, fair. Sunday and special, no. Good appeal. Farmers' town of 700. Admission 15-30. James McDonald, Wiley Theatre, Wiley, Colorado.

Fox

SUMMER BACHELORS. Star, Madge Bellamy. This, we think, would have been a mighty good picture if the Pennsylvania censors hadn't cut it all to pieces. It's supposed to have something like 6,700 feet in it. When it got here it had just about five full reels. I'm not so terribly strong for the real spicy ones, but then there is a certain crowd that likes them and they are very much disappointed when they know the picture is supposed to be that way and is not. I find in most cases that the parts the censors cut out would be better left in as it leaves your imagination run wild and you form the wrong opinion of the real thing. Otherwise, it's a good Summer picture that drew just a fair crowd. Tone, good here. Sunday, yes. Special, no. Appeal, ninety per cent. H. L. Beudon, Grand Theatre, Port Allegany, McKean County, Pennsylvania.

THIRTY BELOW ZERO. Star, Buck Jones. A good Jones. No Western. Lots of good, clean comedy. Jones' fighting very good, as usual. Tone, good. Sunday, yes. Special, no. Appeal, eighty per cent. All classes town of 2,800. Admission 15-25. D. W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

Metro-Goldwyn

BROWN OF HARVARD. Star, Jack Pickford. Very good. Should go good anywhere. Tone, good. Sunday and special, yes. Appeal, one hundred per cent. Farming class town of 450. Admission 10-25. George Fleischman, Paramount Theatre (200 seats), La Jara, Colorado.

DESERT'S TOLL. Star, Wallace McDonald. A good western picture somewhat similar to the type Bill Hart used to make. A dramatic western that will be suitable for the better houses. Beautiful scenery as a background for the story. Special, no. Appeal, ninety per cent. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

FIRE BRIGADE. Star, Charles Ray. A very good feature, but made for a large city, not a small town. Tied up with the Fire Department and lost money. Rental too high. Also have played every fire picture made and none of them have any box-office appeal. [illegible] pictures not liked here. Tone, good. Sunday and special, yes. Poor appeal. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

FIRE BRIGADE. Star, Charles Ray. Here is a wonderful picture of its kind. Can't say too much for its entertainment value, but can't see Charles Ray. My audience don't care for him, either. He seems to lack personality. He isn't such a bad actor, but it lacks sincerity. One thinks he is always kidding. His facial expression never seems to change. William Haines would have been the boy for this picture. But the picture is there. Its fire scenes are wonderful. Its appeal is great, its continuity splendid. It's ten reels, but not tiresome. All in all a peach for a little town. Wonderful where you have an active hose company. For pure melodrama hard to beat. Buy it right and you will make some money. Tone, good. Sunday and special, yes. Appeal, one hundred per cent. H. L. Beudon, Grand Theatre, Port Allegany, McKean County, Pennsylvania.

Paramount

CASEY AT THE BAT. Star, Wallace Beery. Good baseball picture, but not a real super-special. Just an ordinary feature. Tone, good. Sunday, yes. Special, no. Fair appeal. Farmers and merchants town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

LONDON. Star, Dorothy Gish. A Limehouse story that was far more interesting than some of the others. Drew Gish fans. Business below average. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

MAN POWER. Star, Richard Dix. Not as good as the paper looked. Lacked something. Patrons said Dix has turned out better ones. They must know. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

THE SHOW OFF. Star, Ford Sterling. For some reason this picture failed to draw and had one or two walkouts of the folks there. They did not seem to get the idea that Sterling was supposed to be funny. Louise Brooks and Lois Wilson in the cast helps the picture out. Farmers in town of 700. Admission 15-30. James D. McDonald, Wiley Theatre, Wiley, Colorado.

TEN MODERN COMMANDMENTS. Star, Esther Ralston. A real up-to-date picture of the "Get Your Man" type. Spicy and snappy, but they liked it. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

THE WIHRLWIND OF YOUTH. Star cast. Two-day run not right for here. One day would have been in order. Just a good program picture. Tone, good. Sunday, yes. Special, no. Poor appeal. Farmers and merchants, town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

Producers Dist. Corp.

CLINGING VINE. Star cast. A good audience picture. Very clean. A good wholesome comedy drama. One you can bring the whole family to see. Tone, good. Sunday, yes. Special, no. Appeal, ninety per cent. All classes town of 2,800. Admission 15-25. D. W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

JIM THE CONQUEROR. Star, William Boyd. This one sure did please. Does not follow story, but patrons overlooked it, saying it was a very fine picture. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

FLAME OF THE YUKON. A good program attraction or a good Saturday picture for the towns where they like action pictures. Also good for these hot days, with its suggestion of cold weather, which always has a tendency to pull in summer. Appeal 80 per cent. Special no. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

PALS IN PARADISE. Star, John Bowers. This Peter B. Kyne picture is real entertainment and pleased a good-sized Saturday crowd. The comedy relief by Schildkraut is excellent in this one. Tone and appeal, good. Special, no. Farmers in town of 700. Admission 15-30. James McDonald, Wiley Theatre, Wiley, Colorado.

PRINCE OF PILSEN. Star cast. Very good comedy. Will be of special interest to those that have seen the stage play of twenty-five years ago. Tone, none. Sunday, no. Special, yes. Appeal, one hundred per cent. Farming class town of 450. Admission 10-25. George Fleischmann, Paramount Theatre (200 seats), La Jara, Colorado.

SUNNY SIDE UP. Star, Vera Reynolds. A very good acted picture well liked here. A good, clean picture. Worth looking at. Tone, good. Sunday, yes. Special, no. Appeal, ninety per cent. All classes town of 2,800. Admission 15-25. D. W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

WHITE GOLD. Star, Jetta Goudal. An excellent drama that will hold the interest of any audience. A bit slow, but with plenty of dramatic situations to make it interesting. Special, yes. Appeal, ninety-five per cent. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

United Artists

BLACK PIRATE. Star, Douglas Fairbanks. Big production of a glorious adventure with Doug doing his stuff with all the vim and vigor that brought him fame. But my house complained that an all-colored production was tiring to the eyes no matter how beautifully it was done. Dave Adams, Auditorium Theatre, Concord, New Hampshire.

THE GENERAL. Star, Buster Keaton. If I had seen this picture first I would not have booked it. If you can, see it first. No drawing power—draggy and drawn out. No laughs. Poor entertainment. Second night big flop. Here a lemon. Tone good, appeal poor. Sunday yes, appeal poor. Draw farming and merchant classes, town 1,650 widely scattered. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

Universal

BUCKAROO KID. Star, Hoot Gibson. Good western story. Tone, good. Sunday, yes. Special, no. Fair appeal. Farmers and merchants town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

COMBAT. Star, House Peters. Seven reels in good condition. This is a good show. A little old, but good. Book it. Did not draw much of a crowd. Tone, fair. Sunday, no. Special, yes. Appeal, good. General class town of 471. Admission 15-25. A. H. Mathias, Dillsboro Theatre (250 seats), Dillsboro, Indiana.

DOWN THE STRETCH. Star, Marion Nixon. Fair program picture. The race in the last reel is very good. No tone. Sunday, yes. Special, no. Appeal, eighty-five per cent. Farming class town of 450. Admission 10-25. George Fleischman, Paramount Theatre (200 seats), La Jara, Colorado.

LOOKING FOR TROUBLE. Star, Jack Hoxie. Five reels in good condition. This is a good show with a lot of comedy situations. The kids sure ate it up. Tone, good. Sunday and special, no. Appeal, fair. General class town of 471. Admission 15-25. A. H. Mathias, Dillsboro Theatre (250 seats), Dillsboro, Ind.

ICE FLOODS. Stars, Kenneth Harlan and Viola Dana. Quite a good little program picture. Outdoor scenes beautifully taken. Stars, however, not known here. Average entertainment. Not special. M. Vallichi, Capitol Theatre, Karachi, India.

"It is my utmost desire to serve my fellow man." That is our slogan, we exhibitors who send unbiased reports on pictures we have played.

"Our Gang is held together by the bonds of common interest and mutual good will. We welcome you into our circle, you will automatically become one of us by the free-will act of sending picture tips to this dependable tip department.

OUR GANG.

LOVE THRILL. Stars, Laura LaPlante. Very good comedy picture. This picture will please everyone. Tone good, Sunday yes, special no. Draw mining and railroad class, town 3,050. Admission 10-35. Giles Master, Strand Theatre, Gallup, New Mexico.

MIDNIGHT SUN. Star, Laura LaPlante. Nine reels in good condition. This is a good picture of its kind, a little too long and draggy. Drew a good house. Tone, appeal fair. Sunday no, special yes. Draw general class, town 471. Admission 15-25. A. E. Mathias, Dillsboro Theatre (250 seats), Dillsboro, Indiana.

STILL ALARM. Star cast. A very good picture which drew good. Lots of thrills in this picture. Tone good, appeal 80 per cent. Special no. Draw farming class, town 400. Admission 10-20. Floyd G. Ward, Ward Theatre, Stark, Kansas.

TAXI, TAXI! Star, E. E. Horton. This was one of the best pictures we ever had from Universal. Horton very good. Sunday yes, special no. Steve Cook, Lyric Theatre, Dunseith, North Dakota.

UNIVERSAL PRODUCT. We find that Universal has the most consistent pictures on the market. Giles Master, Strand Theatre, Gallup, New Mexico.

WATCH YOUR WIFE. Stars, Pat O'Malley, Virginia Valli. Good little picture but nothing big. Tone good, appeal fair. Sunday yes, special no. Draw town, farming classes, town 600. Admission 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

Warner Bros.

THE CLIMBERS. Star, Irene Rich. A Spanish action story of love and hate. Miss Rich very good. Drew and pleased. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

DON JUAN. Star, John Barrymore. A super high class offering. Artistic from first to last. John Barrymore wonderful actor. Tone and appeal, good. Sunday and special, yes. Farmers' town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

THE GAY OLD BIRD. Star cast. Only a fair program picture. Very poor box-office appeal. Tone, good. Sunday, yes. Special, no. Poor appeal. Farmers and merchants town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

WHAT HAPPENED TO FATHER. Star, Warner Oland as father, a little absent-minded and not so dumb. Good farce comedy that pleased. Tone, okay. Sunday, yes. Not a special. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

WHAT EVERY GIRL SHOULD KNOW. Star, Patsy Ruth Miller. A story with a moral. Good. Worth seeing. Tone good, appeal fair. Sunday yes, special no. Draw farm and merchant class, town 1,650, widely scattered. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

WHITE FLANNELS. Not much. Just a very ordinary program picture. Tone good. Sunday yes. Draw railroad and mining class, town 3,050. Admission 10-35. Giles Master, Strand Theatre, Gallup, New Mexico.

Miscellaneous

CYCLONE HORSEMAN. Star, Art Mix. Only fair—not much to Art Mix westerns. Tone fair, appeal 50 per cent. Special no. Draw farming class, town 400. Admission 10-20. Floyd G. Ward, Ward's Theatre, Stark, Kansas.

PERILS OF THE COAST GUARD. (Rayart). Star, Cullen Landis. A fair program picture. Lots of action. Print fair—photography hazy (ruins all of Rayarts we get here). Tone good, appeal fair. Sunday, special no. Draw big city classes. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

SHERLOCK'S RIVALS. (State Right). Star, Kenneth McDonald. This series of pictures, "Fortune Hunters," is very poor. Each one has the same cast and actors. Very slow. Fighting very poor. McDonald must be afraid to get hit. Tone and appeal, none. Sunday, yes. Special no. All classes town of 2,800. Admission 15-25. D. W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

Short Subjects

ALL FOR A BRIDE. (Pathe Fables). The usual good Fables. All classes town of 2,800 Admission 15-25. D. W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

SCREEN SNAPSHOTS. Not as good as they once were. Trying to put a story with each star instead of sticking to scenes of stars and home or family. All classes town of 2,800. Admission 15-25. D. W. Strayer, Mt. Joy Theatre, Mt. Joy, Pennsylvania.

Analysis of Metro Product

(Continued from page 400)

Bonaparte will make his cinema bow (wow) under the M-G-M banner.

Among the specials down for general release during the coming twelvmonth are Rex Ingram's "The Garden of Allah," made abroad by the famous director on the original locations of Robert Hichen's best selling desert romance. Alice Terry and Ivan Petrovich have the leads.

King Vidor's new picture is a dramatization of the undercurrents of life in a big city, with James Murray (a Vidor discovery), and Eleanor Boardman playing the leads, and is one of the most promising releases of the coming year.

"Rose Marie," with Renee Adoree in the title role—a picturization of the international musical hit, is on the books for 1927-28, as is "Body and Soul," a dramatic story of the Swiss Alps with Aileen Pringle. Lionel Barrymore and Norman Kerry featured and Reginald Barker the director.

The list of specials is capped by two foreign productions. These are the epic French production, "Napoleon," which is believed to represent a high-water mark in French production activities, and "Mademoiselle from Armentieres," a colorful and elaborate war story, produced in England.

The Hal Roach short subject product has already been listed. For several years Roach has stood admittedly as without a peer for this type of production. Such features as his "Our Gang" comedies are as eagerly demanded by patrons in leading theatres as the regular five or six reel picture.

Quick Reference Picture Chart

Handy, Compact Information to Help You with Your Bookings, Showing: Title, Star, Type of Story, Date of Moving Picture World Review, and Footage on Current Films

One of the Departments That Make Moving Picture World the Leader

ASSOCIATED EXHIBITORS

	Kind of Picture	Review	Feet
		1926	
Galloping Cowboy (B. Cody)	Western	May 22	4,639
Earth Woman (Mary Alden)	Drama	May 29	5,830
Rawhide (Buffalo Bill, Jr.)	Mystery-western	June 5	4,460
Dangerous Dub (Buddy Roosevelt)	Western	July 31	4,472
Twisted Triggers (Wally Wales)	Action western	Aug. 7	4,470
Carnival Girl (Marion Mack)	Melodrama	Aug. 14	4,962
Bonanza Buckaroo (Buffalo Bill, Jr.)	Western comedy-melo	Aug. 21	4,460
Hidden Way (Mary Carr)	Crook melodrama	Aug. 28	5,919
Code of the Northwest (Sandow)	Dog-melodrama	Sept. 11	3,965
Flying Mail (Al Wilson)	Crook melodrama	Sep. 25	4,500
Call of the Wilderness (Sandow)	Dog melodrama	Dec. 18	4,218
Bandit Buster (Buddy Roosevelt)	Western	Dec. 25	4,468
		1927	
Bad Man's Bluff (Buffalo Bill, Jr.)	Western	Jan. 1	4,441

BRAY PRODUCTIONS

Comma Butterfly	Nature Special	Dec. 11	1 rl
Even Up	Fistical culture	Dec. 25	2 rls
A Sport Calendar	Novelty Magazine	Dec. 25	1 rl
		1927	
So's Your Monk	Sunkist comedy	Jan. 1	2 rls
Dog Gonnit	Hot Dog cartoon	Jan. 8	1 rl
Hyena's Laugh	Unnatural History	Feb. 12	1 rl.
Present Arms	MacDougall Alley ser	Feb. 12	2 rls.
Oh, Boy	McDougall Alley	Feb. 19	2 rls.
Bray Magazine 6	Yukon scenes	Feb. 19	1 rl.
Along Came Fido	Hot Dog cartoon	Feb. 26	1 rl
A Furry Tale	Nature special	Mar. 5	1 rl
Petering Out	Hot Dog cartoon	Mar. 12	1 rl
A Sorority Mixup	Sunkist comedy	Mar. 19	2 rls
Speed Hound	Fizzical Culture	Apr. 9	2 rls
Pete's Pow-Wow	Hot Dog cartoon	Apr. 9	1 rl
Bray Magazine	Topical news	Apr. 16	1 rl
Lunch Hound	Hot Dog cartoon	Apr. 23	1 rl

CHADWICK PICTURES CORP.

Paint and Powder (E. Hammerstein)	Stage life drama	Oct. 17	7,000
Some Pun'kins (Chas. Ray)	Rural comedy-drama	Dec. 26	6,500
		1926	
Perfect Clown (Larry Semon)	Feature comedy	Jan. 2	5,700
Prince of Broadway (G. Walsh)	Prize ring drama	Jan. 9	5,800
Count of Luxembourg (G. Walsh)	Romantic drama	Feb. 27	6,400
Transcontinental Limited (all star)	Railroad melodrama	Mar. 6	6,400
Devil's Island (Frederick)	Mother-love drama	Aug. 28	6,900
The Bells (L. Barrymore)	Drama	Nov. 13	6,300

COLUMBIA PICTURES CORP.

Lone Wolf Returns (Lytell-Dove)	Crook melodrama	July 31	5,750
Belle of Broadway (Compson-Rawlinson)	Romantic Drama		5,675
Sweet Rosie O'Grady (S. Mason)	Comedy drama	Oct. 2	6,108
Screen Snapshots	Three issues	Aug. 28	1,000
False Alarm (Lewis-Carr-Revier)	Melodrama		5,235
When the Wife's Away (Arthur)	Farce comedy		
Obey the Law (Lytell)	Crook drama		
Truthful Sex (Busch-H. Gordon)	Comedy drama		5,831
Better Way (Ince-Revier-Strong)	Melodrama		5,548
Remember (D. Phillips-E. Metcalfe)	War drama		5,495
Stolen Pleasures (Revier)	Comedy drama		5,054
Wandering Girls (Revier-Agnew)	Comedy drama		5,426

Why We Offer You a Dollar

MOVING PICTURE WORLD is told constantly that this Picture Chart is helpful to exhibitors everywhere. For a while we depended upon producers to give us accurate information to use in its columns; but changes made in a print after the New York showing from which we get review footage are never relayed to us, and sometimes even review footage is carelessly given. You need dependable information. So, as soon as an error of a major sort—anything likely to work hardship on an exhibitor, is found by you and communicated to us, we get in touch with the producer and as soon as we can get the check-up we send you a dollar—it doesn't pay for your good will, but it recompenses you somewhat for the trouble of writing the letter. We want accuracy for your sake. If we can't get it first-hand we are willing to make our accuracy-bucks bring it to us, and that's more than anybody else does in the interest of dependable picture information.

	Kind of Picture	Review	Feet
Pleasure Before Business (Davidson)	Hebrew farce	May 14	5,569
Blood Ship (Bosworth)	Virile Sea melo	July 23	6,843

Waldorf

Price of Success (Lake-Glass)	Drama		5,567
Sealed Lips (Revier)	Drama		5,613
When Husbands Flirt (Revier)	Comedy drama		5,505
Fate of a Flirt (Revier)	Comedy drama		5,793

Perfection

Fighting Youth (W. Fairbanks)	Melodrama		4,781
Speed Mad (W. Fairbanks)	Racing melodrama		4,441
New Champion (W. Fairbanks)	Boxing melodrama		4,498
Great Sensation (W. Fairbanks)	Melodrama		4,478
Handsome Brute (W. Fairbanks)	Police drama		4,779

CRANFIELD & CLARKE, INC.

Molly May Series (Violet Mersereau)			2,000
International Twelve			
Novelty Twelve			1,000
Famous Paintings	De Luxe dramas		2,000
Real Charleston	Lesson novelty	April 24	2,000
The Angelus	Drama de luxe	May 15	2,900
Wooden Shoes	"International"	May 8	....

EDUCATIONAL FILM CORP.

		1926	
Midnight Follies	Mermaid comedy	Nov. 27	2 rls
Mighty Smithy	Life cartoon	Nov. 27	1 rl
Open Spaces (Big Boy)	Juvenile comedy	Nov. 27	2 rls
Felix Busts a Bubble	Sullivan cartoon	Nov. 29	1 rl.
Flaming Romance (Al St. John)	Burlesque melodrama	Nov. 29	2 rls.
Movieland	Lupino Lane comedy	Nov. 29	2 rls.
The Mona Lisa	Romantic Production	Nov. 29	2 rls
Teacher, Teacher! (Hamilton)	Comedy	Nov. 29	2 rls.
Bruce Scenic	Hula-Hula, etc.	Dec. 4	1 rl.
Hoot Mon (Bobby Vernon)	Comedy	Dec. 4	2 rls.
Cool Off (Duffy-Cornwall)	Comedy	Dec. 4	2 rls.
A Briny Boob (Billy Dooley)	Comedy	Dec. 4	2 rls.
Land O' Fancy (Felix-cat)	Sullivan cartoon	Dec. 11	1 rl
Close Shaves (Arthur)	Tuxedo comedy	Dec. 11	2 rls
Reverse English (Felix-cat)	Sullivan cartoon	Dec. 11	1 rl
A Key-hole Cruise	Hodge-Podge	Dec. 18	1 rl
Have Courage (Dooley)	Comedy	Dec. 18	2 rls
Barnum Was Right	Life Cartoon	Dec. 18	1 rl
Much Mystery (Davis)	Mermaid comedy	Dec. 25	2 rls
One Sunday Morning (Hamilton)	Comedy	Dec. 25	2 rls
Parisian Importations in Color	Koda-Chrome process	Dec. 25	1 rl
		1927	
Felix Trumps the Ace	Sullivan cartoon	Jan. 1	1 rl
Balloon Tired	Life cartoon	Jan. 1	1 rl
Three Bruce Scenics	Instructive	Jan. 1	1 rl
Wild and Woozy (Jimmy Adams)	Christie comedy	Jan. 8	2 rls
Felix Collars the Button	Sullivan cartoon	Jan. 8	1 rl
Sweet Baby (Lupino Lane)	Comedy	Jan. 8	2 rls
Mister Chump (Phil Dunham)	Cameo comedy	Jan. 8	1 rl
Why Women Pay	Life cartoon	Jan. 15	1 rl
A Movie Medley	Hodge-Podge	Jan. 15	1 rl
Sure Fire	Bobby Vernon comedy	Jan. 15	2 rls
Nic-Nax	Curiosities	Jan. 22	1 rl.
High Sea Blues (St. John)	Mermaid comedy	Jan. 22	2 rls.
Hot Cookies (George Davis)	Cameo comedy	Jan. 22	1 rl.
Paris Originations in Color	Kodachrome fashion	Jan. 22	1 rl.
Funny Face (Big Boy)	Juvenile comedy	Jan. 22	2 rls.
Howdy Duke	Lupino Lane com	Jan. 22	2 rls.
Zoo Logic	Sullivan Cartoon	Jan. 29	2 rls
Summer Day	Bruce Scenic	Jan. 29	1 rl
Break Away (Neal Burns)	Christie comedy	Jan. 29	2 rls
Dear Season (Bud Duncan)	Cameo comedy	Jan. 29	1 rl.
Busy Lizzie (Geo. Davis)	Mermaid comedy	Feb. 5	2 rls
Highlights	Curiosities	Feb. 5	1 rl
Peaceful Oscar (Lloyd Hamilton)	Comedy	Feb. 5	2 rls
High Spirits	Cameo comedy	Feb. 12	1 rl.
Mike Wins a Medal	Life cartoon	Feb. 12	1 rl.
Duck Out (Bobby Vernon)	Comedy	Feb. 12	2 rls.
Listen, Lem (Al St. John)	Mermaid comedy	Feb. 19	2 rls.
Peaceful City	Life cartoon	Feb. 19	1 rl.
Wedding Yells (Johnny Arthur)	Comedy	Feb. 19	2 rls.
Soft Soap	Life Cartoon	Feb. 26	1 rl
Sailor Beware (Billy Dooley)	Comedy	Feb. 26	1 rl
Fiddlesticks	Curiosities	Feb. 26	1 rl
Quiet Please (Phil Dunham)	Cameo comedy	Feb. 26	1 rl
A Cluster of Kings	Hodge-Podge	Feb. 26	1 rl
Drama de Luxe (Lupino Lane)	Comedy	Mar. 5	2 rls
Heavy Date	Life cartoon	Mar. 5	1 rl
Hitting the Trail	Life cartoon	Mar. 4	1 rl
Gandpa's Boy (Big Boy)	Juvenile comedy	Mar. 12	2 rls
Icy Eyes (Felix-cat)	Sullivan cartoon	Mar. 12	1 rl
Pedigreed (Felix-cat)	Sullivan cartoon	Mar. 12	1 rl
Ask Dad (Sargent)	Cameo comedy	Mar. 12	1 rl
Bruce Scenics	Two subjects	Mar. 12	1 rl
Wise Old Owl	Hodge-Podge	Mar. 19	1 rl
Local Talent	Life cartoon	Mar. 19	1 rl
Chicken Feathers (Cornwall)	Christie comedy	Mar. 19	2 rls
Stars and Stripes	Felix the Cat	Mar. 19	1 rl
A Perfect Day	Cameo comedy	Mar. 19	1 rl
Hot Lightning (Beauchamp)	Mermaid comedy	Apr. 2	2 rls
Felix Sees them in Season	Felix the Cat	Apr. 2	1 rl
Somebody's Fault	Hamilton comedy	Apr. 2	2 rls
Bruce Scenics	Two subjects	Apr. 2	1 rl
Roped In (St. John)	Comedy	Apr. 9	2 rls
Here Comes Precious (Adams)	Comedy	Apr. 9	2 rls
Cash and Carry (Burns)	Christie comedy	Apr. 9	2 rls

Star, Story Type, Review and Footage Here

	Kind of Picture	Review	Feet
Odd Jobs	Curiosities	Apr. 9	1 rl
Dumb Belles (Dooley)	Sailor comedy	Apr. 16	2 rls
Buried Treasure	Bruce Scenic	Apr. 16	1 rl
Brain Storms	Mermaid comedy	Apr. 16	2 rls
First Prize (Dunham)	Cameo comedy	Apr. 16	1 rl
Ruling the Rooster	Life cartoon	Apr. 16	1 rl
Germ Mania	Felix the Cat	Apr. 16	1 rl
Prince of Whales	Life cartoon	Apr. 16	1 rl
Climbing Into Cloudland	Howe Hodge-Podge	Apr. 16	1 rl
Barn Yarns	Felix the Cat	Apr. 16	1 rl
Jail Birdies (Bobby Vernon)	Comedy	Apr. 16	2 rls
Breezing Along	Lloyd Hamilton com.	May 14	2 rls.
Hold That Bear (Phil Dunham)	Cameo comedy	May 14	1 rl.
A Bird of Flight	Hodge-Podge	May 14	1 rl.
Racing Fever	Life cartoon	May 14	1 rl.
Jungle Heat (Al St. John)	Gag-slapstick	May 21	2 rls
Eye Jinks	Felix the Cat cartoon	May 21	1 rl
Atta Baby (Big Boy)	Comedy	May 21	2 rls
Growing Money	Curiosities	May 28	1 rl
Auntie's Ante (W. Lupino)	Cameo comedy	May 28	1 rl
North of Nowhere	Life cartoon	May 28	1 rl
Queer Ducks (J. Duffy)	Farce-comedy	May 28	2 rls
A Jim Dandy (Phil Dunham)	Cameo comedy	May 28	1 rl
Bruce Scenics	Two issues	July 23	1 rl
Meet the Folks (J. Adams)	Christie comedy	July 23	2 rls
Capers of a Camera	Hodge-Podge	July 30	1 rl
Sure Cure	Mermaid comedy	July 30	2 rls
Brave Cowards (Durham)	Cameo comedy	July 30	1 rl

EXCELLENT PICTURES CORP.

A Man of Quality (G. Walsh)	Punch melodrama	Nov. 6	5,640
His Rise to Fame (Geo. Walsh)	Pugilist melodrama	Feb. 19	5,790

F B O

Features			
		1926	
Glenister of the Mounted (Flynn)	Mtd. Police melo.	June 26	5,480
Jade Cup (Brent)	Crook melodrama	July 3	3,656
Dead Line (Bob Custer)	Western	July 10	5,000
Masquerade Bandit (Tom Tyler)	Western	July 10	4,010
Bigger Than Barnum's (star cast)	Melodrama	July 17	5,391
Two-Gun Man (Fred Thomson)	Western	July 24	5,139
Her Honor, the Governor (Frederick)	Melodrama	July 31	6,712
Better Man (R. Talmadge)	Stunt comedy	Aug. 7	4,703
Cowboy Cop (Tom Tyler)	Action western	Aug. 7	4,385
Flame of the Argentine (Brent)	Melodrama	Aug. 14	5,004
College Boob (Lefty Flynn)	Comedy drama	Aug. 21	5,340
One Minute To Play	Red Grange special	Aug. 28	7,430
Laddie (John Bowers)	Romantic drama	Sept. 4	6,931
Kosher Kitty Kelly (Viola Dana)	Hebrew-Irish comedy	Oct. 2	6,105
Breed of the Sea (Ralph Ince)	Sea-Island drama	Oct. 30	5,408
Red Hot Hoofs (Tom Tyler)	Pugilistic western	Nov. 13	4,681
A Regular Scout (Fred Thomson)	Action western	Nov. 29	6,119
One Hand Saunders (Thomson)	Action western	Dec. 4	5,453
The Gorilla Hunt	Burbridge special	Dec. 11	4,362
Rose of the Tenements (Shirley Mason)	Human int. drama	Dec. 18	6,678
Timid Terror (George O'Hara)	Comedy drama	Dec. 25	4,872
		1927	
Her Father Said No (Guard-Brian)	Witwer comedy	Jan. 1	6,808
Home Struck (Viola Dana)	Drama of stage	Jan. 5	5,615
Cactus Trails (Bob Custer)	Western	Jan. 15	4,889
Lightning Lariats (Tyler)	Western	Jan. 22	4,536
Uneasy Payments (Vaughn)	Farce comedy	Feb. 12	4,770
Magic Garden	G. S. Porter novel	Feb. 26	6,807
Don Mike (Thompson)	Romantic drama	Mar. 5	5,723
Sonora Kid (Tyler)	Action western	Mar. 5	4,565
Mother (Belle Bennett)	Mother-love drama	Mar. 19	6,885
Tarzan and the Golden Lion	Jungle fantasy	Apr. 2	5,807
Moulders of Men (Frankie Darro)	Melodrama	Apr. 9	6,412
Outlaw Dog (Ranger)	Railroad melo.	Apr. 23	4,721
Naughty Nannette (Viola Dana)	Comedy drama	May 9	4,949
Silver Comes Thru (Thomson)	Thrill western	May 28	5,476
Great Mail Robbery	Marine-mail melo.	July 2	6.504
Moon of Israel (star cast)	Spectacular-Biblical	July 9	6.680
Not For Publication	Political drama	July 23	6,140
Gingham Girl (Lois Wilson)	Adapted musical com.	July 30	6,257

Short Subjects			
Smouldering Tires	Fighting Hearts	June 5	2,000
Lightning Slider	Fighting Hearts	June 26	2,000
Three of a Kind	Standard comedy	June 26	2,000
Big Charade	Fighting Hearts	June 26	2,000
Black and Blue Eyes	Comedy		
Up and Wooing	Fighting Hearts	July 17	2,000
When Sally's Irish Rose	Fighting Hearts	July 24	2,000
Wedding Daze (Alexander)	Comedy	Aug. 7	2,000
Vamping Babies (L. Sargent)	Comedy	Aug. 7	2,060
All's Swell That Ends Swell	Fighting Hearts	July 24	2,000
Back Fire (Fat trio)	Comedy	Aug. 21	2,000
Lady of Lyons, N. Y.	Bill Grimm's Progress	Aug. 28	2,000
		1927	
Many A Slip (Bowers)	Comedy and cartoon	Jan. 22	2 rls.
Wisecrackers (Cooke-Guard)	Witwer series	Jan. 29	2 rls
He Couldn't Help It	Charley Bowers com.	Mar. 5	2 rls
Nothin' Doin' (C. Bowers)	Comedy	July 16	2 rls
Beauty Parlor (Cooke-Guard)	First of series	July 16	2 rls
Campus Romeos	Fat Men	July 23	2 rls

FIRST NATIONAL

	Kind of Picture	Review	Feet
		1926	
Dancer of Paris (Tearle-Mackaill)	Romantic Drama	Mar. 27	6.229
Kiki (Norma Talmadge)	Comedy Drama	April 17	8.279
Old Loves and New (Stone-Bedford)	Drama	May 1	7.42
Mlle. Modiste (C. Griffith)	Victor Herbert opera	May 8	6.230
Greater Glory (Tearle-Nilsson)	Epic drama	May 15	9.710
Wilderness Woman (Pringle)	Comedy	May 22	7.533
Ranson's Folly (Barthelmess)	Romantic drama	May 29	7.322
Brown Derby (Johnny Hines)	Comedy	June 5	6.50
Tramp, Tramp, Tramp (Langdon)	Farce-comedy	June 12	5,830
Wise Guy (Kirkwood-Astor-Compson)	Human Interest dr.	June 26	7,775
Ella Cinders (Colleen Moore)	Comedy	June 26	6,540
Puppets (Sills)	Drama	July 3	7,468
Senor Daredevil (Ken Maynard)	Western	July 10	6,402
Men of Steel (Sills)	Melodrama	July 24	9,143
Duchess of Buffalo (C. Talmadge)	Comedy drama	Aug. 21	6,940
Great Deception (Lyons-Pringle)	War melodrama	Aug. 28	5,885
Into Her Kingdom (C. Griffith)	Romantic drama	Sept. 4	6,447
Amateur Gentleman (Barthelmess)	Romantic drama	Sept. 11	7,790
Subway Sadie (Dorothy Mackaill)	Comedy drama	Sept. 25	6,727
Paradise (Milton Sills)	South Seas melo.	Sept. 25	7,090
It Must Be Love (Colleen Moore)	Typical comedy	Oct. 16	6,848
Forever After (Astor-Hughes)	Romantic drama	Oct. 23	6,330
Prince of Tempters (Moran-Lyon)	Romantic drama	Oct. 30	7,780
Unknown Cavalier (Ken Maynard)	Action western	Nov. 6	6,305
Midnight Lovers (Nilsson-Stone)	Light comedy	Nov. 13	6,100
Syncopating Sue (C. Griffith)	Drama	Nov. 20	6,770
Stepping Along (Johnny Hines)	Comedy	Nov. 27	7 rls
Ladies at Play (Hughes-Kenyon)	Farce	Nov. 29	6,119
Silent Lover (Milton Sills)	Desert drama	Dec. 4	6,500
Blonde Saint (Stone-Kenyon)	Comedy-drama	Dec. 11	6,800
White Black Sheep (Barthelmess)	Melodrama	Dec. 18	6,798
Overland Stage (Ken Maynard)	Pioneer western	Dec. 25	6,392
Just Another Blonde (Mackaill)	Romantic com-dr.	Dec. 25	5,603
		1927	
Twinkletoes (Colleen Moore)	Drama	Jan. 1	7,833
Lady in Ermine (Corinne Griffith)	Drama	Jan. 8	6,400
Masked Woman (Nilsson-Blinn)	Sophisticated drama	Jan. 22	5,442
Perfect Sap (Lyon-Starke)	Am. Detective com.	Jan. 22	5,620
Lunatic at Large (Leon Errol)	Farce	Feb. 5	5,321
McFadden's Flats (Murray-Conklin)	Irish-Scotch com.	Feb. 12	7,845
Easy Pickings (A. Q. Nilsson)	Mystery melodrama	Feb. 26	5,400
An Affair of the Follies (All-Star)	Human interest drama	Mar. 5	6,422
High Hat (Ben Lyon)	Comedy-drama	Mar. 19	6,161
All Aboard (Johnny Hines)	Fast comedy	Apr. 2	6,300
Long Pants (Langdon)	Gag comedy	Apr. 9	5,550
Orchids and Ermine (C. Moore)	Romantic comedy-drama	Apr. 9	6,734
Three Hours (C. Griffith)	Mystery and drama	Apr. 16	5,760
See You in Jail (Mulhall-Day)	Farce comedy	Apr. 23	5,800
Camille (Norma Talmadge)	Dumas picturization	May 2	8,700
Venus of Venice (C. Talmadge)	Comedy	May 7	6,300
Sea Tiger (Milton Sills)	Sea melodrama	May 14	5,606
Notorious Lady (Lewis Stone)	African drama	May 14	6,040
Convoy (Sherman-Mackaill)	Navy-war drama	May 21	7,724
Broadway Nights (Lois Wilson)	Jazz comedy-dr.	May 21	6,765
Tender Hour (Dove-Lyon)	Drama	May 28	6,631
Lost at the Front (Sidney-Murray)	War burlesque-com.	June 25	5,559
Sunset Derby (Astor-Collier, Jr.)	Race track melo.	July 2	5,000
Framed (Milton Sills)	Thrill-melodrama	July 9	5,282
Naughty But Nice (Colleen Moore)	Sprightly farce	July 16	6,520
Prince of Head Waiters (L. Stone)	Drama	July 23	6,400

FOX FILM CORP.

Features			
		1926	
Rustling for Cupid (O'Brien)	Romantic western	May 8	4.835
Shamrock Handicap (J. F. McDonald)	Romantic racing drama	May 22	5,685
Early to Wed (M. Moore-K. Perry)	Domestic drama	May 29	5,912
A Man Four-Square (Buck Jones)	Western	June 5	4,744
Black Paradise (Bellamy)	Thrill melodrama	June 12	4.962
A Trip to Chinatown (Foxe)	Farce-comedy	June 26	5,594
Gentle Cyclone (Buck Jones)	Action-comedy	July 3	4,82
More Pay—Less Work (Mary Brian)	Comedy-drama	July 10	6,022
Fig Leaves (O'Brien-Borden)	Comedy drama	July 17	6,49
Family Upstairs (Valli-MacDonald)	Comedy drama	July 31	5,97
Midnight Kiss	Comedy drama	Aug. 7	5,02
No Man's Gold (Tom Mix)	Western	Aug. 14	5,745
Three Bad Men (Star cast)	Spectacular thrill melo.	Aug. 28	8,000
Marriage License? (Alma Rubens)	Mother-love drama	Sept. 4	7,168
Flying Horseman (Buck Jones)	Action western	Sept. 11	4,971
Blue Eagle (George O'Brien)	Drama	Sep. 25	6,200
Womanpower (Graves-Perry)	Comedy drama	Oct. 2	6,240
The Lily (Belle Bennett)	Emotional drama	Oct. 9	6,268
Great K. & A. Train Robbery (Mix)	Fast melodrama	Oct. 16	4,800
Country Beyond (Olive Borden)	Curwood drama	Oct. 23	5,363
Whispering Wires (Anita Stewart)	Mystery melodrama	Oct. 30	5,906
International Eucharistic Congress	Religious	Nov. 20	
Return of Peter Grimm (star cast)	Drama from play	Nov. 20	6,950
The City (Robert Frazer)	Clyde Fitch drama	Nov. 27	5.500
What Price Glory? (all star)	War comedy-drama	Nov. 29	11,400
Wings of the Storm (Thunder-dog)	Melodrama	Dec. 4	5,374
Canyon of Light (Tom Mix)	Typical Mix	Dec. 11	5.389
Going Crooked (Bessie Love)	Crook melodrama	Dec. 18	5,425
Bertha, Sewing Machine Girl	Stage melodrama	Dec. 25	5,242
		1927	
Summer Bachelors (Bellamy)	Comedy drama	Jan. 1	6,782
Desert Valley (Buck Jones)	Western comedy-dr.	Jan. 8	4,731
One Increasing Purpose (Lowe)	Drama	Jan. 15	7,677
Music Master (Alec. B. Francis)	Belasco play	Jan. 22	7,734
Stage Madness (Virginia Valli)	Stage-home drama	Jan. 29	5,620
The Auctioneer (Geo. Sidney)	Stage success	Feb. 5	5,500
Last Trail (Tom Mix)	Zane Grey Western	Feb. 5	5,190
Upstream (Earle Foxe)	Theatrical drama	Feb. 12	5,510
War Horse (Buck Jones)	War (horse) story	Feb. 19	4.953
Marriage (Virginia Valli)	Drama	Feb. 26	5,440
Monkey Talks (Lerner)	Drama	Mar. 5	5,500
Ankles Preferred (Bellamy)	Light com-dr.	Mar. 12	5,498
Love Makes 'Em Wild (Johnnie Harron)	Breezy comedy	Mar. 19	5,508
Broncho Twister (Tom Mix)	Whirlwind western	Apr. 2	5,425
Whispering Sage (Buck Jones)	Action western	Apr. 9	4,783
Madame Wants No Children (M. Corda)	Comedy drama	Apr. 16	5,415
Outlaws of Red River (Tom Mix)	Action western	Apr. 23	5,327
Heart of Salome (Alma Rubens)	Romance, mystery	May 9	5,617
Hills of Peril (Buck Jones)	Punch western	May 14	4.983
Is Zat So? (O'Brien-Lowe)	Comedy drama	May 21	6,940
7th Heaven (Janet Gaynor)	Love-war drama	May 28	....
Cradle Snatchers (Louise Fazenda)	Farce comedy	June 4	6,381
Rich But Honest (Marjorie Beebe)	Light comedy-dr.	June 4	5,480
Slaves of Beauty Herbert-Tell)	Light comedy-dr.	June 11	5,412
Good as Gold (Buck Jones)	Stunt-thrill western	June 11	4,545
The Circus Ace (Tom Mix)	Circus and western	June 18	4,810
The Secret Studio (Borden)	Comedy drama	June 25	5.870
Singed (B. Sweet-W. Baxter)	Drama	July 16	5,790

Short Subjects Separated From Features

	Kind of Picture	Review	Feet
Short Subjects		1926	
Steeplechaser (Conley)	Farce comedy	Sept. 11..	2,000
Non-Stop Bride (Gene Cameron)	Comedy	Sep. 25..	2,000
King Bozo	Van Bibber comedy	Oct. 2..	2,000
Rocky Mountain Gold	Varieties	Oct. 9..	800
Cliff Dwellers of America	Varieties	Oct. 9..	845
Dizzy Dancers (Gene Cameron)	Imperial comedy	Oct. 16..	2,000
Lyin' Tamer (Ernie Shields)	Imperial comedy	Oct. 23..	2 rls
Marry Month of May	O. Henry comedy	Oct. 30..	2 rls
King of the Kitchen (Conley)	Comedy	Nov. 6..	2 rls
Honeymoon Hospital	Imperial comedy	Nov. 13..	2 rls.
Napoleon, Jr.	Animal comedy	Nov. 13..	2 rls.
Maryland, My Maryland	Variety	Nov. 20..	750
Not to Be Trusted (Allan Forrest)	Helen and Warren	Nov. 20..	2 rls
Great Lakes	Variety	Nov. 27..	900
Babes in the Jungle	O. Henry series	Nov. 29..	2 rls.
Light Wines and Bearded Ladies	Imperial comedy	Nov. 29..	2 rls.
Madam Dynamite	Imperial comedy	Dec. 11..	2 rls
Battling Kangaroo	Animal comedy	Dec. 18..	2 rls
Motor Boat Demon	Van Bibber series	Dec. 25..	2 rls
		1927	
Bathing Suitor (G. Harris)	Imperial comedy	Jan. 1..	2 rls
My Lady's Stockings	Variety	Jan. 8..	1 rl
Tennis Wizard (Earle Foxe)	Van Bibber series	Jan. 15..	2 rls
Overnight from Paris	Variety	Jan. 15..	1 rl
Big Business	Imperial comedy	Jan. 22..	2 rls.
Constantinople	Scenic	Jan. 22..	1 rl.
Society Architect	Van Bibber	Jan. 22..	2 rls.
An Old Flame	Helen & Warren	Feb. 5..	2 rls
Sky Sentinel	Variety	Feb. 5..	784
Roses and Roses	O. Henry story	Feb. 12..	2 rls
Slippery Silks	Imperial comedy	Feb. 12..	2 rls.
Birthday Greetings	Comedy	Feb. 19..	2 rls.
Everybody's Servant	Varieties	Feb. 26..	900
Portugal Today	Variety	Mar. 5..	786
Car Shy	Van Bibber	Mar. 5..	2 rls
Rock-Ribbed Maine	Variety	Mar. 12..	855
Back to Mother	Helen and Warren	Mar. 19..	2 rls
The Last Word	Helen and Warren	Apr. 2..	2 rls
Below the Equator	Variety	Apr. 9..	1 rl
Girls	O. Henry story	Apr. 16..	2 rls
Nature's Wonderland	Variety	Apr. 16..	1 rl
A Dog's Pal (Jerry Madden)	Animal comedy	Apr. 23..	2 rls
Old Heidelberg	Variety	May 2..	1 rl
Not the Type	Van Bibber	May 2..	2 rls
Just a Husband	Helen & Warren	May 9..	2 rls
Kangaroo Detective	Comedy	May 21..	2 rls
Reflections	Varieties	May 28..	1 rl
Wine, Women and Sauer Kraut	Imperial comedy	June 4..	2 rls
Monarchs of the Soil	Varieties	June 4..	1 rl
Vendors of the World	Variety	June 11..	1 rl
Midsummer Night's Steam	Imperial comedy	June 11..	2 rls
Road to the Yukon	Variety	June 18..	1 rl
Rumors for Rent	Helen and Warren	June 18..	2 rls
A Man About Town	O. Henry series	July 16..	2 rls
Snow Rambles	Variety	July 16..	1 rl
A Hot Potato	Van Bibber	July 23..	2 rls
Cupid and the Clock	O. Henry series	July 23..	2 rls

GOTHAM PRODUCTIONS

	Kind of Picture	Review	Feet
Golden Web (Rich-Gordon)	Melodrama	Sept. 11..	6,000
Block Signal (Ralph Lewis)	Railroad melodrama	Oct. 9..	5,900
Winning Wallop (W. Fairbanks)	Action comedy-dr.	Oct. 30..	5,000
Money to Burn (Devore-MacGregor)	Romantic action dr.	Nov. 29..	5,900
Heroes of the Night (Landis-Nixon)	Fire-police-thriller	Feb. 5..	6,500
		1927	
Final Extra (De La Motte)	Melodrama	Feb. 19..	6,000

LE ROY FILMS

	Kind of Picture	Review	Feet
When New York Was Younger	Novelty specialette	July 16..	1 rl

METRO-GOLDWYN-MAYER

	Kind of Picture	Review	Feet
Beauty Prize (Dana)	Comedy-dr.	Oct. 11..	5,750
Tower of Lies (Chaney-Shearer)	Drama of pathos	Oct. 10..	6,849
Exchange of Wives (Boardman)	Married life com.	Oct. 17..	6,300
Midshipman (Ramon Novarro)	Naval com.-drama	Oct. 31..	7,498
Go West (Buster Keaton)	Burlesque western	Nov. 7..	6,256
Lights of Old Broadway (Davies)	Old N. Y. drama	Nov. 14..	6,437
Old Clothes (Coogan)	Typical feature	Nov. 21..	5,915
Bright Lights (Chas. Ray)	Type com-drama	Nov. 28..	6,260
Only Thing (Boardman-Nagel)	Glyn love drama	Dec. 5..	5,824
Masked Bride (Mae Murray)	Paris underworld	Dec. 12..	5,690
Sally, Irene and Mary (Star cast)	Musical comedy hit	Dec. 19..	5,564
Time, the Comedian (Busch-Cody)	Unique drama	Dec. 26..	4,757
		1926	
His Secretary (Shearer)	Light comedy	Jan. 2..	6,433
Ben-Hur (Ramon Novarro)	Lew Wallace story	Jan 16..	12,000
Dance Madness (Nagel-Windsor)	Comedy drama	Feb. 6..	6,395
The Blackbird (Lon Chaney)	Crook Drama	Feb. 13 .	6,688
Mare Nostrum (Rex Ingram prod.)	Ibanez Novel	Feb 27	
La Boheme (Gilbert-Gish)	Famous opera	Mar. 13..	8,530
The Barrier (Norman Kerry)	Alaskan melodrama	Apr. 3..	6,480
Devil's Circus (Norma Shearer)	Drama	Apr. 10..	6,750
Beverly of Graustark (Marion Davies)	Romantic Comedy	May 1..	6,718
Brown of Harvard (Pickford Brian)	College comedy-dr.	May 15	7,941
Money Talks (Moore-Windsor)	Farce comedy	May 22..	5,139
Paris (Chas. Ray)	Parisian drama	June 12	5,580
Lovey Mary (Bessie Love)	Drama	July 3	[illegible]
Road to Mandalay (Chaney)	Melodrama	July 10 ..	6,551
Waltz Dream	Romantic comedy	Aug. 7..	7,322
Scarlet Letter (Lillian Gish)	Drama from novel	Aug. 21..	9,000
Battling Butler (Keaton)	Farce comedy	Sept. 4..	6,970
Waning Sex (Norma Shearer)	Light comedy romance	Oct. 2..	6,025
The Temptress (Garbo-Moreno-D'Arcy)	Ibanez' novel	Oct. 23..	8,221
Magician (Wegener-Terry)	Rex Ingram prod.	Nov. 6..	6,960
Bardleys the Magnificent	Dashing romance	Nov. 13	8,536
Exit Smiling (Lillie-J. Pickford)	Comedy	Nov. 20..	6,461
Upstage (Norma Shearer)	Vaudeville com.-dr.	Nov. 27..	6,048
Flaming Forest (Moreno-Adoree)	Northwest Curwood dr.	Nov. 29..	6,567
Tin Hats (Nagel-Windsor)	War comedy	Dec. 4..	6,598
Faust (Emil Jannings)	Opera transcription	Dec. 11..	8,110
Fire Brigade (McAvoy-Ray)	Spectacular fire drama	Dec. 25..	8,616
		1927	
Tell It To The Marines (Chaney)	Melodrama	Jan. 1..	8,800
Valencia (Mae Murray)	Romantic drama	Jan. 8..	5,680
Flesh and the Devil (Gilbert-Garbo)	Suderman drama	Jan. 15..	8,759
A Little Journey (Star Cast)	Comedy drama	Jan. 15..	6,088
Red Mill (Marion Davies)	Adapted musical com.	Feb. 19..	6,337
Taxi Dancer (Crawford-O. Moore)	Broadway drama	Mar. 12..	6,203
The Show (Gilbert-Adoree)	Melodrama	Mar. 19..	6,309
Slide, Kelly, Slide (Haines-O'Neil)	Baseball comedy-dr.	Apr. 2..	7,865
Demi-Bride (Norma Shearer)	Comedy-drama	Apr. 2..	6,886
Frisco Sally Levy (Sally O'Neil)	Hebrew-Irish com.	Apr. 23..	6,909
Lovers (Novarro-Terry)	"Gossip" drama	May 2..	5,291
Rookies (Dane-Arthur)	Military comedy	May 9..	6,640
Understanding Heart (Joan Crawford)	Kyne story	May 14..	6,657
Annie Laurie (Lillian Gish)	Scottish drama	May 21..	8,750
Mr Wu (Lon Chaney)	Chinese drama	June 4..	7,603
Tillie the Toiler (Marion Davies)	Light comedy	June 11..	6,160
The Unknown (Chaney)	Armless wonder char-dr.	June 18..	5,517
Captain Salvation (Hanson-Starke)	Gospel ship drama	July 2..	7,395
Callahans and Murphys (Dressler-Moran)	All-Irish comedy	July 16..	6,126
Twelve Miles Out (Gilbert)	Bootlegging com.-dr.	July 30..	7,899

PARAMOUNT

	Kind of Picture	Review	Feet
		1926	
Nell Gwyn (Dorothy Gish)	Farce comedy	Feb. 6..	6,800
Miss Brewster's Millions (Daniels)	Comedy-drama	Mar. 27..	6,467
New Klondike (Thos. Meighan)	Comedy drama	Apr. 3..	7,445
Untamed Lady (Gloria Swanson)	Society drama	Apr. 3..	6,132
Crown of Lies (Pola Negri)	Romantic drama	Apr. 10..	5,020
Desert Gold (Hamilton-Mason)	Zane Grey western	Apr. 10..	6,850
For Heaven's Sake (Harold Lloyd)	Typical comedy	April 17..	5,356
Blind Goddess (Holt-Torrence)	Mystery Drama	April 17..	7,363
That's My Baby (Douglas MacLean)	Farce comedy	Apr. 24..	6,805
A Social Celebrity (Menjou)	Comedy drama	May 1..	6,025
The Runaway (Clara Bow)	Melodrama	May 8..	6,216
Fascinating Youth (Juniors)	Drama	May 22..	6,884
Aloma of the South Seas (Gilda Gray)	Drama	May 29..	8,514
Wet Paint (Raymond Griffith)	Farce-comedy	June 5..	5,109
Rainmaker (Collier, Jr.)	Drama	June 12..	6,055
Say It Again (Dix)	Travesty-farce	June 19..	7,445
Volcano (Daniels)	Thrill melodrama	June 12..	5,467
Good and Naughty (Pola Negri)	Society comedy	June 26..	5,503
Palm Beach Girl (Bebe Daniels)	Farce-comedy	July 3..	6,918
Variety (Emil Jannings)	Drama, short version	July 10..	7,804
Born to the West (Jack Holt)	Western	July 10..	6,043
It's the Old Army Game (W. C. Fields)	Farce comedy	July 17..	6,889
Mantrap (Torrence-Bow)	Drama	July 24..	6,077
You Never Know Women (Vidor)	Drama	Aug. 7..	6,064
Padlocked (Lois Moran)	Melodrama	Aug. 28..	6,700
Beau Geste (Ronald Colman)	Drama	Sept. 4..	10,600
The Show-Off (Ford Sterling)	Character comedy	Sept. 11..	6,196
Diplomacy (Sweet-Hamilton)	Modernized Sardou play	Sep. 25..	6,950
Campus Flirt (Bebe Daniels)	College comedy	Oct. 2..	6,702
Tin Gods (Thomas Meighan)	Drama	Oct. 2..	8,568
You'd Be Surprised (R. Griffith)	Satirical comedy	Oct. 9..	5,904
Kid Boots (Eddie Cantor)	Comedy	Oct. 23..	5,650
Sorrows of Satan (D. W. Griffith prod)	Drama	Oct. 23...	11 rls.
Don't Give Up the Ship	One Reel special	Oct. 23..	....
Ace of Cads (Menjou)	Drama	Oct. 30..	7,786
Quarterback (Richard Dix)	Football comedy-dr.	Nov. 6..	7,114
London (Dorothy Gish)	Drama	Nov. 13..	6 rls.
We're in the Navy Now (Beery-Hatton)	Sequel, "Behind Front"	Nov. 20..	5,519
So's Your Old Man (W. C. Fields)	Comedy	Nov. 20..	6,347
Eagle of the Sea (Vidor-Cortez)	Sea drama	Nov. 27..	7,250
Everybody's Acting (star cast)	Stage comedy-dr.	Nov. 27..	6,139
God Gave Me Twenty Cents (all star)	Romance-drama	Nov. 29..	6,532
The Great Gatsby (Warner Baxter)	Drama	Dec. 4..	7,296
Old Ironsides (special cast)	Super-special	Dec. 11..	10.689
Canadian (Meighan)	Northwest drama	Dec. 11..	7,773
Stranded in Paris (Daniels)	Farce comedy	Dec. 18..	6,106
Love 'Em and Leave 'Em (Brent)	Comedy drama	Dec. 18..	6.075
Popular Sin (Vidor-Brook)	Love drama	Dec. 25..	6,244
		1927	
Hotel Imperial (Pola Negri)	Drama	Jan. 8..	7,093
Blonde or Brunette? (Menjou-Nissen)	Parisian comedy	Jan. 15..	5.875
The Potters (W. C. Fields)	Human int. com.-dr.	Jan. 22..	6,680
Kid Brother (Harold Lloyd)	Typical comedy	Jan. 29..	7,654
Paradise for Two (Dix-Bronson)	Comedy	Jan. 29..	6,187
New York (Cortez-Wilson-Taylor)	Melodrama	Feb. 5..	6,877
"It" (Clara Bow)	Elinor Glyn story	Feb. 12..	6,542
Love's Greatest Mistake (Brent)	Comedy drama	Feb. 26..	6,000
Blind Alleys (Meighan)	N. Y. melodrama	Mar. 5..	5,597
Let It Rain (Douglas MacLean)	Naval comedy	Mar. 12..	6,052
Metropolis	UFA Superspectacle	Mar. 12..	....
Rough Riders (Feature Cast)	Roosevelt epic.	Mar. 19..	12,071
Stark Love	Mountaineer drama	Mar. 19..	6,203
A Kiss in a Taxi (Bebe Daniels)	Farce comedy	Apr. 2..	6,420
Fashions for Women (E. Ralston)	Comedy drama	Apr. 9..	6,298
Evening Clothes (Menjou)	Light comedy	Apr. 9..	6.287
Casey at the Bat (W. Beery)	Comedy	Apr. 16..	6,040
Afraid to Love (F. Vidor)	Light comedy	Apr. 23..	6,199
Knockout Reilly (Richard Dix)	Prizering com.-dr.	Apr. 23..	7,080
Chang	Wild animal classic	May 2..	6.536
Children of Divorce (Bow-Ralston)	Drama	May 2..	6,871
Cabaret (Gilda Gray)	Detective com.-dr.	May 9..	7,175
Special Delivery (Eddie Cantor)	Gag comedy	May 9..	5,524
Senorita (Bebe Daniels)	Dashing Farce	May 14..	6,634
Telephone Girl (Madge Bellamy)	Melodrama	May 21..	5,455
Tired Wheels	Krazy Kat	May 28..	1 rl
Rough House Rosie (Clara Bow)	Society-pugilism com.	June 4..	5,952
Whirlwind of Youth (Lois Moran)	Drama	June 11..	5,866
Running Wild (W. C. Fields)	Comedy drama	June 18..	6,368
Ritzy (Betty Bronson)	Comedy drama	June 25..	5,306
Way of All Flesh (Jannings)	U. S.-made. Tragedy	July 2..	8,486
Time to Love (Raymond Griffith)	Farce-comedy	July 9..	4,926
Rubber Heels (Ed Wynn)	Burlesque-Farce comedy	July 16..	5,614
Ten Modern Commandments (Ralston)	Theatrical com.-dr.	July 23..	6,497
Wedding Bills (Raymond Griffith)	Farce	July 23..	5,869
Rolled Stockings (Hall-Brooks)	College com.-dr.	July 30..	6,247

Users Help Make This Chart More Useful

PATHE

	Kind of Picture	Review	Feet
Hitting the Rails	Terry cartoon	Dec. 4	1 rl.
Bars and Stripes	Terry cartoon	Dec. 11	1 rl
There Ain't No Santa Claus	Hal Roach comedy	Dec. 11	2 rls
A Blonde's Revenge (Turpin)	Typical comedy	Dec. 18	2 rls
School Days	Terry cartoon	Dec. 18	1 rl
Top Notchers	Sportlight	Dec. 18	1 rl
Forty-five Minutes from Hollywood	Hal. Roach comedy	Dec. 25	2 rls
		1927	
Anything Once (Mabel Normand)	Hal Roach comedy	Jan. 1	2 rls
Telling Whoppers	Our Gang	Jan. 1	2 rls
Musical Parrot	Terry cartoon	Jan. 1	1 rl
Kitty from Killarney (Day)	Sennett comedy	Jan. 8	2 rls
With the Wind	Sportlight	Jan. 8	1 rl
Fourflushers (Bevan)	Sennett comedy	Jan. 8	2 rls
Many Scrappy Returns (Chase)	Hal Roach comedy	Jan. 15	2 rls
When Friendship Ceases	Terry cartoon	Jan. 15	1 rl
Smith's Pets	Jimmy Smith series	Jan. 15	2 rls
Bring Home the Turkey	Our Gang comedy	Jan. 22	2 rls.
Chasing Rainbows	Terry cartoon	Jan. 22	1 rl.
Should Sleep Walkers Marry?	Sennett comedy	Jan. 22	2 rls.
Two Time Mama (Tryon)	Hal Roach comedy	Jan. 22	2 rls.
Pass the Dumplings (Alice Day)	Sennett comedy	Jan. 22	2 rls.
On Guard (Cullen Landis)	Army serial	Jan. 29	....
Sink or Swim	Terry cartoon	Feb. 5	1 rl
A Hollywood Hero (Turpin)	Sennett comedy	Feb. 5	2 rls
Should Men Walk Home (C. Hale)	Hal Roach comedy	Feb. 5	2 rls
Sporting Knack	Sportlight	Feb. 12	1 rl.
Smith's Customer	Smith Family com.	Feb. 12	2 rls.
Peaches and Plumbers (Bevan)	Sennett com.	Feb. 19	2 rls.
Plumber's Daughter (Alice Day)	Sennett comedy	Feb. 19	2 rls.
Pathe Review 6	Magazine	Feb. 19	1 rl.
Plow Boy's Revenge	Terry cartoon	Feb. 26	1 rl
Crowd Bait	Sportlight	Feb. 26	1 rl
Seeing the World	Our Gang comedy	Feb. 26	2 rls
One Hour Married (Normand)	Hal Roach comedy	Mar. 5	2 rls
In the Rough	Terry cartoon	Mar. 5	1 r
Tit for Tat	Terry cartoon	Mar. 5	1 r
Crawl Strike Kid	Terry cartoon	Mar. 12	1 rl
With Will Rogers in Dublin	Rogers Abroad	Mar. 12	2 rls
Mail Pilot	Terry cartoon	Mar. 12	1 rl
Are Brunettes Safe? (Chase)	Comedy	Mar. 12	2 rls
Why Girls Say No (Marj. Daw)	Hal Roach comedy	Mar. 19	2 rls
Weatherproof	Sportlight	Mar. 19	1 rl
Pathe Review	Review	Mar. 19	1 rl
Cracked Ice	Terry cartoon	Mar. 19	1 rl
Taking the Air	Terry cartoon	Mar. 19	1 rl
Duck Soup (Laurel-Hardy)	Hal Roach comedy	Apr. 2	2 rls
Frost Line	Sportlight	Apr. 2	1 rl
A Small Town Princess	Sennett comedy	Apr. 2	2 rls
A Dozen Socks (Alice Day)	Sennett comedy	Apr. 9	2 rls
Rival Sex	Sportlight	Apr. 9	1 rl
Smith's New Home (Mc-Kee-Hiatt)	Smith Family series	Apr. 9	2 rls
Pathe Review 12	Magazine	Apr. 16	1 rl
Magician	Terry cartoon	Apr. 16	1 rl
Ten Years Old	Our Gang	Apr. 16	2rls
Keep Off the Grass	Terry cartoon	Apr. 16	1 rl
Jolly Jilter (Ben Turpin)	Comedy	Apr. 16	2 rls
Melting Millions (Ray-Miller)	Chapter Play	Apr. 16	....
Hiking Through Holland (Will Rogers)	Rogers Abroad	Apr. 23	2 rls
Pathe Review 13	Magazine	Apr. 23	1 rl
Medicine Man	Terry cartoon	Apr. 23	1 rl
Slipping Wives (Dean-Rawlinson)	Hal Roach comedy	Apr. 23	2 rls
Smith's Surprise (Hiatt)	Smith Family	Apr. 23	2 rls
Forgotten Sweeties (Chase)	Comedy	Apr. 23	2 rls
Pathe Review 14	Magazine	Apr. 23	1 rl
Smith's Kindergarten (Baby Jackson)	Smith Family	May 2	2 rls
Pathe Review 16	Magazine	May 2	1 rl
Love My Dog	Our Gang	May 2	2 rls
Broke in China (Turpin)	Sennett comedy	May 2	2 rls
Honor Man	Terry cartoon	May 2	1 rl
Hon. Mr. Buggs (Matt Moore)	Hal Roach comedy	May 2	2 rls
Pathe Review 15, 17, 18, 19	Magazine	May 9	1 rl
Pie Eyed Piper	Terry cartoon	May 9	1 rl
Jewish Prudence (Davidson)	Hal Roach comedy	May 9	2 rls
Bubbling Over	Terry cartoon	May 9	1 rl
Agile Age	Sportlight	May 9	1 rl
A Fair Exchange	Terry cartoon	May 9	1 rl
When Snow Flies	Sportlight	May 14	1 rl.
Pathe Review 20	Magazine	May 14	1 rl.
Bigger and Better Blondes (Chase)	Comedy	May 14	2 rls.
Tabloid Editions	Sportlight	May 21	1 rl
Horses, Horses, Horses	Terry cartoon	May 21	1 rl
Crazy to Act (Mildred June)	Sennett comedy	May 21	2 rls
Tired Business Men	Our Gang comedy	May 21	2 rls
Pathe Review 21	Magazine	May 21	1 rl
Eve's Love Letters	Hal Roach comedy	May 28	2 rls
Smith's Fishing Trip	Smith Family	May 28	2 rls
Pathe Review 22-23	Magazine	June 4	1 rl
Digging for Gold	Terry cartoon	June 4	1 rl
Hunting for Germans	Will Rogers' trip	June 4	2 rls
Pride of Pikeville (Turpin)	Sennett comedy	June 4	2 rls
Flying Feet	Sportlight	June 4	1 rl
Chills and Fever	Sportlight	June 4	1 rl
Curled in the Excitement	Sennett comedy	June 11	2 rls
Hard Cider	Terry cartoon	June 11	1 rl
Crimson Flash (Cullen Landis)	Serial	June 18	....
Died in the Wool	Terry cartoon	June 18	1 rl
Fluttering Hearts (Chase)	Comedy	June 18	2 rls
Love 'Em and Weep (Mae Busch)	Hal Roach comedy	June 18	2 rls
Pathe Review 24	Magazine	June 18	1 rl
Big Reward	Terry cartoon	July 2	1 rl
Riding High	Terry cartoon	July 2	1 rl
Pathe Review 27	Magazine	July 2	1 rl
Don't Tell Everything (Davidson)	Hal Roach comedy	July 2	2 rls
One-Man Dog	Terry cartoon	July 2	1 rl
Love Nest	Terry cartoon	July 23	1 rl
Frontier of Sport	Sportlight	July 23	1 rl
Why Girls Love Sailors (Laurel)	Hal Roach comedy	July 23	2 rls
Pathe Review 28	Magazine	July 23	1 rl
Pathe Reviews 29-30	Magazine	July 30	1 rl
Subway Sally	Terry cartoon	July 30	1 rl
With Will Rigers in London	Rogers series	July 30	1 rl
Glorious Fourth (Joe Cobb)	Comedy	July 30	1 rl
The Bully	Terry cartoon	July 30	1 rl

Features	Kind of Picture	Review	Feet
		1927	
Princess on Broadway (Garon-Walker)	Comedy drama	Mar. 5	5,705
Tearin' Into Trouble (Wally Wales)	Western	Mar. 5	4,453
Arizona Whirlwind (Bill Cody)	Mine-western	Mar. 19	4,134
Fighting Comeback (B. Roosevelt)	Action western	Apr. 2	4,145
Spuds (Larry Semon)	War, farce comedy	Apr. 9	4,920
Horse Shoes (Monty Banks)	Feature comedy	Apr. 16	5,668
Ridin' Rowdy (Buffalo Bill, Jr.)	Western	Apr. 23	4,794
No Man's Law (Rex)	Black Stallion dr.	May 2	6,903
Don Desperado (Maloney)	Punch western	May 9	5,804
His First Flame (Harry Langdon)	Feature comedy	May 9	4,700
Eyes of the Totem (Hawley-Santschi)	Melodrama	May 14	6,228
Pirates of the Sky (Hutchison)	Stunt melodrama	May 21	5,465
Heart of the Yukon (Bowers)	Alaskan melodrama	May 21	6,563
Alaskan Adventures	Alaskan Trip	May 28	3,678
Meddlin' Stranger (Wally Wales)	Western melodrama	June 4	4,575
Avenging Fangs (Shadow-dog)	Crook melodrama	June 4	4 335
Trunk Mystery (Hutchison)	Police melodrama	June 11	4,328
Code of Cow Country (B. Roosevelt)	Action western	June 11	4,512
Pals in Peril (Buffalo Bill, Jr.)	Western	June 25	4,740
Little Firebrand (E. Thornton)	Comedy	July 2	4,615
Two-Gun of Tumbleweed	Western	July 23	5,670

PREFERRED PICTURES

		1926	
Romance of a Million Dollars	Melodrama	Aug. 7	5,300
Dancing Days (Star Cast)	Domestic	Sept. 25	5,900
Shameful Behavior? (Edith Roberts)	Romantic com.-dr.	Oct. 30	5,218
His New York Wife (Alice Day)	Comedy drama	Nov. 27	5,294
		1927	
Exclusive Rights (L. Rich)	Politics-melodrama	Jan. 22	6,087

PRODUCERS DISTRIBUTING CORP.

		1925	
Coming of Amos (Rod LaRoque)	Comedy-drama	Sept. 19	5,077
Off the Highway (W. V. Mong)	Drama	Oct. 3	7,641
Simon the Jester (O'Brien-Rich)	Comedy-drama	Nov. 28	6,168
Road to Yesterday (J. Schildkraut)	Tense drama	Dec. 12	9,980
		1926	
Wedding Song (Leatrice Joy)	Comedy-heart int.-dr.	Jan. 2	7,373
Steel, Preferred (star cast)	Steel industry dr.	Jan. 9	6,717
Braveheart (LaRocque)	Indian drama	Jan. 23	7,238
Rocking Moon (Tashman-Bowers)	Alaskan drama	Jan. 30	6,013
Danger Girl (Priscilla Dean)	Comedy-drama	Feb. 6	5,668
Million Dollar Handicap (all star)	Horse race melo.	Feb. 13	6,095
Three Faces East (Jetta Goudal)	Suspense-spy-melo.	Feb. 20	7,419
Fifth Avenue (De La Motte)	Human int. drama	Feb. 20	5,503
Wild Oats Lane (Viola Dana)	Melodrama	Apr. 10	6,908
Red Dice (Rod LaRocque)	Underworld melodrama	May 1	7,257
Whispering Smith (H. B. Warner)	Melodrama western	May 8	6,155
Volga Boatman (W. Boyd-E. Fair)	Melodrama	Apr. 24	10,660
Paris at Midnight (Jetta Goudal)	Melodrama	May 15	6,995
Prince of Pilsen (Geo. Sidney)	Comedy drama	May 8	6,600
Bachelor Brides (La Rocque)	Mystery drama	May 22	6,612
Eve's Leaves (Leatrice Joy)	Romantic Comedy	May 29	6,750
Silence (H. B. Warner)	Self-sacrifice dr.	June 5	7,518
Unknown Soldier (Chas. Mack, etc.)	War drama	June 12	7,979
Dice Woman (Priscilla Dean)	Farce-melodrama	June 19	5,614
Flame of the Yukon (Seena Owen)	Melodrama of Yukon	June 26	5,800
Up in Mabel's Room (Marie Prevost)	Farce-comedy	June 26	6,345
Shipwrecked (S. Owen-J. Schildkraut)	Melodrama	July 3	5,865
Meet the Prince (Jos. Schildkraut)	Comedy-Drama	July 3	5,908
Sea Wolf (Ralph Ince)	Jack London story	July 10	6,763
Sunny Side Up (Vera Reynolds)	Comedy drama	July 17	5,994
Speeding Venus Priscilla Dean)	Melodrama	July 24	5,560
Clinging Vine (Leatrice Joy)	Comedy	July 31	6,400
Young April (Bessie Love)	Romantic com-dr.	Sept. 11	6,858
For Alimony Only (Leatrice Joy)	Divorce com-drama	Oct. 9	6,400
Gigolo (Rod La Rocque)	Drama	Oct. 16	7,295
Nervous Wreck (Ford-Haver)	Farce-comedy	Oct. 23	6,730
Pals in Paradise (star cast)	Kyne mining story	Nov. 29	6,636
For Wives Only (M. Prevost)	Sophisticated farce	Dec. 4	5,790
Corporal Kate (Reynolds-Faye)	Girl War-workers	Dec. 18	7,460
		1927	
Jim, The Conqueror (Boyd-Faire)	Suspense western	Jan. 1	5,324
Nobody's Widow (Joy-Ray-Haver)	Farce comedy	Jan. 15	6,421
Man Bait (Marie Prevost)	Comedy drama	Jan. 29	5,865
Getting Gertie's Garter (Prevost)	Farce comedy	Feb. 19	6,859
White Gold (Jetta Goudal)	Emotional drama	Apr. 9	6,198
Rubber Tires (Ford-Love)	Auto comedy	Apr. 9	6,303
King of Kings	Biblical drama	Apr. 23	13,500
Night Bride (Marie Prevost)	Farce comedy	May 9	5.736
Yankee Clipper (William Boyd)	Sailing ship melo.	May 14	7,820
Heart Thief (Schildkraut-dePutti)	European drama	May 21	6.035
Fighting Love (Jetta Goudal)	Desert drama	June 4	7,107
Vanity (Leatrice Joy)	Melodrama	June 18	5,922

RAYART

		1925	
Midnight Limited (star cast)	Railroad melodrama	Dec. 27	5.25
		1926	
Call of the Klondike (Glass-Dwan)	Melodrama	Aug. 21	5,803
Moran of the Mounted (Howes)	Northwest M. P. melo.	Sept. 4	5,303

RED SEAL

		1926	
Reelview (Scenes in Turkey)	Magazine	Apr. 10	850
Hair Cartoon	Marcus cartoon	Apr. 10	55
Old Black Joe	Song Car-tune	July 17	500
Hair Cartoon	Marcus cartoon	July 17	1,000
Toot! Toot! (Ko-Ko)	Fleischer cartoon	July 17	1,000
Hair Cartoons	Marcus cartoon	July 31	1,000
Reelview (Issue E)	Pictorial	July 31	1,000
Searchlight (Issue H)	Pictorial	Aug. 7	1,000
Song Car-tune	Song series	Aug. 7	1,000
Marvels of Motion	Issue L	Sept. 4	800
Morning Judge	Carrie of the Chorus	Sept. 4	2,000
Ko-Ko in the Fadeaway	Fleischer cartoon	Sept. 11	1,000
Film Reporter	Series	Sept. 11	1,000
Churchyards of Old America	Humor	Sep. 25	1,000
Film Reporter (Issue B)	Sport subjects	Oct. 9	1,000
Berth Mark	Carrie of Chorus	Oct. 9	2,000

We Try Always to Make it Better for Users

STERLING PICTURES CORP.

	Kind of Picture	Review.	Feet
		1926	
Men of the Night (Rawlinson)	Melodrama	July 24	5,723
Wreckage (May Allison)	Drama	July 24	5,723
Closed Gates (Harron-Novak)	Emotional dama	May 28	5,563

TIFFANY PRODUCTIONS, INC.

	Kind of Picture	Review.	Feet
The Enchanted Island	Romantic drama	June 25	4,857
Flaming Timber	Woodland drama		
Squads Right	War farce comedy		
The Song of Steel	Society-business drama		
Snowbound	Comedy drama of the North		
Wild Geese (Special)	Human drama		
Princess of Hoboken	Comedy drama		
Lightning	Zane Grey drama		
Tale of a Vanishing People	Society drama		
The Broken Gate	Emotional drama	Jan. 15	5,300
Fools of Fashion (Mae Busch)	Social life drama	Oct. 9	6,484
College Days (Marceline Day)	College comedy-dr.	Nov. 6	7,300
Josselyn's Wife (Pauline Frederick)	Emotional drama	Nov. 27	5,800
Sin Cargo (Shirley Mason)	Melodrama	Dec. 11	6,100
		1927	
Redheads Preferred (Hitchcock-Daw)	Farce comedy		
The First Night (Lytell-Devore)	Farce comedy	Feb. 19	5,500
Husband Hunters (Mae Musch)	Sophisticated com.-dr.	Feb. 26	5,600
Cheaters (O'Malley-Ferguson)	Crook meldrama	Mar. 12	6,022
Backstage (Bedford-W. Collier, Jr.)	Comedy drama	July 9	5,784
Beauty Shoppers (Mae Busch)	Small town-N. Y. dr.	July 16	5,669
Snowbound (Blythe-Rich-Agnew)	Farce comedy	July 30	5,182

UNITED ARTISTS

	Kind of Picture	Review.	Feet
		1926	
Black Pirate (Douglas Fairbanks)	Technicolor feature	Mar. 20	8,388
The Bat (all-star)	Mystery drama	Mar. 27	8,219
Son of the Sheik (Valentino)	"Sheik" sequel	Aug. 7	6,685
Sparrows (Mary Pickford)	Comedy drama	Oct. 9	6,000
		1927	
Winning of Barbara Worth (Banky)	H. B. Wright western	Dec. 4	8 rls.
Night of Love (Banky-Colman)	Romantic Drama	Jan. 29	7,440
The General (Buster Keaton)	Civil War comedy	Feb. 12	7,500
Love of Sunya (Gloria Swanson)	Episodic drama	Mar. 19	7,311
Beloved Rogue (J. Barrymore)	Romantic drama	Apr. 2	9,264
Resurrection (Rod LaRocque)	Tolstoy drama	Apr. 16	9,120

UNIVERSAL

Features

	Kind of Picture	Review.	Feet
		1926	
Rustler's Ranch (Acord)	Western	June 5	5,230
Love Thief (Norman Kerry)	Romantic drama	June 12	6,822
Chasing Trouble (Morrison)	Action western	June 19	4,304
Bucking the Truth (Morrison)	Action western	June 26	4,305
Marriage Clause (Lois Weber)	Drama	July 3	7,680
Under Western Skies (Norman Kerry)	Western	July 10	6,352
The Terror (Art Acord)	Western	July 10	4,862
Man in the Saddle (Gibson)	Western	July 17	5,492
Poker Faces (Horton-LaPlante)	Farce comedy	July 24	7,808
Whole Town's Talking (E. E. Horton)	Farce comedy	Aug. 14	6,662
Wild Horse Stampede (Hoxie)	Western	July 31	4,776
Runaway Express (Daugherty-Mehaffy	R. R. thriller	Aug. 28	5,865
Her Big Night (Laura LaPlante)	Farce comedy	Sept. 4	7,603
Old Soak (Jean Hersholt)	Comedy drama	Sept. 11	7,445
Texas Streak (Hoot Gibson)	Thrill western	Sep. 25	6,256
Ice Flood (Harlan-Dana)	Lumber camp melo.	Oct. 2	5,747
Yellow Back (Fred Humes)	Western	Oct. 9	4,766
Take It from Me (Reginald Denny)	Comedy drama	Oct. 16	6,649
Michael Strogoff	Russian Melodrama	Oct. 30	9,315
Spangles (O'Malley-Nixon)	Circus comedy-dr.	Nov. 6	5,6[illegible]
Buckaroo Kid (Hoot Gibson)	Farce-drama-western	Nov. 20	6,107
Red Hot Leather (Hoxie)	Western	Nov. 27	4,535
Man from the West (Acord)	Blue Streak Western	Dec. 4	4,474
Cheerful Fraud (Denny)	Farce comedy	Dec. 11	6,945
Prowlers of the Night (Humes)	Blue Streak western	Dec. 18	4,390
Silent Rider (Hoot Gibson)	Western	Dec. 25	5,598
		1927	
Butterflies in the Rain (LaPlante)	Romantic drama	Jan. 1	7,319
Rough and Ready (Hoxie)	Western	Jan. 8	4,409
Loco Luck (Art Acord)	Action western	Jan. 22	4,827
Sensation Seekers (Billie Dove)	Romance-drama	Jan. 29	7,015
Perch of the Devil (Busch-O'Malley)	Melodrama	Feb. 5	6,807
One Man Game (Fred Humes)	Blue Streak westn.	Feb. 12	4,689
Taxi! Taxi! (E. E. Horton)	Farce comedy	Feb. 19	7,172
Denver Dude (Hoot Gibson)	Action western	Feb. 26	5,292
Wrong Mr. Wright (Jean Hersholt)	Farce	Mar. 5	6,450
Held by the Law (Lewis)	Crime-detective	Apr. 2	6,929
Hey! Hey! Cowboy (Gibson)	Action western	Apr. 9	5,378
Men of Daring (Hoxie)	Thrill western	Apr. 9	6,155
Fourth Commandment (Bennett-Carr)	Sentimental drama	Apr. 23	6,892
Down the Stretch (Agnew-Nixon)	Racing melodrama	May 2	6,910
Beware of Widows (Laura LaPlante)	Light farce-comedy	May 9	5,777
Cat and the Canary (LaPlante-Hale)	Mystery-thriller	May 14	7,712
Grinning Guns (Jack Hoxie)	Action western	May 14	4,689
Love Thrill (Laura-LaPlante)	Farce comedy	May 21	6,038
Fighting Three (Jack Hoxie)	Western melodrama	May 21	4,198
The Claw (Windsor-Kerry)	South African drama	May 28	5,252
Painting the Town (Tryon)	Farce comedy	June 25	5,900
Alias the Deacon (Jean Hersholt)	Crook com.-drama	June 25	6,869
Painted Ponies (Gibson)	Rodeo stunt western	July 23	5,416

Short Subjects

	Kind of Picture	Review.	Feet
		1926	
Jane's Flirtation (Wiley)	What happened to Jane	Jan. 1	2 rls
Menace of the Mounted (Cobb)	Mustang N'western	Jan. 1	2 rls
Snookums' Playmate	Newlyweds comedy	Jan. 8	2 rls
Hop Along (Arthur Lake)	Bluebird comedy	Jan. 8	1 rl
By George (Sid Saylor)	Let George Do It (ser.)	Jan. 8	2 rls
Fast and Furious (Reginald Denny)	Typical farce	July 9	5,282
Three Miles Up (Al Wilson)	Aviation-thrills	July 9	4,041
Dude Desperado (Gilman)	Mustang com.-western	Jan. 22	2 rls.
Tied Up	Piperock western	Jan. 22	2 rls.
What's Your Hurry?	Excuse Makers	Jan. 22	2 rls.
Love on a Weak Stomach (N. Edwards)	Comedy	Jan. 22	1 rl.
Newlyweds Build	Newlyweds and Baby	Jan. 22	2 rls.
Cinder Path	Collegians	Jan. 22	2 rls.
High and Dizzy (Puffy)	Bluebird comedy	Jan. 22	1 rl.
Youth and Beauty	Gump comedy	Jan. 29	2 rls
Thanks for the Boat Ride	What Happened to Jane	Jan. 29	2 rls
George Runs Wild	George series	Feb. 5	2 rls
Oh, What a Kick (Summerville)	Burlesque war com.	Feb. 5	1 rl
Tenderfoot Courage	Mustang western	Feb. 5	2 rls
		1927	
In for Life (Neely Edwards)	Bluebird comedy	Feb. 12	1 rl.
Meet the Husband (Arthur Lake)	Comedy	Feb. 12	1 rl.
Snookums Disappears	Newlyweds	Feb. 19	2 rls.
A Strange Inheritance	Mustang comedy	Feb. 19	2 rls.
Buster's Dark Mystery	Buster Brown	Feb. 19	2 rls.
Ranger's Romance (Fred Gilman)	Short western	Feb. 26	2 rls
Some More Leave Home (Summerville)	Excuse Makers	Feb. 26	2 rls
Why Mules Leave Home (Summerville)	Comedy	Feb. 26	1 rl
A Party Man (Duffy)	Blue Ribbon comedy	Mar. 5	1 rl
Flashing Oars	Collegians	Mar. 5	2 rls
Jailhouse Blue (Arthur Lake)	Comedy	Mar. 12	1 rl
Backward George (Saylir)	Let George Do It	Mar. 12	2 rls
Hot Air (Puffy)	Bluebird comedy	Mar. 19	1 rl
Return of the Riddle Rider	Sequel serial	Mar. 19	....
Breaking Records	Collegians	Apr. 2	2 rls
Pride of Piperock	Western comedy	Apr. 2	2 rls
She's My Cousin	Excuse Makers	Apr. 2	2 rls
Jane's Hubby	What Happened to Jane	Apr. 9	2 rls
Courage of Collins	Short western	Apr. 9	2 rls
Haunted Homestead	Mustang western	Apr. 16	2 rls
Buster, Don't Forget	Buster Brown	Apr. 16	2 rls
Newlyweds' Shopping Tour	Newlyweds	Apr. 16	2 rls
They Call It Love (Edwards)	Comedy	Apr. 16	1 rl
Flaming Snow	Western comedy	Apr. 16	2 rls
Keeping His Word	Excuse Makers	Apr. 23	2 rls
Smother O'Mine (Chas. Puffy)	Comedy	Apr. 23	1 rl
Kelcy Gets His Man (Cobb)	Mounted police dr.	Apr. 23	2 rls
Midnight Bum (Arthur Lake)	Farce comedy	May 2	1 rl
Lone Star (Fred Gilman)	Mustang western	May 2	2 rls
Kid George	Let George Do It	May 2	2 rls
Jane Misses Out	What Happened to Jane	May 9	2 rl
Stop Snookums	Newlyweds	May 9	2 rls
Buster's Frame-up	Buster Brown	May 14	2 rls.
Silent Partner (E. Cobb)	Western	May 14	2 rls.
Ore Raiders (Fred Gilman)	Western	May 14	2 rls.
Pipe Rock Blues (Holmes-Corbett)	Western	May 14	2 rls.
Red Suspenders (Summerville)	Comedy	May 14	1 rl.
George's Many Loves	Let George Do It	May 21	2 rls
That's No Excuse	Excuse Makers	May 21	2 rls
Do Or Diet (Puffy)	Comedy	May 21	1 rl
Rest Cure	Piperock western	May 28	2 rls
Doctors Prefer Brunettes (Edwards)	Bluebird comedy	May 28	1 rl
Home Trail	Western	May 28	2 rls
Gune Justice (Gilman)	Short western	June 4	2 rls
My Mistake	Excuse Makers	June 4	2 rls
Cowboy Chaperone (Ed. Cobb)	Western	June 4	2 rls
Jane's Sleuth	What Happened to Jane	June 4	2 rls
Collegians (second series)	Junior Jewel com.	June 11	2 rls
Cows Is Cows	Short western	June 11	2 rls
Buster's Infatuation	Buster Brown	June 11	2 rls
Snookum's Asleep	Newlyweds	June 11	2 rls
Under the Bed (Puffy)	Bluebird comedy	June 11	1 rl
Sleepy Time Pal (Edwards)	Bluebird comedy	June 18	2 rls
What An Excuse	Excuse Makers	June 18	2 rls
Barrymore Tommy (Gilman)	Short western	June 18	2 rls
Ah, Gay Vienna (Puffy)	Comedy	July 2	1 rl
On Furlough (Sid Saylor)	Let George Do It	July 2	2 rls
Plumed Rider (Gilman)	Western	July 2	2 rls
Roaring Gulch (E. Cobb)	Western	July 2	2 rls
Surprised Honey (Neely Edwards)	Comedy	July 16	1 rl
Buster's Handicap	Buster Brown	July 16	2 rls
Tale of a Shirt (Aubrey)	Bluebird com.	July 16	1 rl
Jane's Relations	What Happenedt o Jane	July 16	2 rls
Snookums Cleans Up	Newlyweds	July 16	2 rls
Pawns and Queens	Short western	July 23	2 rls
Oh, Taxi! (Sid Saylor)	Comedy	July 23	2 rls
Square Shooter (Gilman)	Short western	July 23	2 rls
Plain Jane	What Happened to Jane	July 30	1 rl
His Day of Days (Edwards)	Bluebird comedy	July 30	1 rl
Horse Trader (Gilman)	Western	July 30	2 rls

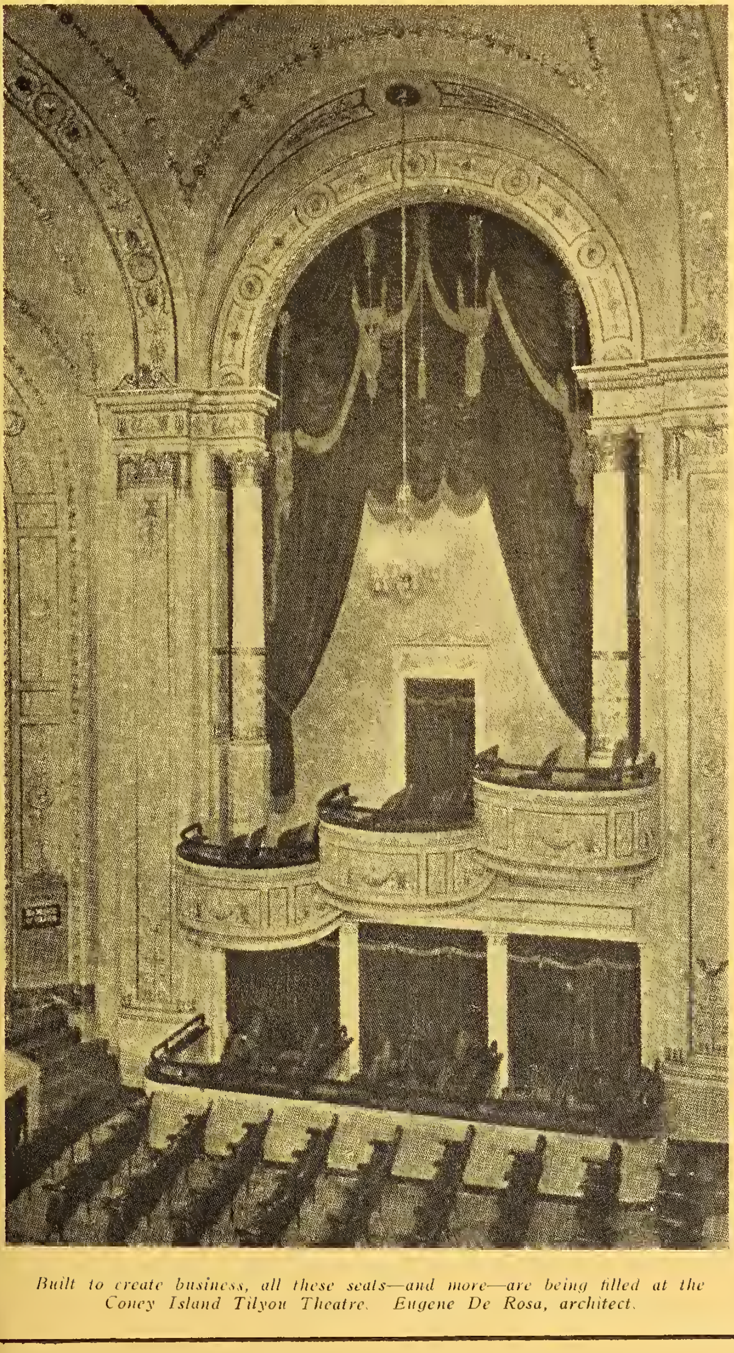
WARNER BROS.

		1926	
Bride of the Storm (D. Costello)	Melodrama	April 10	6,80
Night Cry (Rin-Tin-Tin)	Dog melodrama	April 24	6,30
Other Women's Husbands (Blue)	Comedy drama	May 8	6,721
Hell Bent Fer Heaven (Miller)	Mystery drama	May 15	6,571
Little Irish Girl (D. Costello)	Crook drama	May 22	6,667
Why Girls Go Back Home (Miller)	Comedy drama	May 29	5,262
Silken Shackles (Irene Rich)	Drama	June 5	6.061
Social Highwayman (Devore-Love)	Farce-comedy	June 26	6,107
Footloose Widows (Fazenda-Logan)	Farce-comedy	July 3	7,163
Don Juan (John Barrymore)	Romantic drama	Aug. 21	10,018
Across the Pacific (Monte Blue)	Melodrama	Oct. 16	6,945
My Official Wife (Rich-Tearle)	Drama	Nov. 6	7,846
Private Izzy Murphy (Jessel)	Comedy	Oct. 30	7,889
The Better 'Ole (Syd Chaplin)	Supercomedy	Oct. 23	8,649
Millionaires (Sidney-Fazenda-Gordon)	Heart-int. Hebrew com.	Nov. 20	6,903
While London Sleeps (Rin-Tin-Tin)	Dog melodrama	Dec. 11	5,810
		1927	
Third Degree (Dolores Costello)	Stage melodrama	Jan. 8	7,647
Don't Tell the Wife (I. Rich)	Light comedy	Feb. 5	6,972
Finger Prints (Fazenda)	Crook-detective	Jan. 22	7,031
Wolf's Clothing (Blue-Miller)	Action-thrill melo.	Jan. 29	7,068
When A Man Loves (J. Barrymore)	Classic romance	Feb. 12	10,049
Hills of Kentucky (Rin-Tin-Tin)	Dog melodrama	Feb. 26	6,271
Gay Old Bird (Fazenda)	Farce-comedy	Mar. 12	6,284
What Every Girl Should Know (Miller)	Romantic comedy-drama	Mar. 19	6,281
White Flannels (Louise Dresser)	Football-thrills	Apr. 2	6,820
The Brute (Monte Blue)	Western drama	May 2	5,901
Bitter Apples (Monte Blue-Myrna Loy)	Melodrama	May 9	5,453
Missing Link (Syd Chaplin)	Farce comedy	May 14	6,485
Matinee Ladies (May McAvoy)	Modern life comedy	Apr. 23	6,352
Tracked by the Police (Rin-Tin-Tin)	Dog melodrama	May 21	5,813
The Climbers (Irene Rich)	Drama	May 28	6,631
A Million Bid (Dolores Costello)	Melodrama	June 4	6,310
Irish Hearts (May McAvoy)	Comedy drama	June 11	5,397
Simple Sis (Fazenda-C. Cook)	Heart Interest melo.	June 11	6,218
Dearier (Irene Rich)	Heart-int. drama	June 18	5,897
Old San Francisco (D. Costello)	Romance-melodrama	June 25	7,961
First Auto (Barney Oldfield)	Old-time autos dr.	July 9	6,767
What Happened to Father (W. Oland)	Character farce-com.	July 9	5,567
Black Diamond Express (Blue)	Railroad melodrama	July 23	5,803
Heart of Maryland (D. Costello)	Civil War melo.	July 30	5,968

BETTER BUSINESS BUILDERS

not once or twice a month
but
EVERY WEEK

Create Good Will and You Create Ticket Sales



Built to create business, all these seats—and more—are being filled at the Coney Island Tilyou Theatre. Eugene De Rosa, architect.

In the red? Come out of it! It will take work, but it can be done if the work is directed so it will count. If you are not in the red you will want to know how to keep away from it.

B. B. B.

Joseph M. Seider is a practical man, a man whose experience in the past entitles him to deliver the goods when it comes to telling how to avoid the undesirable crimson. Simplest stunt in the world, too, the one he tells about back of this color sheet. Just make the publlic put over your theatre to the public. How? Nobody can say it better than Mr. Seider says it, so turn to his feature. It's a Business Builder.

B. B. B.

How many times during the last month has your organist played the same old stock stuff for the feature or the short subject? Maybe you haven't noticed. But the chances are strong that many in of your audience have, if the organ is being made to repeat the same tunes so often that the pipes know just when to take a deep breath. The organ can be made a business builder. Is it? For you?

B. B. B.

Walter Wild has been clicking right along at the New York Mark Strand. You can't slip up on him from behind and catch him pulling the repeat on music too much. He aims to make the organ, of which he is master as well as friend, a sure enough patronage asset.

B. B. B.

Therefore, when Mr. Wild consented to give you a feature story on the subject of organs as patronage boosters, it sounded fine. When the feature came along it looked great. Now when you read it this week you will agree—and maybe—get busy.

B. B. B.

When a presentation expert hits the bullseye every week—not once in a while but every time—he's worth following up mighty close. That's what O. T. Taylor has been doing in Back of the Curtain Line right straight along. This week again. "Dixie"—well, turn to it.

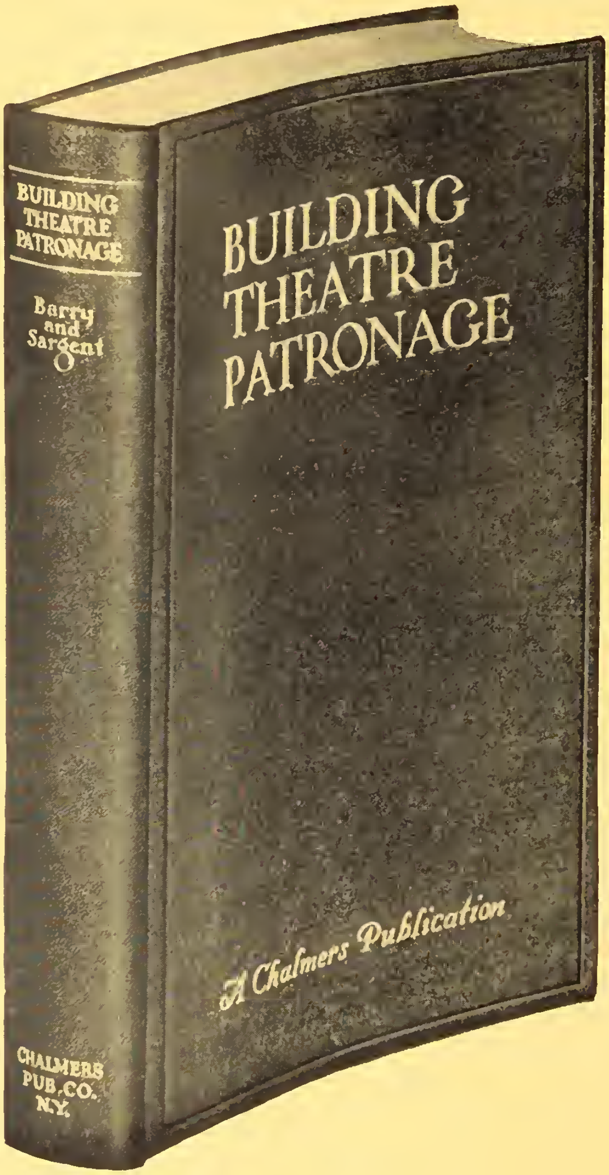
B. B. B.

William A. Haines is knocking them off their seats in the Allen Theatre, and what is more to the point his theatre has taken the trouble to send in his stuff. It's the first to boost the help-each-other spirit in Back of the Curtain Line. Now you kick in for "How We Put It On."

B. B. B.

Better Projection is a department backed by a fine idea. P. A. McGuire's "Better Projection Pays" has gotten bigger than a slogan, it is a axiom of the industry now, and F. H. Richardson, who helped make it so, gives you this week more help in getting better projection.

The First Book On Theatre Management and Merchandising



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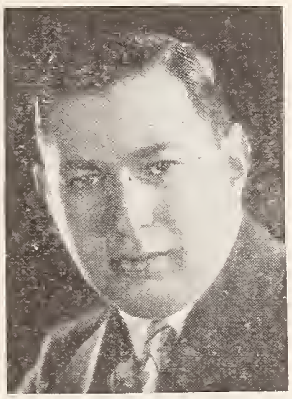
It goes to the very heart of your biggest daily problem—**building theatre patronage**—and it's written just as straight and direct as its title.

Incidentally, it's about the handsomest 460-page book you've ever seen and it's built to stand the service it's bound to get.

BETTER BUSINESS BUILDERS—EVERY WEEK

When Your Public Starts Building Business For You, Says Joe Seider, Your Business Will Flourish



Joseph M. Seider

By JOSEPH M. SEIDER

PRACTICAL theatre men are simply practical business men who have elected to run theatres instead of department stores or any other business activity. The principles on which they all carry forward are exactly the same. Fundamentally, all successful business is laid upon this foundational axiom: Gain the public good will by advertising sanely and delivering value; hold the public good will by making the public your best advertiser.

Keeping faith with your public and maintaining your position as a factor in your community will not only increase your receipts and keep you out of the "red," but will defer, if not altogether prevent encroachments and the overbuilding or overseating of the community in which your holdings are located.

Only the fittest will survive. Now, more than ever. Your fitness may only be proved by the condition of your Balance Sheet and your Earning Statement. Both will show up best when your public starts building business for you.

It does not make any difference whether you are the owner of millions of dollars worth of theatre stock, or whether you have the two hundred seat house in a farming community. The way to make your box office click every day you are open is to conduct your theatre so that it will gain public attention, attract public patronage, win public approval and enlist the public as champions who will work for your business by talking to others about their favorite theatre.

This is not be accomplished in a day; nor, when you have got to the desired goal, dare you let up for an instant in your constant push, push, drive, work, for public approval.

But you will see your business growing, and you will discover that it is a heap easier to make every effort tell, once you have started the ball rolling. While you cannot sit back, even then, and let the world walk up to bow before you, nevertheless the hardest work is getting the ball in motion.

The theatre in your community—your theatre—is that community's greatest influence for good. It is too often the case that the public is not sufficiently well sold on this truth. Once that seed is well sown, well nurtured and beginning to sprout, you will find yourself in such an impregnable position that no censorship can emanate from your community, no bars will be put around you for Sunday or any other time.

The thing of prime importance with any merchant is his stock in trade. It is exactly the same with the theatre. Therefore it is important to select the component parts of your program with care not alone as to their value in box office returns to yourself, but, and this is a point that is worth stressing—as to their entertainment and uplift value to the community.

That word "uplift" may stick in your crop, but it does not necessarily mean education or propaganda picture. It means, rather, beneficial qualities, things in the picture or the story that make people have a tendency toward being and doing better, rather than the opposite. Without fear of dispute it can be said that this sort of uplift can be derived from the good western picture quite as truly as from the "goody-goody" type which so often is mistakenly supposed to be the only uplifting film—but that attitude is usually only the idea of sporadic reformers. How readily they will sell the idea that westerns, melodramatic action and so on are menaces to the welfare of the community depends on how thoroughly you have sown the soil and tilled the field of public understanding of the really fine qualities of the programs you will so carefully select.

It will pay any theatre owner to study his community. The way to get people talking favorably about your theatres is to give them something to talk about; and they will talk about what they like—ergo, give them what they will like.

Booking your films is not alone, then, a question of paying for the best that your income will warrant; it is also a big question of knowing what is certain to please the taste of your particular type. Nobody can possibly know this better than you if you make a real study of your patrons. And to make a study of them is the first principle of successful theatre management.

It may be all right to try experiments once in a while, with new types of picture, but it is the soundest common sense to supply the type of entertainment that is proven by experience to be "a seller."

This does not mean that you have to book in a western every day. But it does mean that if they like westerns they are certain to be lovers of action, stunts, melodrama: for a crowd like that to respond to a very strong diet of heavy drama, slow moving or society types, is almost impossible, though it has been known to happen.

With a mixed crowd there must be a variety, so as to hit the general taste by the simple process of having something to please each audience type.

The success of vaudeville, it has often been repeated, lay from its inception to the fact that out of a number of varied features there is sure to be at least some one thing to suit each taste, and people knowing that will go back for more.

Base your booking on this vaudeville principle, then. Pick each show for a balance. Not all melodrama. Not all refined drama, in which case the refinement lies more in quietly progressing scenes than in the context of the material. But a variety, with enough of drama, enough of melodrama, enough of comedy, either polite or rough as your people prefer it, and of news or scenic or magazine, to make a program part of which will hit each type you draw on.

Then if there are some in the audience who would not tell their friends how good the feature was, they might conceivably say how

---

A special feature is coming to you next week that is the finest treatment of theatre maintenance anybody has ever been lucky enough to get. That's how this business building department works for you—striving for better business builders every week. Turn to this section, marked by the color sheet, just as quick as you open the envelope and you will constantly find new ideas, better methods, given you by men at the top in every theatre business making activity.

they enjoyed one of the short subjects—or vice versa.

If you have no stage presentations or other surrounding program, give no less attention to making every item balance on your list; consider your music as important, as well as your bookings. Make the overture if there is one, such as will appeal to the music lovers, if you cater to them. Many a person has been known to go to a theatre merely for the charm of the music. Since each type in your audience will try to influence their kindred spirits, the music lovers will tell other music lovers about the splendid organ rendition, or orchestral playing of your overture and of any musical specialties you may introduce.

In the same way, if you do have stage material, this ought to be an integral part of a balanced whole. The entire show should be laid out with a single eye to making every part count for a particular type, while the entirety should affect favorably the general class. Good music for music lovers, good stage entertainment for those who like singing, dancing, music of the snappier sort, or of the light classical type that might go with your presentation, depending of course on what you put on: a good newsy reel for those who like the world's events in pictures: a specialty song or a novel effect with music for the cultured (or jazz number if your appeal is more to that sort), and the feature and short subject calculated to round out and climax the whole routine of material.

Smaller theatres, even if they may not indulge in the quantity or variety, can certainly make what they can afford, touch the same goal of giving the patron what he likes. That is showmanship.

Then, of course, the work is only begun. You have to work day in and day out to sell the people on the high quality of the entertainment you offer, you have to make them realize how carefully you have worked out the daily programs. You have to be sold, yourself, on how much the theatre really means to the community, how big a part it plays in the better life of that community. Then you have to make others preach it and broadcast it.

If you have the ministers and the Church workers on your side you have a strong wedge in to prevent Sunday closing if it has not already fastened on you. It may seem like foolish business to invite a clergy and their assistants and adherents, school and other educational faculties, to view a picture about whose effect on the community you are not absolutely certain—and to abide, to a large degree by their decision even if adverse to showing; and yet if such an occasion arises and you do abide by a fair and just verdict against the picture, you have gained the respect and the good will of the most influential coterie in any community, and have built a bulwark for your integrity and good citizenship that will stand you in mighty good stead some time. It is a great deal better to have a minister willing to have the members of his flock send their children to your theatre than otherwise; that is a strong guarantee of your personal worth to the city, town or village.

Equally important is the ability to be generous discreetly. The man who makes his theatre too easy of securing for this, that and the other rally, club or benefit, may find that he is looked upon as a "good thing" more than respected for his generosity; but a nice discrimination in giving the influential ones a good break and at the same time a tact sufficiently smooth to enable you to "wriggle out" of the unfruitful ones and still leave the besiegers satisfied in part if not wholly, by some lesser cooperation, are just as important faculties to develop as that of the pleasant word to everyone you possibly can recognize as a patron, on the street, or the ability to make children like you.

Where the city, the community or the theatre itself is too large to permit the manager if not the owner to keep close contact with individuals, the theatre staff should be trained carefully in courtesy and the creating of that home-feeling among visitors to the theatre. The properly built up morale among the staff with the backing of an adroit manager who is sold on the premise that the patron must never leave the theatre disgruntled, will make good will and enthusiasm just as surely as the personal contact with the same tactics a smaller place.

It is not wise to overstate the truth as far as you know it in advertising a picture. It never builds permanent business. True, you may get a few extra tickets out on the strength of a lavish use of superlatives, but the backlash is dangerous when you have a program that you really think is a winner. They will shy away from your superlatives. It is safer to be conservative than lavish in advertising, but if you strive to say w believe is true in advertising you will find, unless you have been a terrible misjudger of values, that your patrons will accept what you say and will often come on your mere say-so that a film is a crackerjack.

Do everything you can think of to get the people to believe in you and everything that attaches to your theatre. Never let it be too much trouble to see a patron who may want a favor; render it if humanly possible. Never let a grouch get away from you. Find a way to win a smile instead of a sour look as a patron has a supposed grievance adjusted. A mere refund of money may not always take away the bad taste of a dissatisfied seat buyer; where the money back and a judicious presentation of a pass for a later performance, taking the name and address with the promise—never neglect fulfilling it—that when the type of picture he though he was going to see is booked he will be notified and the pass will be honored.

One knocker can do a theatre a lot of harm; on the other hand, a booster can do it a heap of good.

Therefore it is good sense to bend every effort to make every patron a booster. Passes thrown around too promiscuously may cheapen the theatre, where passes wisely expended will earn friendships.

If the theatre is well ventilated, cool in summer, clean and comfortable all the year round, if the show is balanced to give each individual taste something to commend, and if you have made for yourself and for your theatre a personal niche among the good citizens who have the community well being at heart, people will say nice words about the theatre, and nice words lead to nice box office returns.

WEST NEW YORK, N. J.—Monitor Park Theatre Corporation, 20th street and Park avenue, will erect two-story theatre and store building, 100 by 100 feet, at 20th street and Park avenue. Work will be done on separate contracts. Estimated cost, $200,000.

Ralph I. Poucher

Equity Service on Prints Keeps Consolidated Ahead

"The goal to which we aspire," says Ralph I. Poucher, vice-president and sales manager of Consolidated Film Industries, Inc., "is equity service, the idea of full, fair return to the buyer for money invested in prints.

"Escorting our natural desire for fair and steady profits is the ambition to contribute to the earnings of our clients. Through equity service we feel that Certified Prints not only elevate our own commercial standing, but, as well, render a kindred service to the producers, and through them, to the exhibitors who, in turn, by giving the public a more perfect representation of the efforts of director, cameraman and players, create better business for their theatres: these, in turn, create better business for producers who, because of our contribution to the cycle, return again to us for further demonstrations of a policy of fairness, quality and sincere effort.

"Abnormal greed for profits on the part of a laboratory creates a distinct aversion in the mind of the ultimate receiver of the product—the public. It is easy to put a finger upon the product that fails in quality of base, in care of processing, in any of the multitude of details requiring skill and, still more, honesty, in their carrying out.

"That is why," Mr. Poucher sums up, "Consolidated Film Industries believes in and practices equity service—the sort of dealing that enables us to deliver the ultimate in quality—Certified Prints.

Temperature Made a B. O. Feature at New Indiana

In so far as successful ventilating systems are box office attractions, business promises to be flourishing at the new Indiana motion picture house. Workmen are installing a large plant which will make 350 tons of ice each day, and will keep the theatre at an actual temperature of never more than 70 degrees. The air is taken from a height of seventy-five feet above street level, forced through the cooling and washing plant, and then released in the ceiling of the auditorium. The cool air is forced down and finds its way through hundreds of "muchrooms" placed under the seats.

BETTER BUSINESS BUILDERS—EVERY WEEK

Give Organ A Chance And It Will Be A Factor To Boost Ticket Revenue

Good music can make the picture seem better. Ever stop to look at it that way? There is no musical instrument except the organ which within itself contains the possibilities of the complete orchestra. But somebody has to give this capability a chance to express itself. Mr. Wild makes, in a commonsense way, his plea for a better understanding between the organ and the exhibitor. For better business every week.

By **WALTER WILD**

(Organist in Chief, Mark Strand Theatre, New York City)

TIME WAS when people didn't travel as much as they do nowadays. They took their entertainment close to home and if the music which accompanied a motion picture wasn't quite up to snuff, they forgot it or ignored it in the novelty thrall of the flickering story. The automobile has changed that condition. It has engendered the lust for adventuring in new places, and that urge has extended to the entertainment seeker. The theatre which falls below the standard of any other available place of similar amusement is whipped by the automobile; while the just-a-little-better theatre has the motor for its ally.

In the smaller towns this must be particularly true. Small town folk have always been prone to get into larger fields, to seek their amusement beyond the confines of their sometimes narrow life. To them the automobile has been a blessing, as it has been considered a curse by many men who had their money tied up in theatres that could not seem to get hold of public approval any longer.

Yet this exhibitor has a strong ally if he will only make the most of that ally. His people go to the city, perhaps, to the theatre which has a modest orchestra—and the man with any sort of decent organ in his theatre has more possibilities for musical expression at his command than the larger theatre with its individual musicians.

He does not need a massive instrument, too expensive for the size and tonal capacity of his theatre. He merely requires to have an organ that is in good playing condition, well tuned and—this is the emphatic imperative—well played!

The most beautifully toned instrument in the world cannot sound like itself under the fingers of a novice.

Yet even a mediocre (by comparison) organ can have evoked from it harmonies and tone combinations that would pass muster among the best, granting the expert at its console.

Good Organ Needs Good Playing

It seems, from my experience in motion picture work, that a good majority of exhibitors must care very little how the organ is used. In a good many theatres the quality and cost of an instrument is stressed but the manner in which it is being played later on shows little attention is being paid to getting the utmost in quality from the theatre's finest asset.

Comfort there must be in the theatre; and beauty and many other qualities. But not all of these, even good projection of pictures, can awaken an audience to the same pitch of enthusiasm for a picture that will be roused by a fitting musical accompaniment for that picture. It is said that some producers of pictures do not endorse the viewing of their product by critics in a "cold" projection room, no matter how lavishly fitted; principally because there is no audience reaction to stimulate the critic to see the audience values. But the audience, in a theatre, viewing the picture under similarly silent conditions would not react one tenth as readily, would not respond to shades of feeling worked up to the climatic pitch, minus music.

Music Helps Make Picture Seem Great

The theatre which maintains an orchestra has, of course, solved this problem in proportion to the amount of stress laid upon the playing of the picture by the musical director. If he makes a part of his work the careful scoring and then the harmonious cuing of the picture and chooses his selections wisely, that theatre has an assured patronage because the people will feel that the pictures are good.

But outside of "run" houses where two performances a day are the rule and where the orchestra plays the picture through, there is no type of theatre which does not resort to the organ to "carry on" while the musicians are out of the pit between presentations. And in large theatres of this class, quite as much as in smaller houses, it is often noticeable how different is the quality of the music rendering. Too often, in all likelihood, the organist or his assistant, is merely playing against time, or improvising without too much thought for the picture and what the orchestra has done for it, or else is not giving his or her whole attention to following the cues closely.

Organ Counts Heavy Too

The organ is quite as important as the orchestra in such a house; it should not only blend in with the picture and enhance its qualities as fully as does the orchestra—and such a theatre invariably has an organ fully capable of delivering symphonic quality and rendering—but it must, as well, hold up the themes and build up the patronage reaction to a point where the return of the orchestra is not acclaimed as a distinct relief by music lovers who sense even if only in a subconscious way the change of music quality.

These larger theatres invariably have seen to it that the quality is in the instrument they install. The flaw, then, lies in the selection or capability of the organist, and there is no need for any such to do less than his or her utmost to make the fine instrument deliver its finest quality just as much as the musical director requires his musicians to do, on the individual instruments they play.

In smaller theatres of the neighborhood sort and in more pretentious (so-called) small town theatres, where an orchestra is either limited in size, or out of the question entirely, the organ is of prime importance. Well played, it can bring out the qualities that supplement and correlate projection, comfort and all the other factors, making of the performance a unified and perfect thing.

In such theatres too often the organ is played with stock selections, remeniscent of the old

(Continued on page 430)

Back of the Curtain Line

Business Building Presentations and Practical Tips on Stage Work

Conducted by O. T. Taylor

Dixie

An Organ-Scrim Presentation Featuring Southern Melodies, and Usable in Any Theatre, Large or Small

By O. T. Taylor

ON the request of an exhibitor for a presentation idea of southern atmosphere, we are this week offering a scrim novelty based on old favorite southern melodies.

The south's past and its traditions, its hospitality and chivalry, are reflected in its tuneful melodies, the twang of the banjo and the shuffle of dancing feet.

This southern idea can be adapted to straight presentation routine, to stage band, or offered as an organ-scrim novelty. The latter routine is the one given herewith as it covers the basic idea and diversions to one of the other ways of presenting the idea is easily accomplished.

THE ROUTINE

The drapes part to a plain scrim on dim blue stage, the organist playing (suggested) "Bird's Eye View of My Old Kentucky Home" with slides flashing on the scrim. Play chorus once through then segue "My Old Kentucky Home." This number is sung by girl in old-fashioned costume, from one of the upper boxes or loges, or from some other advantageous position near the proscenium yet apart from the stage. If no such position can be arranged then place the singer on the stage as far to one side as possible and close to front. The pink pin spot on the singer, from overhead, comes up gradually after the song is started, dimming out as the song is ended. Organist segue chorus "Bird's Eye View," repeating slides. The chorus is sung by girl in flapper costume, placed in box opposite to old-fashioned girl. Canary overhead spot brought up and dimmed out. As the chorus is ended the slide dims out and blue borders and sidefloods are brought up slowly behind the scrim revealing the plantation scene. The darkies' cabins are in the foreground; in the middle distance cotton fields and in the far distance the planter's home with windows illuminated.

A negro, in amber overhead spot, is sitting on the seat outside the cabin, right, picking on a banjo. At the extreme left another boy is standing under the big tree talking to a mulatto girl perched on the lower branch of the tree. The banjoist plays one of the favorite southern melodies then a fast banjo number. "Old Black Joe" and "Darkies' Holiday" are suggested. Introduce fast dance number by the other boy and girl. Amber flood up on dance.

Another negro comes out from the cabin, others join him and they all stop to listen as woman's voice, from afar and apparently from the planter's home, is heard in "Carry Me Back

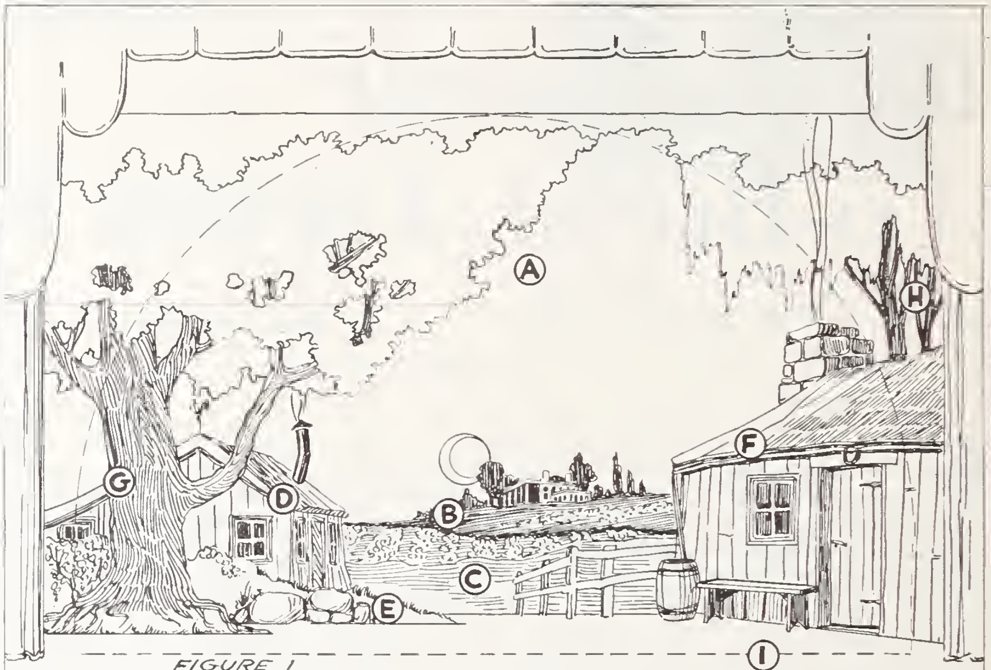


FIGURE 1

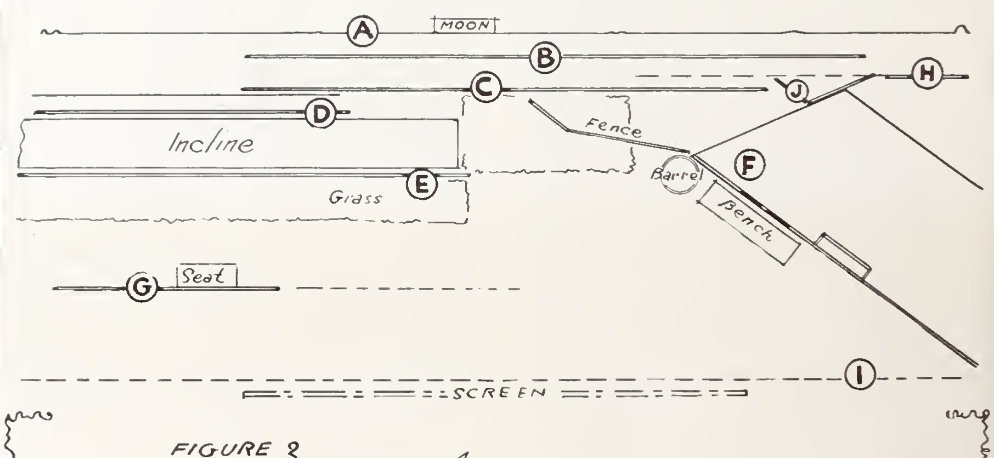


FIGURE 2

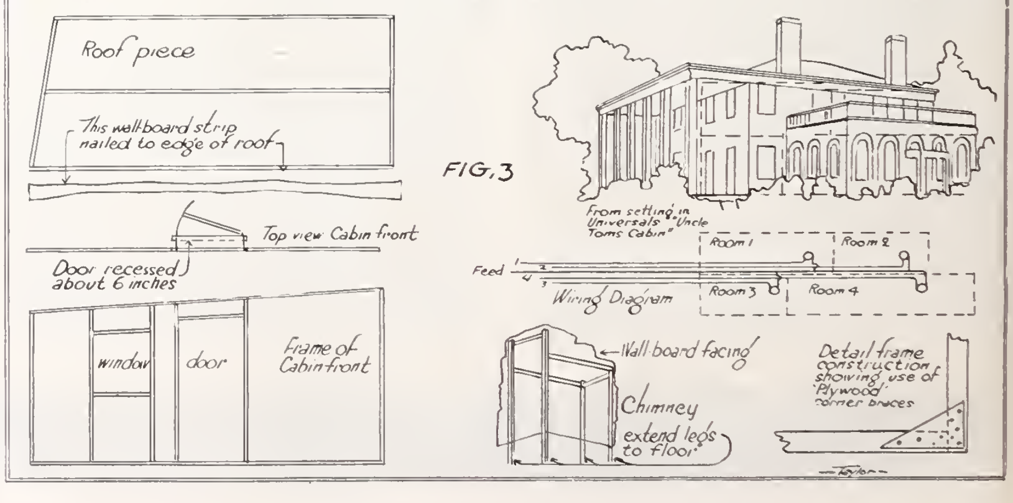

Roof piece
This wall-board strip nailed to edge of roof
Top view Cabin front
Door recessed about 6 inches
window
door
Frame of Cabin front
From setting in Universals "Uncle Toms Cabin"
Room 1
Room 2
Feed
1
2
3
4
Room 3
Room 4
Wiring Diagram
Wall board facing
Chimney
extend legs to floor
Detail frame construction showing use of 'Plywood' corner braces
—Taylor—

FIG. 3

to Ole Virginny." The darkies, backs to audience, listen in silence to the song and make only motions suggesting that the singer is in the big house. Blue lights during this number with moon rising slowly over the horizon. Banjo number could follow the song, or male quartette singing southern plantation songs or comedy numbers.

Just a few of the many tuneful songs and instrumental numbers, appropriate to the idea follows: "Uncle Ned," "Mandy Lee," "Little Black Me," "Sam the Old Accordion Man," "Southern Rose," "Can't Yo' Heah Me Callin' Caroline," "Courtin' Liza Jane," "Cotton Pickers," "Banjo Dance," "Juba."

THE SETTING

Figures 1 and 2. A blue sky cyc, A, forms the backing. The ground row, B, of paper or muslin on frame work, has the house and upper profile cut from wall board. The windows in the house are cut out and boxed on back for illumination. The illumination can be made very effective by partitioning off the different "rooms," placing a light in each room and turning on the lights in the different rooms at intervals during the first part of the routine. The detailed diagram in figure 3 explains the wiring of one circuit to each of the four "rooms." The ground row C, depicting a cotton field is next; a flat, profile, of a cabin, D, goes in front of row C, and in front of the cabin a raking piece E. These pieces are all of a construction similar to row B. The trees, G and H, are cut from wall board and well battened and braced. The large tree, left, especially, must be strongly constructed and braced, having the seat rigged on the lower branch to support weight of girl.

Three pieces go into the making of the set cabin F, front side, roof and chimney. To this should be added the gable end and back side roof where cabin is to be set so that the end shows. As shown in this plan the end elevation is not necessary. The front side, as shown in detail in figure 3, has a cut window and practical door; the latter is recessed about 6 inches to suggest thickness of the wall, as shown in ground plot and detail. Making the front side a little lower on the far end emphasize the perspective. This holds good, in a set piece, only where a piece occupies a position as in this setting, that is diagonal, and is not to be practiced where set is parrallel with proscenium in which case it will merely appear lower on one end.

The roof also is planned to bring out the perspective more strongly by angling the far end. The roof is laid on a standard pitch or incline and finished on the lower edge with a strip of wall board of irregular cut. See details. The chimney is of two sides set at nearly square angles to each other. J, figure 2.

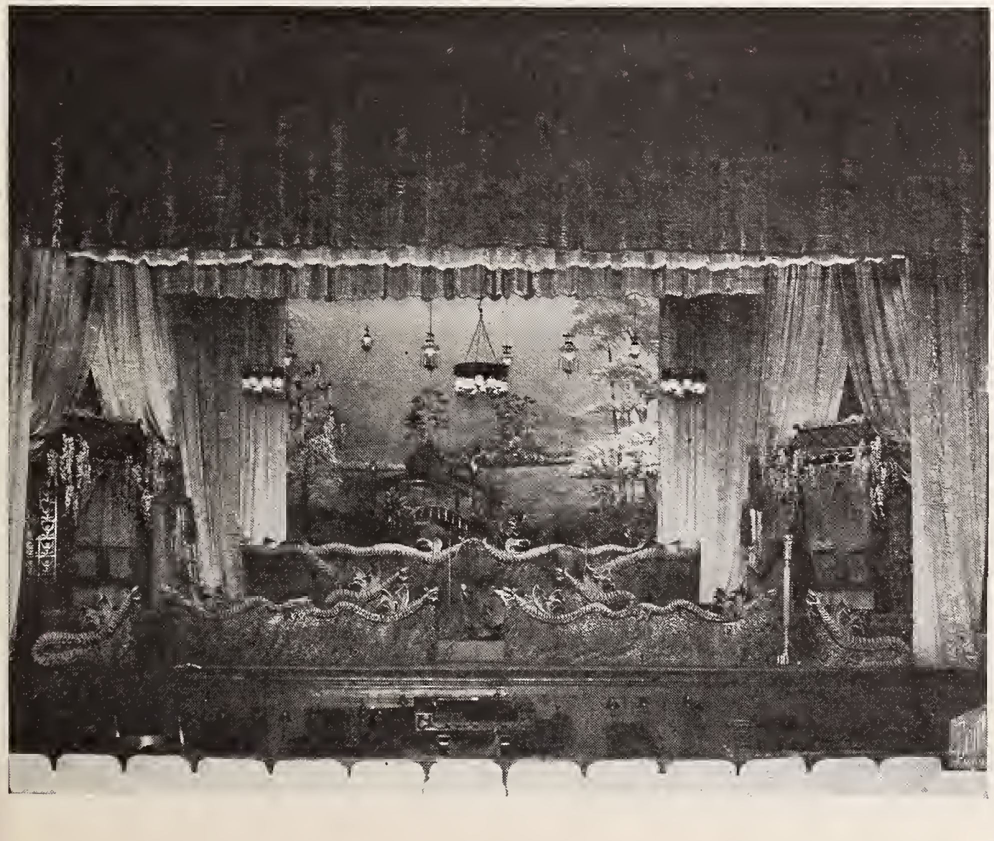
Only the part of the chimney showing above the roof need to be made. In theatres having a high balcony it may be found necessary to add the back half of the roof and the very top part of the third and fourth side of the chimney. Set pieces and ground rows can be constructed largely from paper over light frames of 1 x 2 battens, keeping the material cost down to a minimum. We have found what is designated in the building lines as Blue Plaster Board, a heavy yet inexpensive lining material, very serviceable for use in covering frames. Profiles and the more or less irregular cut pieces can be cut from wall board or the lower priced, but just as serviceable chip board which is now obtainable in sheets up to 4 x 12 feet in size.

Send in Your Shows

How We Put It On

Allen Theatre, Cleveland, Ohio

Enclosed you will find a picture of the set used at the Allen Theatre week of July 17, 1927, and produced by the managing director, William A. Haynes. The title of the presentation is "Japan" and opens with the band, directed by Angelo Vitale playing "Japanese Sunset" and in the middle of the number soprano in Japanese costume enters from left standing outside house for vocal chorus. Three Sunshine Boys, Dolores Farris, Clifford and Elmore, and Willie Creager then do their acts and the closing number is "So Long Oo Long" sung by Sonny, who has been sitting with the orchestra for the entire act. He stands up in the middle of the number and sings one and one, followed by the entrance of soprano from back drop, right, and they sing second chorus in harmony, to a finish which got a big hand.



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BETTER BUSINESS BUILDERS—EVERY WEEK

Better Projection

Practical Helps to Improve the Best Business Builder

Edited by F. H. Richardson

(This department was founded by its present editor in 1910)

Attitude Toward Men Who Write in Is Foolishness

FROM an Ohio city comes a letter from a projectionist, who requests non-publication, saying: "Any one here who writes to the Department is shunned and looked upon as a sap who seeks free advertising for himself."

Such a statement, if founded upon fact, speaks volumes concerning the men of your city, or a portion of them—for I personally know there are at least some live wire, progressive men there.

It is very close to childishness for men to take such a position as that with regard to a department of any publication devoted to the interests of the profession—which such men always insist upon declaring to be only a "trade."

And the joke of it—if such a pitiful state of mind can be said to have a joke in connection with it—is that I have very much more than ample evidence that almost without exception the very men who take such a ridiculous position *themselves read the projection department of this paper,* and, insofar as their mentality will permit doubtless benefit by it.

Rough talk? Well, yes it is, but unfortunately such men can and will only appreciate that kind. It is a waste of energy to try to reason with them, using soft words. That means just nothing at all to them, except they are apt to jump to a conclusion that one is afraid of them. The impact of a stout hickory axe handle on their dome means something. They can appreciate that. One must suit his words to the mentality of the person talked to, and men who act as the opening paragraph indicates, have mentalities of very low order.

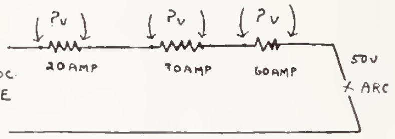
"Better Projection Pays"

Bluebook School

Question No. 605—This question is proposed by Brother E. B. Marshall, Vancouver, B. C.

The question is: What is the voltage across the terminals of each rheostat in the series connection. Presumably the rheostats are all 110 volt instruments, the amperage capacity of each when working alone being indicated. At least we will assume that to be the case.

Question No. 606—Is there any difference in a "series multiple" and a "multiple series" connection?



See Question 605

Those who write this department are, for the most part, progressives. They want to get ahead—to advance themselves which is considered as a most commendable thing in, I believe, every walk of life. Even the ditch digger aspires to become a foreman. THE MEN WHO SNEER AT THEM AND OBJECT TO THEIR WRITING TO DEPARTMENTS ARE INVARIABLY THOSE WHO EITHER FEEL THEMSELVES UTTERLY UNABLE TO ADVANCE IN KNOWLEDGE, OR WHO WANT TO GET THE GREATEST POSSIBLE AMOUNT OF MONEY THE UNION CAN FORCE FROM THE EMPLOYER, GIVING THE MINIMUM POSSIBLE SERVICE IN RETURN.

Such men are dead weights the union they belong to must carry. They are nothing less than a curse to the profession of projection, to the exhibitor and the motion picture industry.

Their attitude is in condemnation of any one of their fellows who seeks to climb above the dead level they seek to establish. They are totally unable to understand that THE PROJECTIONIST WHO SEEKS TO ADVERTISE HIMSELF IS A WISE MAN. They believe it is disgraceful for a man to seek to advance himself in projection by his own energy and individual effort, though doubtless they would approve of it—in anything else. According to them all men should be content to remain on one dead level, and take what the union is able to get for them, without making the slightest effort to advance by their own effort.

Faugh! Such reasoning is imbecil. We might not criticise a ten year old child for indulging in it, but when grown men get silly—well, that's something else again. Personally were I in your city I would be a bit proud of not having the friendship of that sort. I would promptly and most emphatically tell them to go to a certain place the name of which begins with H—and I don't mean Heaven either—and stay there. I would WANT them to shun me—to stay entirely away from me, because I would want to have as my friends and associates a very different brand of men, of whom there are some in the city in question, and in projection, too.

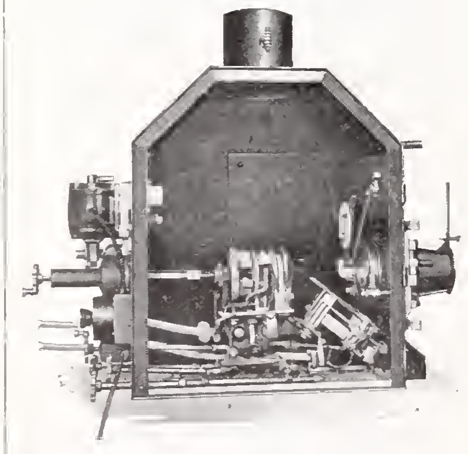
There! I have no apology of any sort to offer for the foregoing, though I am ashamed and sorry that there still exist men in the profession whose actions call for such an arrangement. Those who find the "shoe" fits may wear it, with my compliments. This department was working for better projection long, long years before most of them knew an intermittent sprocket from a hay fork. It is likely to be here when and after they either wake up and abandon such IDIOTIC ideas, or are forced out of the profession by men who have brains, and are willing to use them.

In closing I might add that the only harm these men do any one or anything except themselves is to hold back and retard the recognition we seek for motion picture projection as one of the really very important cogs in the motion picture wheel.

Just Careless

Last week I told about that supervisor and want to add this:

The fact that this Supervisor uses the term projectionist shows him to have been nothing more than careless. He meant no harm. I would, however, direct his attention to the fact that, being a Supervisor of Theatres, it is up to him to keep posted in and upon such matters, and to "help the game along" by giving publicity to nothing but correct, approved nomenclature. It is his DUTY, and the fact that a lot of projectionists, or men who term themselves such, use wrong nomenclature, and thus injure their own standing and profession, is no excuse for him doing the same.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Bluebook School Answer 579

Note:—This "School" is designed to arouse interest in the study of those many problems which constantly arise in motion picture projection, AND to cause men to really study the Bluebook and assimilate the vast amount of knowledge contained within its covers.

Question No. 579—What is the best test of all for grounds?

W. C. Budge, Brooklyn, N. Y. (Some have asked why I locate Brother Budge in Brooklyn sometimes and in Springfield Gardens at others. Well, he works in Brooklyn and lives at 218-02 137th Ave., Springfield Gardens, N. Y.) ; C. H. Hanover and C. H. Hanover, No. 2, Burlington, Ia.; George E. Lawrence, Sackville, N. B.; F. D. Orenbacher, Truesdale, Mo.; A. D. Henley, Seattle, Wash.; Charles E. Curle, Chattanooga, Tenn., Wm. Turner, Pontiac, Mich.; Al Lehman, Glenside, Pa.; F. T. Spencer, Little Rock, Ark.; Frank Dudiak, Fairmont, W. Va.; T. R. Roand, St. Louis, Mo.; G. L. Doe, John Doe, "Doughy" Doe and "Bill" Doe, all Chicago, Ill; A. T. Boylson, Halifax, N. S.; Allan Gengenbeck, New Orleans, La.; G. Atkindon, Cleveland, O.; H. L. Baker, Johnstown, Pa.; N. R. Quigley, Oklahoma City, Okla.; T. D. Alexander, Decatur, Ill.; Albert Cook, Denver, Colo.; T. Y. Fullerton, Des Moines, Ia.; W. C. Burke, Topeka, Kan.; J. D. Thomas, Atlanta, Ga.; D. G. Henderson, Quincy, Ills.; A. Hancock, Dallas, Tex.; T. R. Bankerton, Wentzville, Mo.; A. L. Tompkins, Ft. Worth, Texas; G. R. Hahn, Memphis, Tenn., and F. C. Broome, Springfield, Mass., all made acceptable answers. Several other simply said: The magneto is the best instrument to test for grounds, which is correct, but not very convincing that this one who makes it knows a whole lot about the matter.

I shall publish more than one answer. Brother Dudiak says:

"The magneto provides the best test of all, but the instrument is comparatively expensive. It will, however, repay its cost many times if made use of in the modern theatre projection room, because by its use slight "grounds" which cause small current leakages may be detected and stopped. It is best for the reason that it generates a very high voltage, hence will detect insulation weakness which the test lamp or bell and battery would not indicate.

"To use the magneto to test a projector arc lamp for grounds it is only necessary to attach one 'lead' to the carbon (projector table switch open—ground wire connected or disconnected, it makes no difference—touch the other lead to the lamp frames and turn the crank. If the bell rings there is a 'ground.' If it does not, then the circuit insulation is intact."

C. H. Hanover, No. 2, says:

"The magneto is the best bet for testing for all grounds, due to the fact the magneto generates a voltage far in excess of anything ever used on a projection circuit, and in consequence will locate grounds that a test lamp, battery or wire with its unreliable spark will fail to do. In this day of great numbers of wrecked cars a good high tension magneto can be picked up at a very reasonable cost, and will, with very little fixing serve as a permanent tester, and if one is ever troubled with one of those teaser or floater grounds, pay for itself then and there."

Brother Curle's reply reads interestingly, as follows:

"To say just what is the best test of all for 'grounds' would require taking many things into consideration, for instance, when I was doing my bit during the World's War I was in charge of a very important electrical station, some of our tests were made with a Mili-Ammeter, from this reading we were able to detect grounds and to calculate the amount of 'leakage.' It might be interesting to know that sometimes while there was an actual 'ground' the 'leak' was not sufficient to materially affect the working of the circuit. For other tests (while this was really an insulation test) we used a Galvanometer and for still others a magneto and sometimes the test lamp or bell and batteries. All of these have a very important place and should be used where best fitted, but as far as the projectionist is concerned the magneto is probably best for all conditions since it generates a very high voltage and will detect grounds impossible to find with a test lamp or bell and batteries and a ground in a projection circuit that cannot be detected by a magneto is not serious enough to warrant the use of more delicate instruments."

Of course what we are interested in is projection circuit and equipment tests, but Curle's answer is interesting nevertheless.

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Hallberg Gets Busy With New Holmes Projector

Our old friend, J. H. Hallberg, is on the market with a motion picture projector It is a Chicago product, made by O. J. Holmes, who has a considerable reputation established in the home or portable projector field.

The projector Mr. Hallberg now has, contains a number of unique features, some of which are excellent, but I am obliged to say frankly that it is not a projector I can recommend to any other than the small theatre that runs a few hours a day. This is because of the lightness of construction. The projector is arranged for the use of either Mazda, Hallberg Reflector Arc Lamp or the Hallberg High Intensity Arc Lamp.

Mr. Hallberg expects to have, within a comparatively short time, probably before the summer is over, a large heavy duty Holmes Projector concerning which we will go into detail when it arrives.

As I have already told you, the Hallberg Reflector Arc Lamp is an efficient, well constructed apparatus. The new high intensity reflector lamp has yet to be thoroughly tried out, but it is well constructed, well designed, and so far as I can see, ought to deliver the goods.

Of course, none of us yet know just how the high intensity reflector arc will perform in practice, as it has yet to be demonstrated. Apparently, however, it will give just as good light distribution as the regular high intensity arc now using 120 amperes, and produce the same results with only 50 to 60 amperes.

This Is Poor Business

Not a week has passed for years without some, and usually many letters coming from projectionists protesting about the mass of holes punched in film by certain producers and exchanges. Many productions reach the projectionists with from six to a dozen or two of punch marks, each consisting of from fifty to one hundred holes, put there either by the producer or by the exchange, and these same exchanges have the nerve to enter protest because machine operators (not projectionists) punch from one to half a dozen holes in each reel for change-over signals.

Mark you well, I do not condone the punching of holes by machine operators for change-over signals. There is no excuse for it. It is an outrage against the owner of the films. But it also is an outrage against the projectionist for the exchange or producer to punch holes in the film. It is mighty poor business to, because these holes merely compel the projectionist to cut out the film containing them, or to project the unsightly mess to the screen, which no real motion picture projectionist will do.

Organ

(Continued from page 425)

days when the performer's repertory comprised a couple of standard waltzes, "Hearts and Flowers" for the tender scenes, a stock "hurry" and a march. These were memorized and followed a sequence compatible with the general tenure of events in the picture—the waltz number one for the introductory scenes, a bit of tremolo work or the "Hearts and Flowers" number when hero and heroine meet, a hurry as the villain begins to get in his dirty work, the waltz again until something else happened to call for the hurry—and that type of music (Heaven forgive the aspersion!) was used, week in and week out.

No wonder theatre patronage dropped off.

The organ, let it be said, is an instrument capable of finer shades of expression than one would, off hand, imagine. It is equipped with mechanical means for producing every tone quality evoked only by persons adequately skilled—and that means, as well, ambitious.

That, probably, is the answer to a large proportion of the theatre owners who might assert that having installed a modern instrument, they failed to see any increase in ticket sales.

These folks might well question the capability of the hands in and under whose fingers they have entrusted the return on this somewhat large investment of money. Are those hands and fingers adept at bringing out the quality for which the large sum has been expended?

In some cases it may pay to go further than home talent for the organist, and then to insist on quality, and pay for it, as one does in buying the organ. Home talent may be worth fostering and encouraging, but after all the theatre is conducted for profit and if the music that home talent is capable of rendering is not at least favorably comparable to what can be heard at some accessible alternative theatre, the fostering of that talent is being done at the expense of the box office.

It would pay any exhibitor in any theatre, no matter what its seating capacity, to experiment a little with his organ music.

First of all, readily manipulated, quick of response, well cared for. Then see to it that the organists you have chosen are not only able and willing to secure from it the finest it is able to produce, but, as well, anxious and ready to build up a repertory and a library that will make the music always fresh and entertaining albeit subdued to the main feature itself—the picture.

With performers of this sort you can feature your organ. Not only in a standard overture as a program number, but allowing the organist to develop original methods of presenting the music, as, for example, with a brief period of community singing of some very well known and loved song each week. It is amazing how quickly the audience will respond to the lure and lilt of some familiar tune—and it need not always be "Silver Threads Among the Gold." Many simple tunes with well recalled melodies of marching or waltz tempo can be used for a change.

The specialty on the organ is also worth building up. Instead of a standard overture, sometimes, such a charming sequence as some of McDowell's shorter compositions, as selections from his Woodland Sketches, could be used. And if, therewith, you could arrange to project a harmonizing scene on your curtain, not a moving picture, a slide rather, and blend it into another as the music progressed, not too much of this, but just to give a change from the stereotyped usualness of many theatre programs, you would find the audience responding very effectively—at the ticket window the next week.

N.T.S. Puts T. J. Major Over One-Contract Equipment Plan

Added impetus has again been lent to the progress of National Service toward the goal set by those whose foresight made the great National organization a reality.

Mr. T. J. Major, until recently purchasing agent for the Balaban & Katz—Publix organization, has been retained by National Theatre Supply Company and placed in charge of the One-Contract Plan Division of the Company, which includes the Engineering Division under the direction of Alvin Seiler, the National theatre equipment engineer.

Mr. Major is without question one of the leading theatre equipment specialists of the country, having had supervision of equipment selection over a majority of the finest B. & K. houses, including the famous Uptown, Tivoli, Rialto Square and many other playhouses of like calibre. His combined experience in the equipment industry and in the operation and maintenance of theatres, ideally fits him for the position he has assumed with the National Theatre Supply Company.

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In addition to assuming sales supervision of the various unit departments, he will train National territorial representatives and salesmen in the modus operandi of National Service.

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NEW YORK LOS ANGELES

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Scene from
HAWK *of the* HILLS

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Will H. Hays, *President*

N THIS ISSUE: Fall Production Boom in East

MOVING PICTURE WORLD

VOLUME 87
NUMBER 7

—The Motion Picture Business Paper—

AUGUST 13, 1927
PRICE 25 CENTS

SOON NIAGARA FALLS WILL READ THE BIG NEWS!

—take a tip from Mr. A. C. Hayman of the Strand Theatre, Niagara Falls, N. Y.—a live showman

(READ ABOUT HIS STUNT
INSIDE THIS COVER!)

Published by CHALMERS PUBLISHING COMPANY 516 FIFTH AVE. NEW YORK CITY

Entered as second class matter June 17, 1906, at the Post Office at New York, N. Y., under the act of March 3, 1879. Printed weekly. $3 a year

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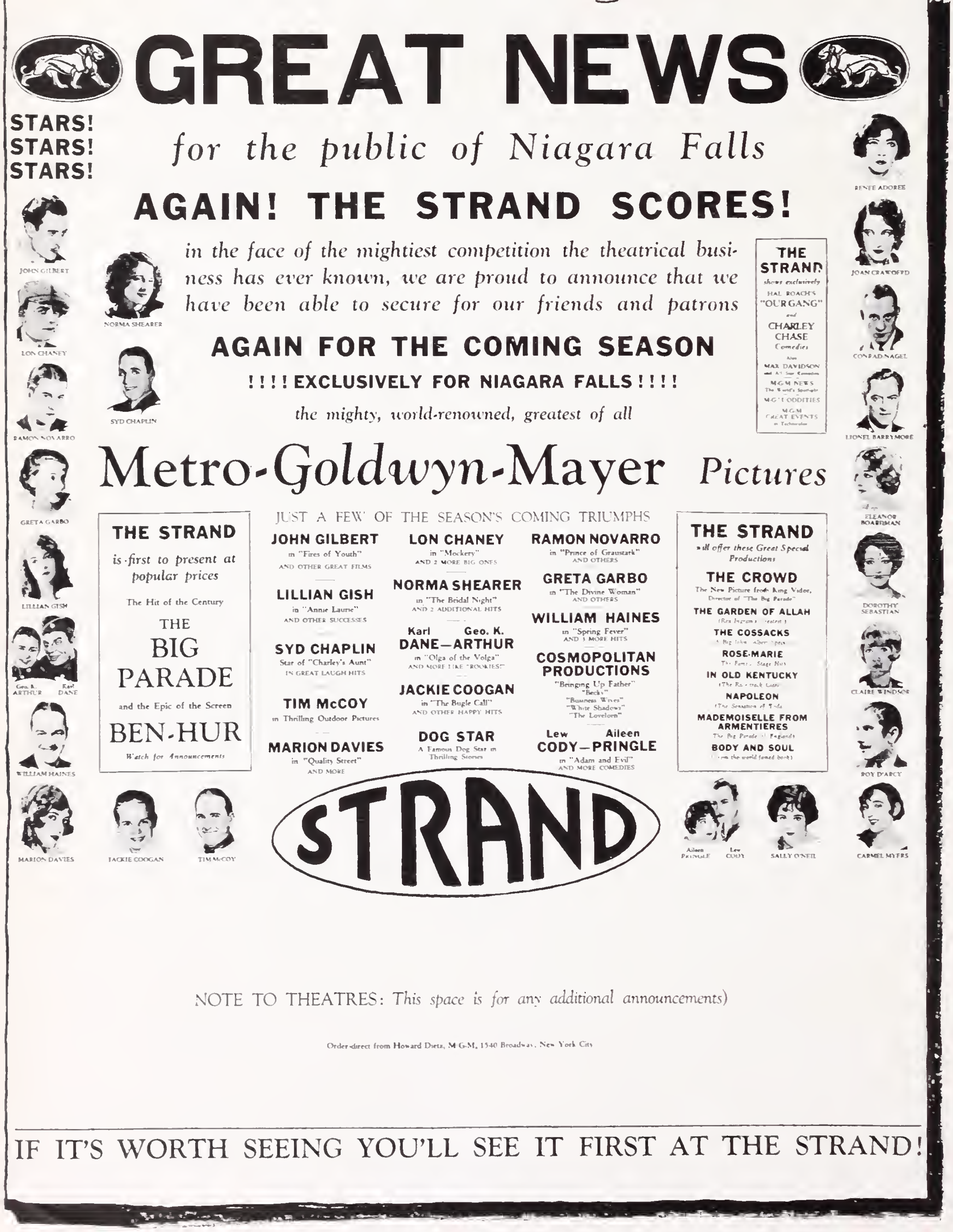
STARS! STARS! STARS!
JOHN GILBERT
LON CHANEY
RAMON NOVARRO
GRETA GARBO
LILLIAN GISH
Geo. K. ARTHUR
Karl DANE
WILLIAM HAINES
MARION DAVIES
NORMA SHEARER
SYD CHAPLIN
JACKIE COOGAN
TIM McCOY
RENEE ADOREE
JOAN CRAWFORD
CONRAD NAGEL
LIONEL BARRYMORE
ELEANOR BOARDMAN
DOROTHY SEBASTIAN
CLAIRE WINDSOR
ROY D'ARCY
Aileen PRINGLE
Lew CODY
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CARMEL MYERS

GREAT NEWS

for the public of Niagara Falls

AGAIN! THE STRAND SCORES!

in the face of the mightiest competition the theatrical business has ever known, we are proud to announce that we have been able to secure for our friends and patrons

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the mighty, world-renowned, greatest of all

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Also
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GREAT EVENTS
in Technicolor

Metro-Goldwyn-Mayer *Pictures*

THE STRAND
is first to present at popular prices
The Hit of the Century
THE
BIG
PARADE
and the Epic of the Screen
BEN-HUR
Watch for Announcements

JUST A FEW OF THE SEASON'S COMING TRIUMPHS

JOHN GILBERT
in "Fires of Youth"
AND OTHER GREAT FILMS

LILLIAN GISH
in "Annie Laurie"
AND OTHER SUCCESSES

SYD CHAPLIN
Star of "Charley's Aunt"
IN GREAT LAUGH HITS

TIM McCOY
in Thrilling Outdoor Pictures

MARION DAVIES
in "Quality Street"
AND MORE

LON CHANEY
in "Mockery"
AND 2 MORE BIG ONES

NORMA SHEARER
in "The Bridal Night"
AND 2 ADDITIONAL HITS

Karl Geo. K.
DANE—ARTHUR
in "Olga of the Volga"
AND MORE LIKE "ROOKIES!"

JACKIE COOGAN
in "The Bugle Call"
AND OTHER HAPPY HITS

DOG STAR
A Famous Dog Star in Thrilling Stories

RAMON NOVARRO
in "Prince of Graustark"
AND OTHERS

GRETA GARBO
in "The Divine Woman"
AND OTHERS

WILLIAM HAINES
in "Spring Fever"
AND 3 MORE HITS

COSMOPOLITAN PRODUCTIONS
"Bringing Up Father"
"Becky"
"Business Wives"
"White Shadows"
"The Lovelorn"

Lew Aileen
CODY—PRINGLE
in "Adam and Evil"
AND MORE COMEDIES

THE STRAND
will offer these Great Special Productions

THE CROWD
The New Picture from King Vidor, Director of "The Big Parade"

THE GARDEN OF ALLAH
(Rex Ingram's Greatest)

THE COSSACKS
A Big John Gilbert Special

ROSE-MARIE
The Famous Stage Hit

IN OLD KENTUCKY
(The Race-track Classic)

NAPOLEON
(The Sensation of Today)

MADEMOISELLE FROM ARMENTIERES
(The Big Parade of England)

BODY AND SOUL
(From the world famed book)

STRAND

NOTE TO THEATRES: *This space is for any additional announcements)*

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OF Niagara
FALLS, N. Y.
HE booked
THE whole
WONDERFUL
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FOLKS about
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KNOWS M-G-
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RIGHT now!
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THAT you're
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WHO'LL show
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SHOWS of '27-

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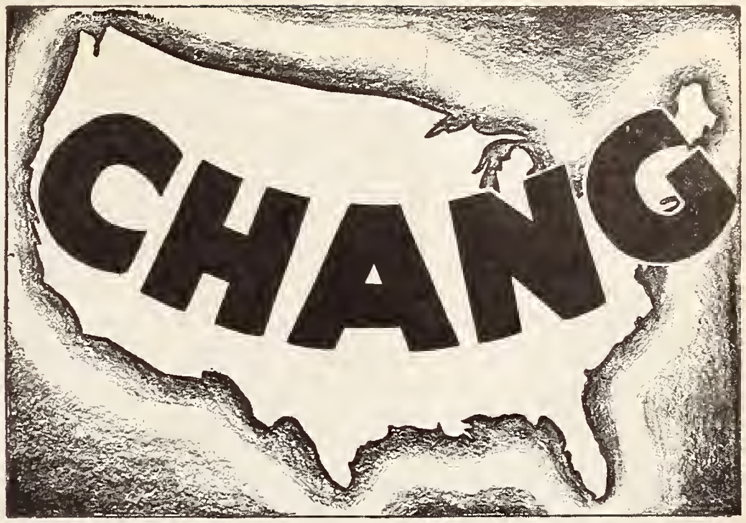
the talk of a nation!



¶ Can you beat it? This "Chang" picture has gone and done it again! Smacked to smithereens the eleven-year record of the California Theatre, San Francisco! Turned the reviewers into raving press agents. Coming on top of that record-breaking 9 weeks' run at the Rivoli, New York, where 301,000 people saw "Chang"; and S. R. O. engagements at the Fenway, Boston; Roosevelt, Chicago; Adams, Detroit; Million Dollar, Los Angeles; Lyceum, Detroit; and others t. n. t. m. ¶ "Chang". Hailed on the *editorial* pages of the New York World, Duluth Herald and other newspapers as the mightiest leap forward the picture industry has taken in years. Featured in the Literary Digest, New Republic, Nation, McCall's and other conservative national magazines as an event of world-wide importance. ¶ Merian Cooper and Ernest Schoedsack, who risked their lives for 18 months in the jungles of Siam to bring back "Chang", should be very proud. Paramount is very happy. Not only for the sensational success of "Chang", but for the new startling motion picture history being written daily by "Way of All Flesh" (352,422 spectators in first seven weeks, including 9,158 repeaters, Rialto, N. Y. Fourth week at the St. Francis, San Francisco, even bigger than the first). "Metropolis", "Beau Geste", "Barbed Wire", "Firemen, Save My Child" and others of Paramount's 100% program. ¶ The new era in motion pictures. "Different", daring, teeming with the life and color of this breathless age. And how this smart modern public is responding! The talk of a nation! ¶ Can Paramount keep it up? We'll tell the world. We diagnosed public demand for something new. We prepared. We're delivering. 75 more to come in 1927-8. Have you got them? If so, you're sitting pretty. If not, hurry! Time and your opposition wait for no man. ✳ ✳ ✳ ✳ ✳

PARAMOUNT 100% PROGRAM

Member of Motion Picture Producers and Distributors of America, Inc. Will H. Hays, President

BERT LYTELL

LOIS WILSON *in*

"Alias The

With William V. Mong, Ned Sparks, James Mason, Paulette Duval, Ann Brody, Alphonz Ethier,

Wolf Returns'

Another Columbia Box-Office Smash!

#2 of the Perfect 30

Lone Wolf

From the Story by Louis Joseph Vance — Directed by Edward H. Griff

"The Art that Preserves Your Art!"

Sterling

This hall-mark of the great English silversmiths was only stamped on *perfect* articles.

The trademark "CERTIFIED PRINTS" is only placed on prints whose art and beauty have been *perfected* by the Consolidated's skilled craftsmen.

Certified prints

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NEW YORK LOS ANGELES

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—they'll help you decide your course of action for 1927-1928!

WHO but M-G-M can give you each week a top-notch star?

WHO but M-G-M retains intact the same shrewd, successful producing personnel at its studio?

WHO but M-G-M can give you the assurance that comes with that stability at its production source?

WHO but M-G-M can point to a succession of hits of this calibre in one season?

William Haines in "Slide, Kelly, Slide"—Lon Chaney in "Tell It to the Marines"—Karl Dane and George K. Arthur in "Rookies"—Ramon Novarro in "Lovers"—Marion Davies in "Tillie the Toiler"—"The Understanding Heart"—John Gilbert and Greta Garbo in "Flesh and the Devil"—Norma Shearer in "The Waning Sex"—Marion Davies in "The Red Mill"—"Tin Hats"—Greta Garbo in "The Temptress"—"The Flaming Forest"—Lon Chaney in "Mr. Wu"—"The Callahans and the Murphys"—Lon Chaney in "The Unknown"—John Gilbert in "Twelve Miles Out"—Norma Shearer in "After Midnight" and more!

(continued on next page)

(continued)

WHO but M-G-M has the majority of the leading directors making its pictures?

The Film Daily nation-wide poll of the country's foremost photoplay critics to determine the ten leaders resulted in M-G-M's getting five out of the ten named!

WHO but M-G-M can deliver in one season two immortal pictures that mark 1927-28 for all time as "The Year of 'The Big Parade' and 'Ben Hur'"?

WHO but M-G-M can give you names to equal the brilliance and popularity of these?

3 CHANEYS — 3 SHEARERS — 2 GILBERTS — 2 GARBOS
1 GISH — 3 DAVIES — 1 SYD CHAPLIN — 1 NOVARRO
4 HAINES — 3 DANE-ARTHURS — 3 CODY-PRINGLES
6 McCOYS — 2 COOGANS — 5 COSMOPOLITANS — 2 DOG STAR

And Great Specials Including

GARDEN OF ALLAH (Ingram)—**THE CROWD** (Vidor)—**THE COSSACKS** (Gilbert)
ROSE - MARIE — MADEMOISELLE FROM ARMENTIERES — NAPOLEON —
BODY AND SOUL

And the Big Parade of Shorts

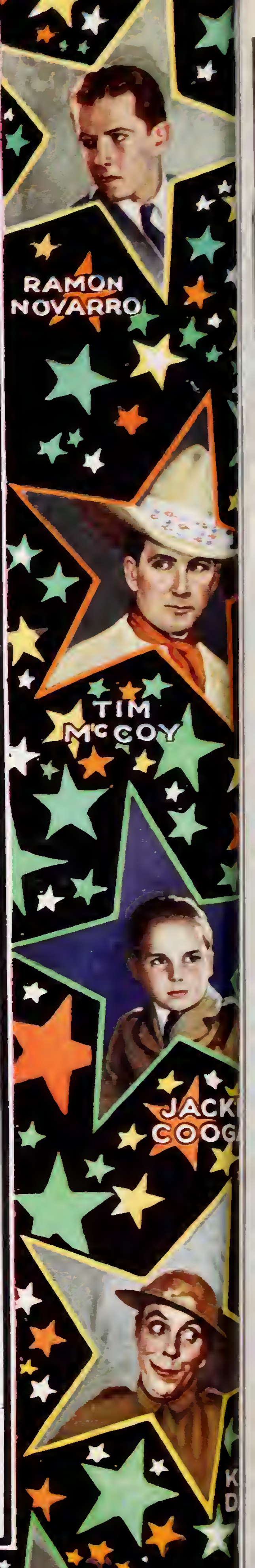
HAL ROACH COMEDIES—*Our Gang—Max Davidson—Charley Chase—All Star—*
M-G-M NEWS *Twice Weekly* — M-G-M ODDITIES—M-G-M GREAT EVENTS

WHO but M-G-M has the aggressiveness and Young Blood to handle great material with smashing showmanship?

(Who but?)—nobody but

METRO-GOLDWYN-MAYER

IT'S THE YEAR OF "THE BIG PARADE" AND "BEN HUR"



The Players

Betty Blythe
Lillian Rich
Robert Agnew
George Fawcett
Martha Mattox
Harold Goodwin
Guinn Williams
Pat Harmon
Wm. A. Carroll
Dorothea Wolbert
Directed by Phil Stone

SNOWBOUND

by — DOUGLAS BRONSTON

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TIFFANY PRODUCTIONS, INC.

1540 BROADWAY
M. H. HOFFMAN, *Vice Pres.*
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Eno's Fruit Salts
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Mentholatum
Scott's Emulsion
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Kellogg's
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Zonite

Another Record

The new A. B. C. figures show MOVING PICTURE WORLD far ahead of the field in reader interest with 7,619 bona-fide, paid exhibitor subscriptions — a net gain for six months of 282.

Newspapers and magazines are dependent upon their ad
the cost of producing a good paper would make subscrip
must be lowered unless there are

In the present general slump MOVING PICTURE WO
expression, because it does not

As all exhibitors know, MOVING PICTURE WORL
—the first, and therefore always

The National Advertisers cited above are all regular u

That's why MOVING PICTURE WORLD, in this pe
new A. B. C. Statement exhibitors have again proclaime
widely circulated, exhibitor-rea

THE WINNER AND

A Chalmer

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on rates almost prohibitive. When revenues fall, standards
ublishing reserves.

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ave to truckle.

is but a single link in the chain of Chalmers Publications
the most valued.

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d of advertising retrenchment, is still advancing. In the
MOVING PICTURE WORLD still the leader—the most
publication in the field.

Significant

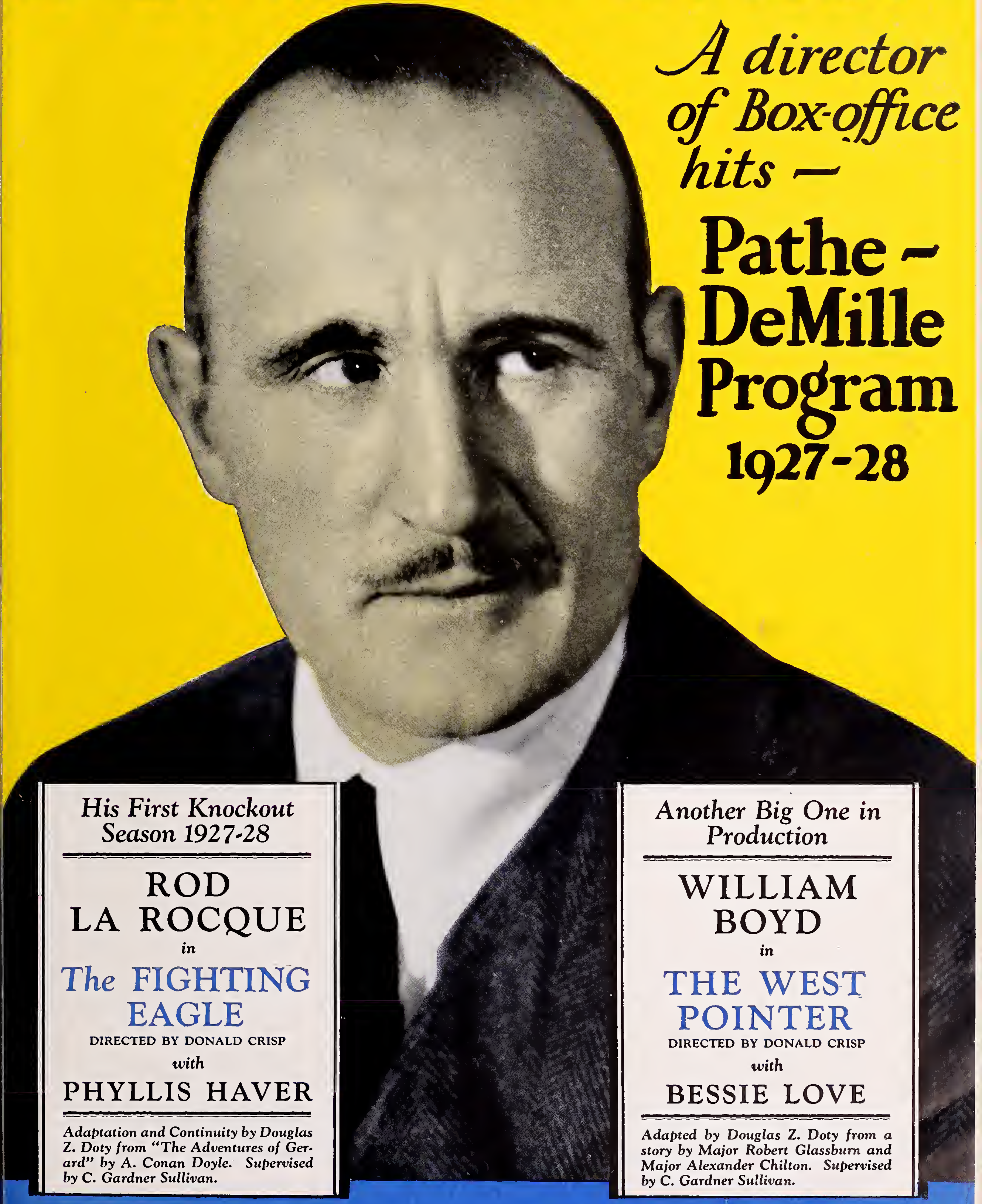
MOVING PICTURE WORLD is the only paper to show an A. B. C. verified exhibitor circulation gain this year. And we have no men on the road, either. IT'S THE PAPER.

STILL CHAMPION!

ublication

Harry Langdon whose next First National picture will be "Three's a Crowd," produced by the Harry Langdon Corp. It has met with wonderful comments at all previews and is rated as the best picture the comedian has to date.

DONALD CRISP



A director of Box-office hits —

Pathe-DeMille Program 1927-28

His First Knockout Season 1927-28

ROD
LA ROCQUE
in
The FIGHTING EAGLE
DIRECTED BY DONALD CRISP
with
PHYLLIS HAVER

Adaptation and Continuity by Douglas Z. Doty from "The Adventures of Gerard" by A. Conan Doyle. Supervised by C. Gardner Sullivan.

Another Big One in Production

WILLIAM
BOYD
in
THE WEST POINTER
DIRECTED BY DONALD CRISP
with
BESSIE LOVE

Adapted by Douglas Z. Doty from a story by Major Robert Glassburn and Major Alexander Chilton. Supervised by C. Gardner Sullivan.

POWERFUL UNITS

in the Pathé complete-perfect program

FROM the time, sixteen years ago, when Charles Pathe first gave *Pathe News* to the screen, it has steadily grown in public favor, until today it stands not only as the leading newsreel of the world, but a veritable national institution. Many thrilling and momentous events are encompassed in the sixteen years of its history, and *Pathe News* cameramen have been first on the scene recording every important happening in every part of the world. Today, with the cumulative experience and knowledge of 16 years of endeavor, *Pathe News* stands pre-eminent. Millions of motion picture fans who expect the best demand PATHE NEWS.

A Big little feature

PATHÉ REVIEW

The Magazine of the Screen

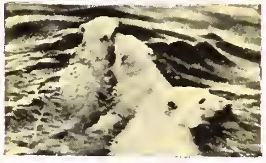
HERE is the most satisfying Big Little Feature you can add to your program. Entertaining trips into far corners of the world—strange people—strange animals—intimate sidelights on famous personalities—wonders of science, and a great variety of other fascinating subjects are embodied in this distinctive one reel feature.

MAKE IT A PERMANENT PART OF YOUR SHOW

52 Issues - - 1 Reel Each

Dorothy Knapp, Famous Beauty

Sea Elephant



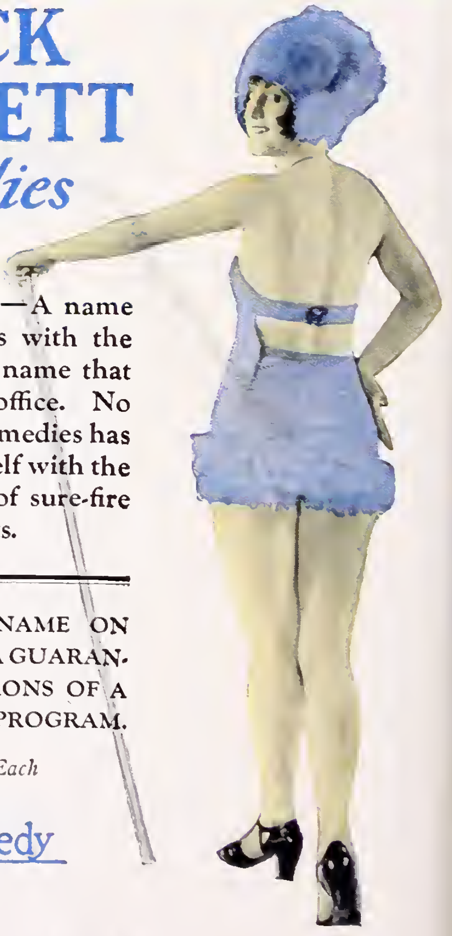
Arctic Archie

Royal Body Guard in Ethiopia

Ex-Prime Minister of Ethiopia

MACK SENNETT

Comedies



MACK SENNETT—A name that is synonymous with the best in comedy—a name that is magic at the box-office. No producer of short comedies has so entrenched himself with the public as a creator of sure-fire comedy hits.

MACK SENNETT'S NAME ON YOUR MARQUEE IS A GUARANTEE TO YOUR PATRONS OF A PERFECT COMEDY PROGRAM.

36 Hits, 2 Reels Each
1927-1928

Pathécomedy

PATHÉ EXCHANGE INC.

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Member of Motion Picture Producers and Distributors of America, Inc.
WILL H. HAYS, *President*

Last Minute News From Everywhere

MOVING PICTURE WORLD

The Motion Picture Business Paper

Vol. 87 New York, August 13, 1927 No. 7

HELP!

Roxy declares the report he has applied for protection against London, Paris and Berlin, is without foundation. Roxy needs no zone.

50—50

If directors are wonders, why the supervisors? If the supervisors are wonders, why the highly paid directors? There is excess baggage somewhere.

Bookings Leap in Albany Territory

(*Special to* Moving Picture World)

Albany, Aug. 8.—The past week has brought about a very noticeable picking up in business along Albany's Film Row, in marked contrast to the dullness that prevailed all through July when exhibitors appeared loath to book any of the new fall product.

Apparently the period of waiting on the part of exhibitors is a thing of the past, for several of the exchanges announced last week that they were set for the new product in nearly all of the key cities that are served out of Albany. Heads of the various exchanges in many instances were absent from the city a good part of last week, meeting and conferring with heads of chains located in other cities.

Colorado House Robbed

Denver.—The Colorado Theatre, Pueblo, Colo., was visited by robbers early last Tuesday morning, who broke open the large safe with a sledge hammer and escaped with cash amounting to between $2,000 and $3,000. The robbers met Night Watchman Charles Mayes when they entered the building. They overpowered Mayes and bound him after making him direct them to the theatre office.

Berlin Cable

(Moving Picture World Bureau, Berlin, Aug. 10.)

The gala opening of "What Price Glory" at the Tauenzien Palast was the biggest success of the season. All the press claimed that this picture was the best of the year. There is a big scandal over the Phoebus Film, which got about 7,000,000 marks from the Marine Department for producing a nationalistic picture. The press splurges on rumors of what may soon happen to Phoebus. Defina will release 13 films in 5 different Berlin theatres. Parufamet may not release "The Big Parade." It fears to lose customers and Hugenberg does not want to give up a UFA house to war films which are against Germany.

Opens N. Y. Studio

Harold Lloyd, Paramount comedian, soon to make his first New York picture. He will relight the now dark Paramount studio in Long Island City.

New Skouras Treasurer

St. Louis.—J. W. White, cashier of the Federal Reserve Bank of St. Louis for eight years, has resigned and on September 1 will assume the position of treasurer and director for Skouras Brothers Enterprises, operators of the Missouri, Ambassador and Grand Central first-run theatres and the controlling factor in the St. Louis Amusement Company, which owns or operates about thirty-four neighborhood and suburban houses.

Butterfield's Fiftieth

Detroit. — Completion of the Temple Theatre in Saginaw gives the W. S. Butterfield Theatres, Inc., 50 theatres in Michigan, with four others under construction. A capacity attendance of 2,200 patrons attended the dedication last week.

Ownership Changes

San Antonio.—The Texas Theatre Company has ben taken over by Victor Theatres, Inc., and headquarters moved to 605 Houston Building, San Antonio, Texas.

Darkened New York Studios to Twinkle Brightly This Autumn

Cosmopolitan, Paramount and Fox Will Resume Activities—May Start Swing East

By Sumner Smith

RECENT announcements that motion picture production has been discontinued at all eastern studios, possibly for a year or more, in favor of the climatic and studio facilities of Hollywood and environs, are discounted largely this week by the news that several important New York studios will resume operations within a short time and probably continue operations throughout the winter months. Thus it seems that the East never will become a wholly negligible factor in production, but will continue to be active during the autumn and winter and slack off during the summer—with timely announcements each spring by different companies that they will not produce any more in New York.

The Cosmopolitan Studios, it is learned, will be as busy this fall and winter as ever in their history. Attempts to get in touch with Chester Beecroft, manager, failed but his secretary admitted that "several" companies are now negotiating for space.

Arthur S. Kane, now aboard, will return to the Cosmopolitan Studios to produce this autumn, and authoritative sources claim that at least three other companies will make Cosmopolitan a beehive of activity, at any rate until the first of the year. Among these the Graphic is mentioned.

Harold Lloyd, due to arrive in New York within a few days, will reopen the immense Paramount studio in Long Island to produc-

(Continued on next page)

Denny Says "U" Will Produce in England

The rumor that Carl Laemmle, now abroad, plans the production of a "good will" picture or two in England has cropped up again with the report of a speech to that effect by Reginald Denny. The "U" star told Londoners that such was Mr. Laemmle's intention and that it would be a Denny picture.

The home office admitted that Universal production in England had been almost scheduled several times before, and that this time it might go through. No confirmation has been received from the "U" president and nothing was known of the Denny speech, except through an Associated Press dispatch.

To Roadshow "Ironsides"

"Old Ironsides" now is expected to be sent out by Paramount as a road show despite earlier reports that it would be released. The first road show is booked at Ford's Theatre, Baltimore, for August 22 for two weeks. The Magnascope will be featured.

Mark in Hartford

Hartford, Conn.—Moe Mark has leased the State Theatre from Harris Bros. The Stanley Co. of America is said to have an interest. Second-run pictures will be played at this large house.

London Cable

(Moving Picture World Bureau, London, August 11.)

"Michael Strogoff" opens August 15 at the Rialto with the Panatrope innovation. The London public gives Denny a great ovation. Increasing activity shows at English studios. Approaching productions include the first broad comedy feature by Forde. Provincial cinemas introduce sixpenny matinees. European conference discusses releases and makes important changes. New South African cinema company floats half million dollar shares.

MOVING PICTURE
WORLD
The Motion Picture
Business Paper

FOUNDED BY J. P. CHALMERS, 190

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Other publications: Cine Mundial. Published in Spanish and circulating in all Spanish speaking countries of the world. Spanish and English books.

5

VOL. 87 NO. 7

New M-G-M Girl Star Arrives from Sweden

Mona Martinson, film and stage star of Sweden, arrived in New York Monday morning on the S. S. Gripsholm to take up her contract with M-G-M. She was signed by Louis B. Mayer, vice-president in charge of production, when he saw her play in "The Atonement of Gosta Berline," the same picture which decided him to bring Greta Garbo and Lars Hanson to America.

Miss Martinson is of medium height, well proportioned, of graceful carriage, and has brown hair, blue eyes and attractive, mobile features. She is 21 years old.

Closed for South America

FBO has consummated a deal with the Sociedad General Cinematografica of Buenos Aires whereby the entire 1927-28 product, including short subjects, will be distributed throughout Argentine, Paraguay, Uruguay, Chile, Peru, Bolivia and Ecuador. The deal was closed with John Kunzler, New York representative of Sociedad.

Films at Mayfair

A three-sheet in front of the Mayfair Theatre on Forty-fourth street announces the opening of that house early in September with an "ultra-distinctive policy of unusual motion pictures and chamber music in an atmosphere of cozy congenlality." This is the inception of a motion picture policy for the Mayfair, as the theatre heretofore has offered legitimate productions only.

Wired Her Photo

Sally Phipps, Fox player, who was photographed at the Southern California Telephone Co. offices in Los Angeles and transmitted to New York by telephoto in 7 minutes and 22 seconds.

Co-Operation Effecting Harmony, Says Biechele

Kansas City.—Harmony which never before has been experienced in Kansas-Missouri theatre circles is resulting from the recent agreement of the Kansas City exchanges and exhibitors, whereby film salesmen aid the M. P. T. O. Kansas-Missouri by soliciting new members.

"It is not a case of the exhibitors 'coming over' to the producers," said R. R. Biechele, president of the M. P. T. O. K.-M., "but a case of the producers displaying their good will towards the theatre owners and their desire to co-operate to the fullest extent to strengthen the ranks of the organized force of the industry to combat unfair opposition from outside sources."

Weil Leaves Rayart

Richard Weil, for two years director of advertising and publicity for Rayart Pictures Corp., announces his resignation from that organization to become effective on August 13, at which time he entrains for Hollywood to find out for himself if there is as much dough to be garnered in the West.

Sunset in Chillicothe

Chicago.—The new Sunset Theatre has opened for business at Chillicothe, Ill., under the management of M. Sturms. The house will be operated on an exclusive picture policy.

Fox Ball Team Leads in Movie League Race

Fox Films disposed of a formidable contender in the movie baseball race when they defeated the Warner Brothers nine by a 10 to 3 score at Protectory Oval last Saturday. Fox has won 8 of 9 games and, with one remaining contest with Pathe to be played, has practically clinched the 1927 motion picture championship.

Dahill and Wolf shared the twirling honors for Fox, while Morrell, Miller and Nunner excelled at bat. Seckler and Morris, Warner players, led their team in hitting.

The latest movie club standing shows Fox Films in first place with 8 victories and 1 defeat; Pathe second with 5 games won and 2 lost; Warners and First National tied for third with 6 wins in 9 tries; United Artists is credited with 2 of 10, while Consolidated trails with 10 straight defeats.

Fox Film and Keith Contest for Dayton

Dayton, Ohio.—Indications at present point to a battle between the Keith and Fox interests for supremacy in the theatrical field at Dayton, Ohio. The city is already said to be considerably overseated, now having one combination and three picture houses controlled by the Keith organization. There are also many houses in opposition. Fox has just acquired a valuable site on South Main street, formerly occupied by the old Masonic Temple, where a new theatre to cost $4,500,000 will be erected, according to an announcement believed to emanate from reliable sources. A representative of the Fox company has been in Dayton for several days attending to the final negotiations pertaining to the site.

Choose Belmont Staff

Chicago.—The new staff of the Belmont Theatre under the Orpheum Circuit management consists of W. C. Welch as managing director, Harry Walders as treasurer, Dave Samson as musical director and Harry Zimmerman as organist. With Lubliner & Trinz releasing the house to Orpheum, they are closing the Lincoln Theatre on Lincoln avenue, as the Belmont will carry the regular Orpheum programs.

To Test Sunday Shows

St. Louis—The City Council of Higginsville, Mo., has repealed an ordinance prohibiting Sunday picture shows. A month's trial of Sunday shows will be given. The picture houses will be permitted to hold a matinee and also a show after church in the evening.

Chinese Film News

During recent years moving pictures have been growing rapidly in popularity at Canton, according to advices from Vice Consul Prescott Childs, Canton, China, made public by the Department of Commerce.

Two large picture theatres have recently been opened on the main street in Canton and are frequented by returned students and Chinese of western tastes. In addition, during the past year there have been built five smaller theatres in various parts of the city.

A large theatre on the Wing Hon Maloo that has been in operation for about two years is planned to be enlarged so as to more than double its present seating capacity from 600 to 1,500. The same company is also building a large theatre with a capacity of 1,100, in Saikwan, another section of the city.

In addition to these principal picture theatres and three or four theatres for Chinese drama, there are ten smaller picture houses scattered throughout the city. They charge less than 10 cents for admission and usually present only films of Chinese manufacture and very old American productions.

New York Studios

(Continued from preceding page)

tion. He will make a picture of a breezy New York lad, and occupy the studio for over four months.

Then there is the Fox studio. Not long ago, with the completion of Allan Dwan's last picture under his Fox contract, it was announced as abandoned in favor of western production. Now, a few weeks later, it is said that Dwan, after a vacation abroad, probably will return to the Fox fold and that he will again produce in the New York studio.

But before he resumes work there, these same sources of information claim, he will find other companies working there. Dwan's contract, just expired, provided that he be the only producer using the studios, and that clause of the contract prohibited its occupation to its full capacity. He will return, it is said, to find that he no longer has exclusive use of it, if return to Fox he does.

Production in the East seems to go by seasons of the year. Once in a while it happens that New York studio activity starts a swing of producing companies back to New York from the West Coast. With the prospect this autumn of renewed activity here, observers with a psychological trend of mind argue that it is quite likely the first companies to start producing here will influence still more eastern production. That, however, remains to be seen.

Two Resignations

With new capital reported coming into the Vocafilm Corp. of America, announcements were made this week of the resignations of Secretary Abe Siegel and Julian M. Solomon, director of advertising and publicity. Vocafilm still has the lease on the Longacre, and technical men are at work there, but it is not known whether the Babe Ruth picture will reopen before the lease expires on Labor Day.

N. Y. Cameraman Saves Fiancee from Drowning

The staff of Kinograms gave Frank Dalrymple, dare-devil cameraman, an enthusiastic welcome mingled with hearty congratulations on his return this week from his vacation, during which he saved the life of his fiancee, Miss Madeline Reilly.

Frank plunged into the surf at Highlands, N. J., to rescue the girl, who had been dragged out by the undertow. All that he would say about it was that Miss Reilly's coolness while in danger made the rescue possible.

Residents of Highlands, however, disagreed with his modesty and started a movement to have the Chamber of Commerce award him a special medal for heroism.

Economy in Canada

Toronto.—The economy wave of the moving picture industry in California has struck the theatre business in Canada. A period of four mid-summer weeks was set aside by the Famous Players Canadian Corp., Toronto, as "Economy Month" for its theatres from Montreal to Victoria, when managers were requested to curtail certain operating expenses as much as possible. The plan was only temporary.

Depart Secretly

Merian C. Cooper and Ernest B. Schoedsack, producers of "Chang" in Siam, are reported to have left to make a similar picture in a foreign country. Only the highest Paramount executives know their destination, and they won't talk.

Curwood May Live

James Oliver Curwood, one of the most popular authors whose stories have been widely filmed, is critically ill at Owosso, Mich., as the result of an infection developing from an insect bite on the nose. A few days ago his life was despaired of, but now, while his illness still is critical, he has a good chance for recovery, announces Dr. J. J. Haviland, one of his physicians.

Films May Avert War Declaration, Millikin Claims

Can Soothe Taut Nerves in Great Crisis

The 51,056 picture theatres in the world today are serving as school rooms in which the children of all nations are being taught tolerance of all other nations, Carl E. Milliken, secretary of the Motion Picture Producers and Distributors of America, Inc., said on Tuesday at the meeting of the World Federation of Education Associations in Toronto.

He voiced the hope that the World Federation of Education Associations would themselves some day sponsor the production of a series of pictures revealing the significant characteristics of all nations. Such pictures, interchanged between the nations, would do much, he declared, to remove the intolerance that ignorance of each other's aims and purposes engenders.

"With such pictures telling the history, revealing the backgrounds, ideas, ideals, customs and hopes of a race of people, it is not unreasonable to think that understanding will be promoted. And understanding is the basis for world peace. Such pictures exhibited in times of strained relations, when misunderstanding has drawn taut the line that holds nations at peace, might be the cause of averting an international disaster."

Recognition of the motion picture as the common means of

(Continued on page 448)

New Rivoli Bookings

Among the pictures which the New York Rivoli, now jointly owned by Publix and United Artists, will show this autumn will be "The Magic Flame," with Ronald Colman and Vilma Banky; "Two Arabian Nights," with Louis Wolheim, Mary Astor and William Boyd, and "College," with Buster Keaton. All are United Artists pictures.

Reinhardt Renting

Chicago.—The Grand Theatre at Lincoln, Ill., owned by Matthew Reinhardt, is for rent for the fall and winter season. The policy of this 750-seat house is pictures, vaudeville and road attractions.

FBO in Oklahoma City

Oklahoma City.—Sam Benjamin, manager of the F B O exchange here has sold the 1927-28 product to the Liberty and Folly theatres, both first-run houses.

Joins Paramount

J. G. Bachmann

Bachmann Supervisor of Paramount Units

J. G. Bachmann, well-known independent producer, is named in dispatches from Hollywood as having been signed as supervisor of the next Emil Jannings and Florence Vidor starring pictures for Paramount. He was signed by B. P. Schulberg, associate producer.

As president of Preferred Pictures, Mr. Bachmann established a reputation for himself in the past. The company quit operations some months ago and in the meantime Mr. Bachmann has spent most of his time in the West. Mr Schulberg and he originally were associated in production work.

Tom Leonard Tours Coast

St. Louis—Tom Leonard, owner-manager of Progress Pictures, is touring the Pacific Coast with his family. They are now touring Eastward. Sam Werner of United Film Exchange has left for the Pacific Coast and when he returns to the Mound City some five weeks hence expects to announce the purchase of some outstanding independent productions. G. E. McKean, district manager for Fox, has returned to his headquarters in St. Louis.

Films Replace Stage

Detroit.—Presentation of vaudeville and pictures is involved in the Temple Theatre's change from two-a-day stage features, which flourished at this house since its opening nearly 25 years ago. Manager Jennings has announced that P. D. C. films will be shown in connection with the usual Keith acts, beginning next week.

'Miserables' Due In Two Lengths, Separate Scores

"U" Tries Experiment with French Film

Universal will shortly announce a unique method of selling the feature picture, "Les Miserables," it became known this week. This Universal Film de France will be offered to exhibitors in either 8 or 11 reels. They will have their choice of footage. Furthermore, a musical score for the 8-reel version has already been completed and a score for the 11-reel version is being composed by Dr. Hugo Riesenfeld.

The film was brought to this country by James V. Bryson, foreign manager in England, in 18 reels. It was cut to 11,200 feet by Paul Gulick, "Bob" Welsh, Sydney Singerman and "Joe" Weil, home office executives. Then a print went out to the West Coast and Walter Anthony got it down to 8,000 feet.

Replaced "Phantom"

The history of the picture is interesting. Produced in France, it was bought for Universal by Bryson to fill bookings in England on "The Phantom of the Opera," which was not available at the time. He purchased the world rights because, proportionately speaking, they were a better bargain than the rights for England.

Bryson got the picture down to 18,000 feet and conceived the idea of having it shown in two 9-reel installments. Originally it was a 30,000-foot serial, split into 6 reels. The home office doubted the feasibility of Bryson's plan for this country, though it succeeded in England. Home office executives then cut the picture to 11,200 feet and were satisfied that it could not be reduced further. However, Anthony, by the elimination of one character, got it down to 8,000 feet.

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"Miracle" in Court

The Supreme Court of New York now has before it the claims of M.-G.-M. and First National for the right to film "The Miracle." Justice Alfred Frankenthaler has heard the arguments, and reserved decision. Both companies have included "The Miracle" in their lists of promised specials. First National bought from Al H. Woods and M.-G.-M. from Mrs. Madge Menchen. The latter company is the defendant.

South America Is Leading Market as Exports Increase

Say Figures for First 6 Months of 1927

Exports of motion pictures from the United States during the first six months of 1927 totaled 114,311,166 linear feet valued at $3,731,549, compared with 107,082,117 linear feet valued at $3,472,842 during the corresponding period of 1926, according to the Department of Commerce.

Latin America ranked first among the markets for American motion pictures during the six-month period. Exports to that region amounted to 42,432,541 feet valued at $1,153,288 compared with 36,415,233 feet valued at $1,136,354 during the first six months of 1926.

Exports to the Far East totaled 32,189,353 linear feet valued at $839,823 during the first half of 1927, compared with 27,239,566 feet valued at $772,377 during the same period of 1926.

Shipments to Europe during the first six months of 1927 totaled 29,558,101 linear feet with a declared value of $1,433,318, compared with 28,155,571 feet valued at $1,462,993 during the corresponding period of 1926.

Canada took 6,084,187 feet of the American motion picture exports during the first half of 1927, compared with 10,781,942 feet during the same period of the previous year.

Paramount Dividend

Paramount has declared its usual quarterly dividend of $2 per share on the common stock, payable October 1 to stockholders of record on the close of business on September 1. The books will not close.

Claim Films Better

Frank R. Wilson, president of the Motion Picture Capital Corporation started something when, on his return from the West Coast he stated that poor pictures are keeping people away from the box offices. Denials have been announced by several producing and distributing companies both in New York and Hollywood. Joseph M. Schenck of United Artists and B. P. Schulberg of Paramount are the latest to call Mr. Wilson's statement all wrong.

Yep! Just Married

Renee Adoree, famous M-G-M player, and her husband, William Gill, whom she married after a brief courtship.

N. Y. Incorporations

Albany, Aug. 8.—There was some slight increase during the past week in the number of companies incorporating in the motion picture business in New York State. The records in the department of state show that seven such companies were chartered, all located in the metropolis, and carrying moderate amount of capitalization. These companies include: Robert Productions, Inc., $100,000, with Rose London, Helen Shacker, Anna S. Flaumenbaum, New York City; Humanitarian Pictures, Inc., $40,000, Hanna Kass, Abraham Schneiderl, Claude H. McGowan, New York City; Clayben Productions, Inc., $5,000, H. Clay Blaney, Ben Ruyle, Gertrude H. Kearney, New York City; Jeromont Corp., $37,500, Reuben Rubinstein, Samuel W. Bass, Henry Shapiro, New York City; Movieads, Inc., $10,000, Albert Law, Jackson Heights; Julius Frankenberg, New York City; William A. Smith, Woodhaven; the capitalization of the following two companies not having been stated: Encio Studios, Inc., Frances Davis, S. Cohen, Catherine Cawley, New York City; Carlos Pictures Corp., Harry Lewis, Grant Hoerner, Alexander Brown, New York City.

Incorporation: Coast Amusement Co., Houston, Texas; capital stock $5,000; incorporators, R. F. Maples, R. L. Evans and Charles H. Russell.

Coming and Going

JESSE L. LASKY, first vice-president in charge of production for Paramount, arrived in New York City this week to attend the premiere of "Wings" at the Criterion Theatre on Friday evening, August 12. Mr. Lasky will be here for just one week, as the heavy production program at the Paramount Coast studios demands his constant attention.

* * *

Francis M. Kadow, manager of the Mikadow Theatre, Manitowoc, Wis., is in New York with a view of tieing up his own broadcasting station with the programs of one of the big stations of the country. He has been operating a station in his Mikadow Theatre for the past year or more. He is sold solid on the individual theatre's going in for broadcasting, particularly in cities of 20,000 or so population.

* * *

Harry K. Smythe, owner of Harry's Ad Show, popular added attraction at Pittsburgh picture theatres, has just returned from New York City where he arranged to put on his show in thirty theatres throughout the big city. Harry expects to spend the next few weeks in Pittsburgh.

* * *

Al Rockett, West Coast production manager for First National at the Burbank studios in Hollywood, is en route east to attend the premiere of "The Patent Leather Kid" at the Globe Theatre on August 15.

* * *

Minneapolis.—Two Minneapolis motion picture men have just returned from New York. W. A. Steffes, president of the Northwest Theatre Owners, spent ten days in the eastern city on organization business and has now started on an extensive tour of the key towns of the territory. S. A. Louis, owner of the Rialto Supply Company, the oldest supply and equipment house in Minneapolis, attended the convention of the Theatre Equipment Association, where he was elected to a place on the board of directors.

* * *

W. E. Callaway, Southern sales manager for First National, is back at his desk in the home office after a three weeks' tour of the company's southern exchanges.

* * *

E. T. ("Peck") Gomersall, new Fox short subject sales manager, is back in New York after a six weeks' tour of the country.

* * *

Capt. Henry Clay Bate of the Universal publicity department is spending his vacation "captaining" with the 18th Infantry at Fort Slocum. Paul Gulick, his boss, claims Henry said that, since he is an officer, he expects to get a good rest.

* * *

C. H. Farrell of Pathe's exploitation department is another vacationer, as are George Harvey, Pathe advertising manager, and Rutgers Neilson, of the publicity department.

* * *

William Haines, Metro-Goldwyn-Mayer star, and Director Edward Sedgwick arrived here last Sunday on the Broadway Limited from Los Angeles en route to the United States Military Academy at West Point, where they will film exterior scenes for Haines' latest starring vehicle, "West Point."

* * *

Sherman S. Krellberg, president of Krelbar Pictures Corp., has returned from consultations with Bud Barsky, vice-president in charge of production in the West. He will remain here indefinitely to supervise sales, advertising and exploitation.

More For San Bruno

San Francisco.—The theatrical pot is boiling at San Bruno, a peninsula suburb of San Francisco, and plans are being made for the erection of two new picture houses. G. H. Leathurby of San Francisco and A. J. Eschelback of South San Francisco, and mayor of that city, have arranged to erect a theatre at San Bruno costing $55,000. Charles E. Peterson of the Novelty Theatre of that city has plans for the erection of a new house.

Goldberg in Chicago

Chicago.—Lou Goldberg, graduate of the third class of the Publix Theatre Managers Training School, has been in Chicago for three months handling the publicity for the Chicago Band productions. His work covers the unit houses from Chicago south.

Rapp Sues Schoenstadt

Chicago. — David W. Kahane and George A. Trude, as attorneys for George L. Rapp, Chicago architect, have filed a lien in the amount of $42,092 against H. Schoenstadt and Sons and their Piccadilly Hotel and Theatre. The lien is based on the original contract dated October 19, 1923, between Rapp & Rapp, the architects, and the Hydestone Building Corp. The contract was later assigned to H. Schoenstadt & Sons. It provides for the building of the Piccadilly and the payment to the architects of $109,252, which represents 6 per cent of the total cost of the building.

Fox Leases T. S.

The premiere of F. W. Murnau's "Sunrise" will be staged at the Times Square Theatre, now leased by Fox, according to latest report. It is set to open in the middle of September. September 4 is mentioned as the date on which "Seventh Heaven," another Fox special, will close its run at the Harris Theatre.

E. G. Sourbier Buys Out Central Amusement Co.

Indianapolis.—Interests of all other stockholders in the Central Amusement Co., which owns and operates the Lyric (vaudeville) Theatre and the Isis (picture) Theatre in North Illinois street and controls buildings and grounds for these and other down-town businesses, have been acquired by Edward G. Sourbier, former head of the Public Savings Life Insurance Co.

A sum of approximately $1,050,000 changed hands in the deal and put Sourbier in sole ownership and control of the Central Amusement Co. Another theatre property, the Rivoli, equal in size and importance to the Lyric, is owned by Mr. Sourbier in Toledo.

Moss to Build Seven

B. S. Moss is back at his office after an illness of three months. He celebrated his return by announcing 7 more theatres. The sites are—Myrtle and Wyckoff avenues, Brooklyn; Tremont avenue and Boston Post Road; Church avenue and Kenmore place, Brooklyn; Myrtle avenue and 116th street, Richmond Hill; 50th street and 5th avenue, Brooklyn; 207th street and Broadway, Manhattan; Kings Highway and Ocean avenue, Brooklyn.

Denver Business Good

Denver.—A check-up on all Denver theatres shows unusually good business for this time of the season. The only reasons can be exceptionally good programs and weather favorable for theatres. Both Publix houses had a good week last week and the Colorado Theatre, an 1,800-seat house, had its second best week of the year. All first-run houses now are changing their weekly programs each Friday, first as an experiment, but now an established policy.

Three Sales Changes

Guy Navarre, United Artists' exchange manager in Kansas City, has been transferred to Minneapolis in the same position. Leo J. Doty, assistant manager at Kansas City, has been elevated to the post of manager there. Walter Seymour, acting manager at Minneapolis, has resigned.

Revise Price Upwards In an Ottawa Theatre Despite Hot Weather

Ottawa.—Admission prices have been raised for an Ottawa theatre in the middle of the summer! And it wasn't just for the one week, either.

J. M. Franklin, manager of B. F. Keith's Theatre, revised his admission prices, starting with the week of August 8. The balcony price for adults for matinees was raised from 15 to 25 cents and the general admission for holiday and Saturday nights has been made the flat rate of 50 cents for all seats, the 35 cent price for the balcony having been abolished. There are other upward revisions in the price scale.

One year ago Manager Franklin adopted the split week policy for the summer months. The full-week policy was continued this summer, however, and with better pictures and better shows all round the attendance has been much improved.

Lynch President of St. Louis Film Board

St. Louis—C. T. Lynch, manager for M-G-M, has been elected president of the St. Louis Film Board of Trade to succeed Harry Weiss, manager for First National, whose term had expired.

Other officers elected are: Manny Gottlieb, manager for Universal, vice-president, and Claude W. McKean, manager for Fox, secretary and treasurer. Members of Board of Directors, Lynch, ex-officio chairman; Gottlieb, J. E. O'Toole of Pathe; S. J. Hankin of Educational; Joe Levy of United Artists; Nat Steinberg of Premier Pictures.

New Texas Theatres

Dallas—Simpson & Nelson have purchased the Royal Olympic theatres at Floydada, Tex. The Arcade and Star theatres at Denison, Texas, have been purchased by the Dent Theatres, Inc. The Colonial at Dallas has been acquired by W. J. Burke as part owner and manager. The Colonial at Bay City, Texas, has been opened by Hamill & Preddy. A 1,600-seat theatre will be built by Dent Theatres at Harlington, Texas.

Call in Theatre Bonds

Chicago.—The Cooney Circuit with the flotation of its $2,500,000 bond issue last week will call in the Paradise Theatre bonds, amounting to $300,000, and the Avalon Theatre 7 per cent bonds. There is still outstanding $750,000 on the Capital Theatre and $580,000 on the Stratford Theatre of the circuit.

Signs For Lead

M. H. Hoffman of Tiffany has signed Patsy Ruth Miller to play the lead in several Tiffanys.

Plan New Hoyt's Theatres

Extensions to the activities of Hoyt's Theatres involving a sum of £1,400,000 were announced by the managing directors, G. F. Griffith and F. W. Thing, Bourk street, Melbourne, recently. The program includes the erection of a large modern picture theatre in Collins street, Melbourne, at an estimated cost of £400,000; a Collins street, Melbourne, at an esetimated cost of £400,000; a theatre in Rundle street, Adelaide, to cost £175,000; another in George street, Sydney, at an estimated cost of £400,000. A similar building is now being constructed in Queen street, Brisbane. The company is also erecting a picture theatre in Perth, Western Australia. Reports indicate that the company now controls 100 theatres in Australia.

British Film Imports Gain

British imports of motion picture films show considerable growth during the first six months of 1927 as compared with the same period of 1926, but the aggregate footage was still approximately only one-third that of 1925, according to the Department of Commerce from the American Consulate-General, London, England. Re-exports in the current half year were less than one-half the volume shipped in 1926, and but slightly more than in 1925.

Delf Booked by Loew

J. H. Lubin, chief vaudeville booking manager for Marcus Loew, announces another important vaudeville acquisition in the person of Harry Delf, musical comedy favorite.

"U" to Open Six New Theatres in Six Weeks' Time

Dan Michalove Reports More to Follow

Universal plans to open 6 new "Class A" theatres within a six weeks' period, starting August 25, according to Dan Michalove, general manager of the "U" Chain Theatrical Enterprises, Inc. The program calls for premieres in Kenosha, Wis.; Indianapolis, Ind.; Revere, Mass.; Cleveland, Ohio; New York City and Brooklyn, N. Y.

The "one-a-week" opening program brings to a head the extension plans outlined by Michalove when he became general manager early this spring. The total cost of the six theatres approximates $3,950,000.

First on the schedule of openings is the new Revere Theatre, Revere, Mass. This is a 1,900-seat house and cost $350,000. Montague Salmon, formerly with Publix in Macon, has been appointed managing director. The Revere will open the last week in August.

Thursday, September 1, is the date set for the opening of the Kenosha Theatre, which will operate on a picture and vaudeville policy. This seats 2,250 and costs $550,000.

On September 7 comes the Rivoli, 10th and Dearborn streets, Indianapolis. This will seat 1,500 and costs $300,000. W. W. Grist, Jr., formerly manager of the Broadway-Strand, Detroit, will manage the Rivoli.

Next on the list is the $1,000,000 Park Plaza, Tremont and University avenues, New York City. It will seat 2,500 and show first-runs and presentations.

"U's" northern house, the Uni-

(Continued on next page)

New Radio Sept. 18

September 18 is the date set for the opening of the new Columbia Broadcasting System, first and exclusively announced by Moving Picture World many weeks ago. This will afford Paramount over 15 stations throughout the country for publicity use. Major J. Andrew White will be supervisor. The chain will be operated four nights and one afternoon each week. Paramount and Columbia Phonograph are the principal backers.

To Explore Amazon

Accompanied by Harold Noice, Pathe cameraman, Dr. Herbert S. Dickey, F. R. G. S., and Mrs. Dickey, who also is entitled to the letters after her name, have started on an exploration of the Amazon and Orinoco rivers in search of white Indians. The expedition is called the Dickey-Pathe Ethnological Expedition. They have 50,000 feet of film with them.

St. Louis Dope Says Lower Prices Coming

St. Louis.—Picture fans who frequent the first-run palaces anticipate getting better shows for less the coming 1927-28 entertainment season, as it is reported along the Rialto that when the Orpheum Theatre at Ninth and St. Charles streets re-opens this month it will put into effect a new price schedule with a 75-cent top and 15-cent bottom.

During the new season the Orpheum will maintain its policy of a high-class feature picture in conjunction with several acts of the highest class Orpheum Circuit vaudeville.

Last season the Orpheum slashed its price from a $1.50 top to 99 cents top, including 9 cents war tax, and enjoyed a big year at the box office. With a still lower price range, it is anticipated the big downtown vaudeville palace will win back still more of the patrons that were won over by the rival picture houses.

Publix Books "Camille"

"Camille," Norma Talmadge's special, will be shown over the Publix Circuit. The deal has been closed by A. W. Smith, Jr., Eastern and Canadian sales manager, and W. E. Callaway, Southern sales manager, on behalf of First National, and Sam Dembow for Publix. By the terms of the agreement, Publix theatres will begin the showing of "Camille" early in September.

Another in Chicago

Chicago.—Henning E. Johnson has obtained the contract for the erection of the new 2,000-seat movie theatre to go up at 75th and Essex avenue. J. W. Ashenback is promoting a new 2,000-seat movie theatre for Jacksonville, Ill., which recently was opened for Sunday movies, the first time in the history of the city.

Fox Books F. N.

First National product for the coming season has been booked by the Fox Circuit in Greater New York City. The contract was closed by Jules Levy, manager of First National's New York exchange. Contracts with the exchange.

Excellent Signs Many New Distribution Deals

M. A. Chase, vice-president of Excellent Pictures, announces recently concluded distribution arrangements for its 1927-28 group of productions. Distributors include the following:

Ludwig Film Exchange, Inc., operating exchanges in Milwaukee and Minneapolis. Twentieth Century Film Co., Inc., Gene Marcus, president, operating in Philadelphia. Security Pictures, Irwing W. Mandel, president, operating in Chicago.

Montague & McConville, headquarters in Boston. Commonwealth Film Corp., Seymour Schussel, general sales manager, New York and Northern New Jersey. Chase Pictures Corp., exchanges in Buffalo and Albany, N. Y.

Excellent expects to have all its U. S. distribution complete by September.

Excellent also has closed with the Gaumont Co., Ltd., for distribution in England, with Antonio Interrante, of Milan, for distribution in Italy, and with the American Film Corp. for distribution in the Argentine Republic.

"Bob" Mochrie Weds

Pittsburgh.—"Bob" Mochrie was married in Pittsburgh Thursday afternoon, July 28, and as he had given none of his friends any inkling of his matrimonial intentions, local film folk were very much surprised when the news became known. The new Mrs. Mochrie was formerly Miss May Wagner of New York City. "Bob" is now officiating as district manager for the De Mille product in Pittsburgh, Cincinnati and Indianapolis.

Big Beauty Contest On

Cincinnati.—Twenty-five community theatres in Cincinnati and immediate vicinity are staging an elaborate beauty contest in connection with the *Post*, a leading Cincinnati daily. Each community winner will receive a silver loving cup, in addition to various graded prizes, the final grand prize consisting of a two-weeks' trip to principal Eastern cities. Each winner will be known by the name of the theatre she represents, thus giving an added advertising value.

Plan Movie Season

San Francisco.—Plans are being launched for Greater Movie Season by West Coast Theatres, Inc., with A. M. Bowles, manager of the Northern California division, in charge of the activities in this part of the state. Chas. Kurtzmann, manager of the Warfield Theatre, has been relieved of his active duties with this house for a few weeks to handle the campaign as the personal representative of Mr. Bowles.

Few Australia Houses Building, Reports Cole

J. J. Cole, publicity manager for Madell's Theatres, Sydney, Australia, has been spending ten days in New York and will remain until Tuesday, when he leaves for Buffalo, Niagara Falls and Chicago. It was his original intention to visit merely Hollywood, but he felt that it would be worth while to make the cross continental trip, and finds that he learned more about pictures in New York than in the film capital.

He reports business fair in Australia, but theatre building is almost at a standstill owing to the excessive taxation that is holding down commercial as well as amusement ventures. However, two large houses are in contemplation in Sydney and others will be erected as soon as governmental affairs take a more favorable turn.

His circuit is not limited to any brand of films and he finds good attractions in the output of all of the companies. Getting the pictures after the first run, he is in a better advertising position than the first-run houses, but even in Australia there seems to be the standard difficulty of getting the press books in time to be of any real service.

Gets U B O Booking

Columbia Pictures has a first-run contract with U B O Circuit for "The Blood Ship" for every-one of its 24 theatres. This deal assures Columbia's sea special of first-run and important neighborhood showings in some of the most prominent theatres in Greater New York and New Jersey. The contract which was negotiated by Hollywood Pictures, Columbia's franchise holder in New York and New Jersey, was closed by Arthur White for U B O and Jack Bellman and Louis Weinberg for Hollywood.

Lloyd May Produce Abroad

There is a possibility that Harold Lloyd, who is due in New York soon to produce a picture here, may make his next picture abroad. This rumor found its way into print just prior to Lloyd's last visit east, and he then told *Moving Picture World* that he would like to produce abroad. Whether it can now be arranged is not known.

Wobber Succeeds Marcus

John Clark, Paramount sales manager for the Western division, announces that Herman Wobber has taken over the district management of the Salt Lake City and Denver Paramount exchanges in addition to his present four West Coast exchanges. He will replace Louis Marcus who has resigned to take care of his theatre holdings.

May Avert War

(Continued from preceding page)

communication between nations is becoming more evident each day, Mr. Milliken continued. Only a few weeks ago, he pointed out, the World Economic Conference called by the League of Nations at Geneva urged a freer passage of frontiers by newsreel cameramen, establishment of an international emblem which would identify them, and the revision of postal laws to speed up transmission of pictures, all because, as Conference pointed out, there is a "universal need for facilitating not only exchanges of goods but exchanges of ideas."

Mr. Milliken, in stating that there are now 51,056 picture theatres listed in the world, said they were divided as follows: 20,500 in the United States; 19,773 in Europe; 2,000 in Canada; 3,692 in the Far East; 1,932 in Latin America; 490 in Africa; 69 in the Near East.

In Two Lengths

(Continued from page 445)

"Les Miserables," as a 11,200-foot feature, with a Riesenfeld score, opens at the Central Theatre, New York, on August 21 for a run. "Uncle Tom's Cabin," now being cut, will succeed it. "Uncle Tom" now stands at 60,000 feet. Universalites are unwilling to predict its final length.

"U" Opens Six

(Continued from preceding page)

versal Theatre, New Utrecht avenue and 46th street, Brooklyn, will open about September 25. This is a $1,500,000 theatre. It will be of the atmospheric type.

On October 1, the sixth on the list, the Moreland, will be opened in Cleveland. This is a neighborhood house situated on Buckeye road. It will seat 1,500 and costs $250,000.

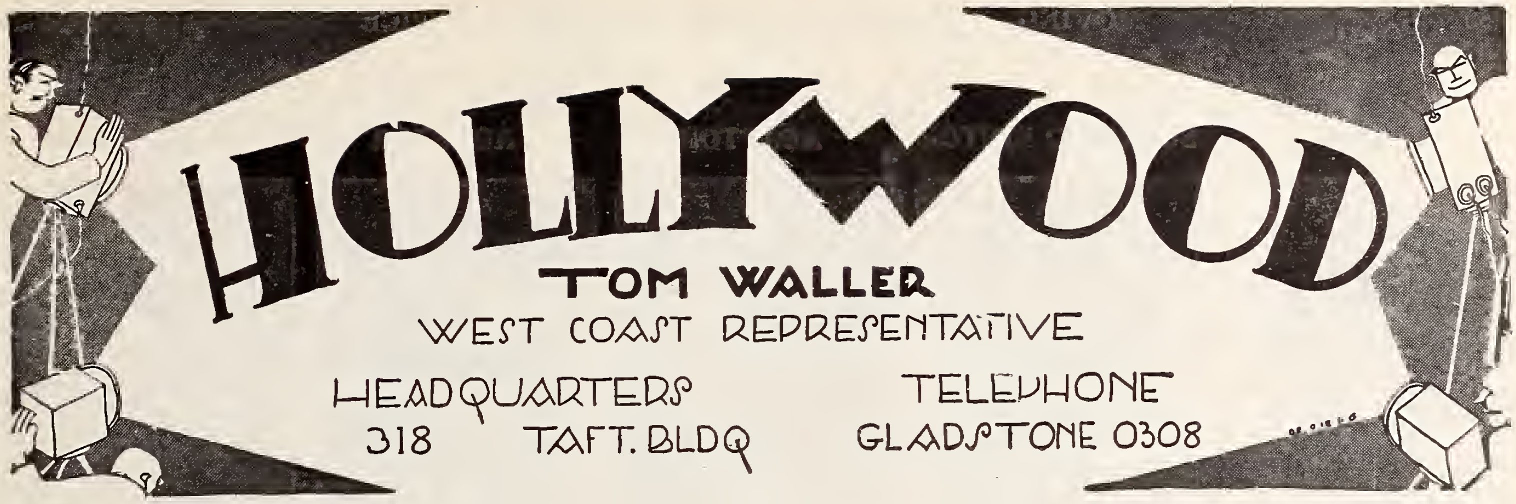
Among other theatres under construction are houses in Racine, Wis.; Sheboygan, Wis.; and Marion, Ind.

Drop Skyscraper Plan

St. Louis.—The Fox Theatres Corp., will erect sixteen stores in conjunction with the 5,000-seat theatre now under construction on Grand Boulevard, just south of Washington Boulevard in St. Louis. Plans for a 17-story office building in conjunction with the theatre have been definitely abandoned.

Broadway Business Better

Broadway picture theatre business, which fell off last week—in some spots considerably,—this week showed much better grosses. The previous falling off was due to hot weather.



HOLLYWOOD

TOM WALLER
WEST COAST REPRESENTATIVE
HEADQUARTERS 318 TAFT. BLDG
TELEPHONE GLADSTONE 0308

Mabel Normand's Condition Improving

Mabel Normand's condition was reported much improved at the Santa Monica Hospital, where she is confined with an attack of pleurisy and influenza. However, permission to see the screen star is still denied her friends by the physician in attendance. Electrical treatments being used on Miss Normand are believed to have prevented another serious breakdown. She recently suffered from a nervous collapse.

Earle Williams Leaves Large Estate

An inventory of the estate of the late Earle Williams, screen star, filed this week, shows that French and Italian currency amounting to approximately 24,000 francs and 500 liras were part of the estate. Williams left bonds totaling $200,000 as well as several pieces of real estate. His wife is administratrix of the estate.

Rush Cutting On 'Uncle Tom's Cabin'

According to word at Universal City four film cutters are working 12 hours a day getting "Uncle Tom's Cabin" in shape for its premiere, which is scheduled to take place at the Capitol Theatre in New York on September 15.

The cutter's job is to shear this special from its present state of about 50 reels to a release length of probably not in excess of 12 reels.

"Uncle Tom's Cabin" finished its shooting stage, which lasted for over a year, just a few weeks ago. Hollywood is now eagerly awaiting a preview glimpse of this special.

ACQUAINTED WITH LADY LUCK
Here are the thirteen "Best Girls" from various sections of the country that are in Hollywood as guests of Mary Pickford. Miss Pickford is the smallest figure in the background directly under the V.

Academy to Erect Building on "Main Street" of Film Capital

Will Have Laboratory, Library Conference Hall and Theatre—Award Committee to Establish Program

By Tom Waller
West Coast Representative

IT developed here this week that before producer members of the Academy of Motion Picture Arts and Sciences may be able to fulfill some of their most important pledges made at the organization's recent peace banquet, the organization itself will require a home. In this institution would be the laboratory for research and experimental work, and the technical library or clearing room where members of the academy, according to the terms of the producer's pledge, would have access to data on things technical and literary in all studios.

Accordingly, one of the first moves made by the board of directors, since the five branches of the academy placed themselves in black and white for economy, was this week to authorize the Building and Finance Committee to proceed with plans and proposals for the academy home. The committee will tender its first report at the next meeting of the directors within a few weeks from this writing.

On Hollywood Boulevard

We gather from Frank F. Woods, Academy secretary, that already the committee has a definite line of architecture in mind which would make the home one of the most stately affairs on Hollywood Boulevard, on which thoroughfare, from present indications, it will doubtless be erected. In addition to spacious quarters for the laboratory and library there will be sketched into the plans a conference hall large enough to accommodate a general assemblage of academy members; a miniature theatre where pictures may be previewed and a suite to be used as a headquarters for the Motion Picture Relief Fund.

Studios Study Pledges

As to the pledges of the five branches incorporated in the producers' findings which were published in full in the last issue of *Moving Picture World*, Woods said that "all studios are studying them and making very general use of them." He then said that it would be "some time" before producers would be able to put their agreement into effect; that there was still a lot of "working out" to be done.

The general reaction throughout Hollywood, even within a few confines of the Academy itself, was one of mirth, especially when the actors' branch pledge to desist from temperamental outbursts and the writers, to work their type-

(Continued on page 452)

Academy Solves Housing Problem

STAR

HARRY LANGDON

SCENARIO EDITOR

ARTHUR RIPLEY

ADAPTOR

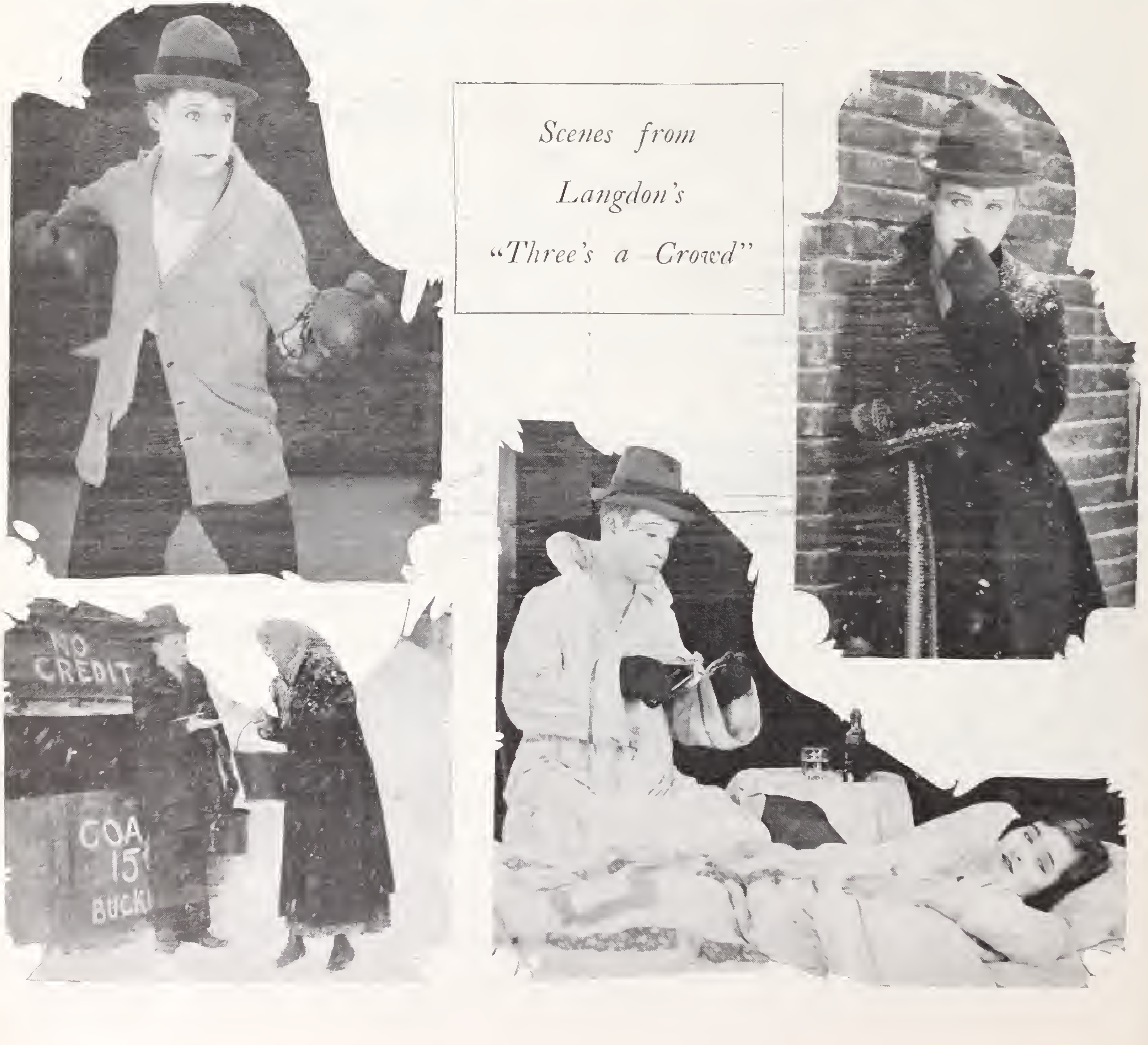
ROBERT EDDY

ADAPTOR

JAMES LANGDON

CAMERAMAN

ELGIN LESLIE



Scenes from Langdon's "Three's a Crowd"

Langdon's "Three's a Crowd" Ready on August 26th

Gauges Quality of His Pictures on Tastes of Preview Audiences

By Tom Waller

West Coast Representative

A POLICY that guarantees for his pictures before their general release the utmost satisfaction at every box office is Harry Langdon's announcement to exhibitors through *Moving Picture World.* The policy, which is Langdon's practical way of observing economy not so much with an eye on Hollywood as the same orb on the millions of seats throughout the country, is inaugurated with his "Three's a Crowd" which will be available to exhibitors through First National exchanges on August 26.

Briefly summarized, Langdon, from now on, is letting his preview audiences make his pictures. What they want he puts in. What they do not want he clips out. He gauges their likes by the laughs and their dislikes by their silence.

While every producer previews his product and is more or less influenced by the reaction of preliminary audiences when the picture goes in for final cutting, yet Langdon is the only producer to place on record for the first time that instead of attempting to tailor a screen story for an audience he will provide them with the material and let them do their own tailoring.

Several striking instances of how closely Langdon is adhering to this policy were afforded the writer by inside contact on the set and in the projection room in Burbank during the making of "Three's a Crowd." The changes in this picture when it was first previewed and the state in which it will be shipped to exchanges are evident in the opening and closing scenes and in several sequences throughout the story as projected.

In the picture, as it was previewed for the first time, Langdon gave way considerably to other characters on the screen. That this was obvious and at the same time disapproved by the first audience in a large local house with a cosmopolitan draw was evidenced by the applause toward the second or third reel every time that Langdon was flashed into full view.

When the print went back to the cutting room a number of scenes emphasizing the comedian were edited into sequences in which Langdon had not originally been conspicuous. Re-edited and taken before another preview audience resulted in his prolonged appearance in one scene producing one of the greatest crescendo laughs any sequence in other Langdon vehicles has ever been accorded. This sequence shows Langdon staring straight at the camera in his squalid room in the waterfront district of a big city which provides the atmosphere throughout the entire story. Standing absolutely still through nearly 150 feet of film with only a characteristic twitching at the mouth or a movement of the head brought this audience from a few titters to a virtual uproar. The situation is Langdon's first entrance into the room since the young wife, whom he found abandoned in the snow outside his home, became a mother.

From this position he suddenly makes an about face, dashes out the door and down a long row of steps on the outside of the building to the dingy snow-covered street. The steps, incidentally, provide suspense and at the same time increase the possibility for laughs because Langdon, contrary to the ways of the comedian, never loses his equilibrium. Below, running into the "heavy," an expressman, who is the bane of Langdon's existence in the early part of the footage because of the suspicion that the young man is attempting to "sheik" his own wife, Langdon brings on another gale of laughter with the announcement that at last he is a "Papa."

A dash up the stairs with an armful of toys for the day-old infant works in another excellent comic touch.

Improvising a crib for the baby into which he first steps, introduces the opportunity for Langdon to lull himself to sleep. A dream sequence then shows Langdon squaring off with the dissolute husband of the woman whom he has befriended and, after being floored once, nailing the husband with an over-sized glove padded with bricks. When the blow lands the front of the building is seen to cave in and with it Langdon awakes to find that the husband has arrived, completely reformed, to take away the wife and baby.

By audience demand Langdon changed the ending of "Three's a Crowd," so that instead of any suggestion of pathos in the leavestaking of the mother and baby he had learned to love, the comedian is shown searching the snowy streets for the abode of the fortune teller who, earlier in the story, forecast that everything "would come his way." The termination thus sends the audience out in another gale of laughter when Langdon, desisting from hurling the brick at the fortune teller's store front casts it to the side so that accidentally a huge tank is released from its tracking and the lower part of the fortune teller's home, instead of just one of his windows, is demolished.

The change in the opening of the picture, as approved by preview audiences for the final print in this August 26 release, is devoted largely to the comedian being aroused from his slumbers. Yawns and stretches and baby-eyed expressions for which this star is noted, all have ample opportunity as laugh-getters. Then the camera swings around the room, which is "seventh heaven" in general atmosphere, but which is decidedly Langdonesque so far as original touches go. As the waterfront dude, Langdon's pants are seen being carefully pressed under four bricks; one flower springs out of the pot on the window sill; and a galaxy of medicine bottles are on display above the wash bowl. His expressman boss, amplifying from below the warning of the alarm clock in the room, prompts another unique move when Langdon takes his daily dozen by tapping a punching bag just once, lifting a couple of bricks and then stepping under his shower. The latter is a watering pot carefully rigged with rope overhead. While in the midst of this shower, a rock heaved from below by the impatient boss, upsets Langdon's stove pipe and brings the comedian to the window as the darkest kind of a hulahula "maiden."

One of the most remarkable snow scenes ever filmed takes place shortly before Gladys McConnell, as the disappointed wife, leaves her dissipated husband. It is estimated that two carloads of "movie snow" or the combination of gypsum, cornflakes and salt, was required to whiten the huge ghetto set upon which practically all of the outdoor action takes place.

Langdon, upon finding the huddled form of the wife at the bottom of his steps, at first expresses bewilderment but, when no one comes to his aid, manages to bundle the woman into his arms and

(Continued on next page)

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Lets Audience Do Their Own Tailoring

MOVING PICTURE WORLD'S

HOLLYWOOD DIRECTORY

PAUL SCHOFIELD
Scenarist
DEMMY LAMSON
Manager

MILDRED WALKER
Actress
Telephone: Gladstone 7102

HARRY BEHN
Scenarios and
Original Stories
Telephone: Glendale 7238

BESS MEREDYTH
Scenarist
First National
Pictures

WINIFRED DUNN
Scenarist
Burbank, Calif.

CAREY WILSON
Scenarist
First National
Pictures

IRVIN WILLAT
Directing
Universal Specials

BYRON HASKIN
Directing
Warner Pictures

MARIA CORDA
Feature Player
First National
Pictures

FRED NEWMEYER
Directing
Paramount Pictures

GEORGE NICHOLLS
DEMMY LAMSON
Manager

MICHAEL CURTIZ
Director
Warner Bros.

Joseph Franklin Poland
Supervising Editor
Universal's
Feature Comedies

HERMAN RAYMAKER
Director
Warner Bros.

BILL CODY
Releasing Through
Pathe Exchange

BARBARA BEDFORD
Free Lancing

LOUISE FAZENDA
Warner Bros.
Telephone: WH 1710

MONTAGUE LOVE
DEMMY LAMSON
Manager

IT PAYS TO ADVERTISE IN THE HOLLYWOOD DIRECTORY

"Three's a Crowd" Ready

(Continued from preceding page)

get her into his room. Here another amusing incident occurs when this inveterate bachelor surprises a number of pinochle players with his package. The situation which finally convinces him that neighborly women are needed is highly laughable. In the excitement which follows all of the doctors of the neighborhood are called in.

One gag which provides the greatest suspense in the picture occurs before the appearance of Miss McConnell when Langdon, in an effort to escape his Nemesis, the expressman, swings on a carpet held by a trap door high above the street. This suspense is increased by the carpet slipping through the door every time Langdon endeavors to regain a footing.

"Three's a Crowd" was in production fourteen weeks, of which time Elgin Lessley, Langdon's chief cameraman, devoted nine weeks to actual shooting. Approximately 200,000 feet of negative film passed through the hands of the film editor before the release length of six reels was selected. The amount of negative film used in "Three's a Crowd" is about half that required by Langdon's last release, "Long Pants." Langdon himself attributes the chief reason for this to his new policy of placing the burden of the finished product upon the judgment of the public, after first filming sufficient of the story to give the preview audience a la carte as to the details.

"Three's a Crowd" is an original story by Arthur Ripley, scenario editor of the Langdon company who has been associated with the comedian since the latter was making two-reelers for Mack Sennett. Ripley, who was then story supervisor for Sennett, wrote Harry's first feature comedy, "His First Flame," which Sennett produced. In the theatrical world Ripley was associated with Winchell Smith and Victor Mapes, from whom he learned the fine points of playwriting.

James Langdon and Robert Eddy adapted "Three's a Crowd" to the screen.

Academy to Erect Building

(Continued from page 449)

writers to the utmost speed, became known. There are many who cannot yet see how, what they call the big-heartedness of the producers in promising to give their brethren the tricks of the trade whic htheir studio possesses by means of a minute examination of the same in the so-described academy clearing house, will work out. There is, out here this week, however, a consensus of opinion that the get-togethers, even though they have been confined to Hollywood's production elite, which is but a handful of the film populace on these plains, have started a lot of thinking machinery into action.

Of all the pledges the one which is being watched from all quarters with particular anticipation is that made by the producers to provide writers, technicians, actors and directors with a standard form of contract. As covered in another story in this issue this form will have no association with the one decreed by the local Equity before it was reduced from a flame to its present mere spark.

It was admitted that the contract situation was not discussed by the directors at their last meeting. It was explained to us that before the last the form of contract is decided upon another series of inter-branch conferences, such as was held during the economy siege, will probably take place.

During the next two weeks the Committee on Awards and Merits will establish its program. This has for its purpose Academy awards for the best technical results in a picture; the best cinematography; the best acting; best writing; best directing and last but not least the best production of the year. The final voting on these points will call for the full membership of the Academy. This situation of one producer passing up his own product for the picture of another, since such will have to be done if one picture is to be singled out yearly for the Academy classification of Hollywood's best, is another point which is providing the film capital as a whole with plenty of food for thought.

The next general meeting of the Academy will take place in October when officers for the ensuing year will be elected.

Oh, Grandma!

"Grandma Bernie Learns Her Letters," with Margaret Mann, Earle Foxe, James Hall and Francis X. Bushman, Jr., in the cast goes into production at Fox's this week. John Ford is the director.

Rubel on Coast

Beno Rubel, assistant to Carl Laemmle, Universal chief, is at Universal City for a number of conferences with studio executives on production activities for the coming season.

Sterling Will Erect Their Own Studio

Sterling Productions may soon be making pictures in their own studio, according to an announcement here by Joe Rock, Sterling producer. The film concern recently purchased twenty acres of ground fronting Riverside Drive and within a block from the First National studio in Burbank.

At present Rock is producing at Universal City, while other Sterling units are operating in the east. Henry Ginsberg, president of the concern, in association with Rock and Irving L. Walenstein, home office representative stationed on the coast, purchased the Burbank acreage a few months ago.

Sterling Productions, Inc., is one of the largest independent producing companies in the business. It operates its own film exchanges in many of the key cities and has branches or representatives in practically all foreign countries.

A pretentious program of pictures is planned by Sterling for the 1927-28 schedule.

Kenyon to do Script For "Show Boat"

Charles Kenyon is now doing the script for "The Show Boat," which Harry Pollard will direct for Universal. It will be quite some time before the pictures goes into production, Pollard's time being pretty well taken up with cutting his big special, recently completed, "Uncle Tom's Cabin." It is anticipated that Norman Kerry will have the featured male role in "The Show Boat," although no announcements are forthcoming as yet. The remainder of the cast is still undecided.

Pete, the Hermit, Flaming Youth of 88, Sues Inspiration Pictures

THE legal controversy in which Peter the Hermit and Edwin Carewe and Inspiration Pictures, Inc., are the principals involved is good for a laugh on a dismal day as well as a filler of space for Los Angeles newspapers. Peter, it seems, according to his complaint filed in suit for $130,000 damages against Carewe and associates, was promised the role that Rod LaRocque created in the recent production, "Resurrection."

When LaRocque got the part, Pete probably thought this was "youth being served" to an exaggerated degree. As Pete is only 88 years of age just think of the ardent and impassioned love scenes that might have been his with Dolores Del Rio had the producer not been "careless" enough to cast the younger and more virile LaRocque as the hero.

Pete's beard is a luxurious piece of foliage that has shunned association with the barber's shears for these past 62 years. In the defendants' answer filed this week it was pointed out that in order to qualify for the role Pete would have to have his beard and waving locks shorn as well as having subjected himself "to a process prevalent in Hollywood and commonly known as face-lifting." With the filing of the answer the case is now ready for trial—as well as a few laughs.

Known as Peter the Hermit, Pete is quite a character hereabouts. He is something different from the oridinary conception of the definition of a hermit. Hermits, we always thought, were recluses, who shunned contact with the outside world. Pete and his bare feet and flowing locks to the contrary are as familiar a sight on Hollywood Boulevard as the sightseeing busses loaded with Iowa tourists.

Maybe the pictures have done as much as anything to encourage Pete's eremite complex. He is a constant visitor at the studios and works in pictures whenever the opportunity offers.

Can it be, Petey, that you are just what we might term "one of these publicity made 'hoimets?'"

Flapperdom missed a treat when they had to sit through the amorous LaRocque in the hero role of "Resurrection" instead of watching Petey personify "flaming youth."

To Stage Circus

Buck Jones, Fox western star, is to stage a western circus on August 25 for the benefit of the Christ Episcopal Church of Sherman. Jones, now on location at Senora, has notified church officials of his intention of aiding in the program.

Welcome Actor

A reception is being planned in Hollywood to welcome Paul Lukas, Hungarian actor, by his countrymen already established in the film capital. Lukas, who was a star at the National Theatre in Budapest, is expected to arrive in Hollywood shortly.

Depinet to Confer With Rothacker and Franklin

Ned Depinet, general sales manager for First National, is in California for conferences with Watterson R. Rothacker, managing director of the Burbank studio, and Harold B. Franklin. president of West Coast Theatres, Inc. Depinet was accompanied west by Stanley W. Hatch, western sales manager, and L. O. Luken, western division manager.

According to Depinet, exhibitors are more than pleased with First National's product. He declared they were ready and willing to buy pictures ahead of production when given assurance of the proper cast and direction. While on the coast, Depinet will preview all pictures recently completed and will discuss future West Coast bookings with Franklin.

Vice-President of Tec-Art Killed

Hamilton W. Mannon, vice-president of the Tec-Art Studio on Melrose avenue, was shot and killed in what police described, at this writing, as a "love tangle." The Tec-Art is one of the biggest studios in the film capital, accommodating independent companies.

To Direct Florence Vidor

Paramount has assigned Luther Reed the job of directing Florence Vidor in her next production, "Honeymoon Hate," and Frank Tuttle a like assignment in directing Esther Ralston in a picture as yet untitled. Tuttle directed Eddie Cantor in "Kid Boots" and recently completed "One Woman to Another," with Miss Vidor.

M. P. World Staff Photo

PROOF THAT DREAMS COME TRUE—Two views of the New Warner Brothers Theatre on Hollywood Boulevard now under construction. Announcements that this theatre would be erected were so frequent at one time without any active work being done that it became one of the legends of Hollywood. However, the Warner Bros. have made good their threat to build as is evidenced by the accompanying photos.

Peevish Pete Piqued At Carewe's Behavior

Wesco Scores in Zoning Change

West Coast Theatres, Inc., scored heavily this week in its attempt to change the zoning law now observed by the Los Angeles Film Board of Trade so as to give its houses additional protection in the clearance of film in certain local districts.

While it was admitted by Glenn Harper, secretary of the Southern California unit of the Motion Picture Theatre Owners of America that six exchanges had suddenly sided with West Coast, it was also stressed by this exhibitor that the independents are deciding to send a delegation to New York. Harper said that while the exchanges here of Famous, United Artists, Fox, Metro-Goldwyn-Mayer, First National and Universal had approved the change in clearance as promoted by West Coast, yet such action has to be ratified by home offices of these companies in Manhattan before it can go into effect.

It is for the purpose of conferring with National headquarters of the exhibitor organization and also possibly interviewing home office executives that the local unit, at a meeting this week, decided to send its president, N. Bernstein and W. Whitson, eastward.

Start on New Stage For De Mille Studio

With the debris of the recent fire cleared away, excavation has been started at the DeMille studio in Culver City for the erection of a larger and more complete stage than the one destroyed by the flames. Construction will be pushed, according to advice from the studio, and it is expected that the new stage will be ready for use in a short time.

Independent House To Open in Sacram

The Alhambra, a theatre of approximately 2,000 seats, will open its doors as an independent house in Sacramento within the next month.

George W. Peltier, president of the local Chamber of Commerce and the Farmers & Mechanics Bank of Sacramento, is president of the Granada Company controlling the theatre.

Peltier was in Hollywood recently when he booked thirty-six Pathe-DeMille features.

Judging from the smile of anticipation on Warner Oland's face, it must be something more than water that Director Michael Curtiz is pouring. Curtiz is now directing Oland in "Good Time Charley" for Warner Brothers.

Mayor of Los Angeles Urges Movie Season Cooperation

MAYOR GEORGE E. CRYER of Los Angeles has issued a proclamation commending the 1927 West Coast Greater Movie Season, urging the citizens of Los Angeles to co-operate in its observation.

The proclamation follows:

"To the people of the City of Los Angeles:

"In common with all good public-spirited citizens, I note with interest and pleasure the announcement that the latter part of August is to mark the commencement of a 'West Coast Theatres Greater Movie Season,' at which time that organization begins a concentrated effort toward the showing of greater motion pictures.

"The motion picture theatre of today plays so important a role in our civic affairs, that I cannot overlook the opportunity of wishing any of the success in their undertakings.

"Therefore, I want to commend the West Coast Theatres for their progressive ideas, and urge the citizens of Los Angeles to cooperate with them in the observance of the 1927-28 season of greater motion pictures.

"Sincerely,

"George E. Cryer, Mayor."

Downtown theatres participating in specially arranged programs during greater movie season which will be formally opened on August 18, are Loew's State, Metropolitan, Million Dollar and Criterion Theatres. West Coast theatres throughout the west will also be included in the elaborate presentation plans.

June Mathis Buried Near Valentino In Crypt of Hollywood Mausoleum

The day that June Mathis died in New York her husband in Hollywood had just forwarded her a telegram containing an offer for her to establish her own unit with one of the biggest producing companies. Her real mission in New York was to open negotiations to patch up business differences which had caused her split with First National a few months ago. Thirdly, she was in the East to consider an English offer.

These reports of a future for this writer and scenarist, even rosier than when she discovered Valentino and, with Max Karger, brought to the screen "The Four Horsemen of the Apocalypse" were in circulation about the Hollywood mausoleum while they were lowering the body of this writer into the crypt between the two containing the remains of Karger and Valentino.

Hundreds of film people, more stars and executives than lesser lights, paid final respects to Miss Mathis and once again to those who awaited her.

Joe O'Neill Is Only Writer Left On F B O Staff

F. B. O.'s staff of writers has been whittled down to a sole survivor, Joseph Jefferson O'Neill. The gradual elimination of this department of the F. B. O. Studio is in line with the company's policy of assigned stories in piece meal to free lance writers in Hollywood. This policy is interpreted as both an economic move and an effort on the part of the studio to get a greater variety of writers. Where the payroll for the studio writing staff formerly ran into thousands of dollars a week, whether or not staff writers were engaged in story assignments, the piece meal policy results in free lance writers being definitely set to work on a script at a specific figure for his temporary effort. Under the new policy free lance writers are receiving as high as $1,500 for preparing a gold bond script for F. B. O.

This week the relinquishing of Ewart Adamson left Joe O'Neill, former New York newspaper man, as the only writer reporting daily to his F. B. O. desk under contract.

Prior to Adamson's departure Buck Oxford and Dick Pine, scenarists, pulled the contract cover from their F. B. O. typewriters.

A disagreement resulted in the resignation of Jack Hawkes, supervisor of F. B. O. Gold Bonds. Hawkes will do one story for Paramount when he will move out to Universal Studio to work on special productions under a three-year contract with Carl Laemmle.

Menjou's Lead

Fay Wray has been selected for the leading feminine role in Adolph Menjou's next Paramount starring vehicle as yet untitled.

Conway Tearle and Dorothy Sebastian Escape Injury

The collapse of a temporary wharf off Catalina during the filming of a scene in a picture endangered the lives of Conway Tearle and Dorothy Sebastian, film players, this week. Tearle and Miss Sebastian were on location with a company making a South Sea island picture for Columbia.

The two cameras being used in "shooting" were both lost, which will necessitate a few re-takes. Production will not be held up to any noticeable extent during the rebuilding of the wharf.

FBO Pares Scenario Staff

The Hollywood Photographic Section

M. P. World Staff Photo

KIT GUARD—Who makes the two reel comedies that have been such a big feature of F B O's program.

KIT GUARD has been under contract to F. B. O. for five years and during that time has appeared in 112 two-reelers and three features. This is conclusive evidence that Kit has been kept rather busy since being put on the payroll.

He is half the comedy team of Guard and Al Cook that have succeeded in placing F. B. O. two-reelers in the front ranks. Together the pair have done several series including, "Fighting Blood," "The Beauty Shop," "The Telephone Girl," "The Go-Getters," and "The Pacemakers."

With Cooke now in Europe on a vacation, Kit is left to himself and is filling in the time by appearing in a few features. He has just completed the role of a sympathetic crook in "A Moment of Temptation" for F. B. O. and next starts in "Dead Man's Curve."

Before entering pictures Guard was on the stage four and a half years. In all that time he never appeared in a comedy character, specializing entirely in dramatic impersonations. His first comedy role was in "Fighting Blood."

Malcolm St. Clair, the director, spotted Kit about the time he was to start directing the series conscripted him for one of the two featured comedy parts. After his success in this series he was kept in comedy almost exclusively.

Guard worked his way out here from the east as an oiler on one of the liners plying between New York and the coast. He did a few "bits" around the various studios just picking up small change when St. Clair's orbs first centered on him and started him on the road to affluence.

M. P. World Staff Photo

TOM GALLERY — Divides his time between pictures and matchmaking for the Hollywood stadium. Now in Warner production.

TOM GALLERY divides his time between making pictures and making matches for the Hollywood Stadium's first night soirees.

He has just finished playing one of the featured supporting roles in Monte Blue's latest production for Warner Brothers, "One Round Hogan." As the title implies this is a yarn of resin and flying leather. It deals with the trials and tribulations of a pugilist, played by Blue.

In the picture Gallery appears as the brother of Leila Hyams, the leading lady.

Working in pictures is merely a side issue with Gallery, who is the manager and matchmaker at the Hollywood Stadium. Tom is the boy that arranges the fistic arguments between quarrelsome parties that serve to entertain the blase movie colony on Friday evenings.

The stadium is as much a part of the picture business as the studios themselves. Here on fight night may be found the bulk of the celebrities and it is an acknowledged fact that practically as much business is done here as is contracted in studio offices.

If you can't nail your party in his studio stronghold you're a cinch to corner him in gossiping outside the arena before the fights start.

Gallery has been matchmaking for the club, which is run by the Hollywood Post of the American Legion, for several years now but gets away from his duties now and then to appear in a picture. He is the husband of Zazu Pitts, screen comedienne.

Estelle Taylor Better

Estelle Taylor, film star and wife of Jack Dempsey, is recovering from an illness that has kept her confined in her Los Feliz Heights home. It is believed she will be sufficiently strong to accompany her famous husband east when he leaves to train.

M. P. World Staff Photo

DIRECTING HIS FIRST—James Tinling, directing his initial picture for Fox.

IN the throes of directing his first picture, we found James, better known as Jimmy Tinling wielding the megaphone and carefully studying the script at Fox's the other day. Jimmy is directing Madge Bellamy as his first assignment in "Very Confidential," which shows how much faith his employers have in his ability. Directing the beauteous Madge should not be classified as labor but as a distinct pleasure.

For the information of those that are not acquainted with the new director let's check him up a little.

Tinling was born in Seattle, Wash., where he attended High School and later the University of Washington. When the World War came along he joined the 63rd artillery and did his bit.

With the Armistice signed he turned his thoughts to pictures. Coming to Hollywood he got himself a job as sort of an assistant prop man with Century. He soon moved up to head of the prop department. Gagging picture and writing next intrigued his interest.

Two years ago he went with Fox as assistant director to Howard Hawks and remained as an aide to that director until recently when he was elevated to a directorial capacity himself.

Tinling has a flair for comedy and will undoubtedly remain in that field. Incidentally, Jimmy was never an actor himself although he did do service at one time as a "stunt man."

During the filming of "What Price Glory" he was production manager for Director Raoul Walsh.

Two months ago he was called into the office and told his assisting days were over and that now he was a full-fledged director. Was he happy? Guess for yourself!"

Vidor's Next

Florence Vidor will next make "Honeymoon Hate." Luther Reed is named director tentatively.

M. P. World Staff Photo

WESTERN STAR — Ken Maynard, First National's western "ace," now making "Gun Gospel."

WE found Ken Maynard, First National's western star, busy on the Fine Arts "lot," filming "Gun Gospel," his eighth starring production for release under First National's trade-mark. The locale of his current story is laid in an American town on the Mexican border. He promises that it will prove one of his best pictures, which is predicting a great deal.

Maynard is recognized as one of the best riders on the screen and in 1920 won the trick riding championship of the world in Chicago. His rise to prominence since joining First National has been phenomenal and he bids fair to take his place as the foremost portrayer of western heroes on the screen. With Tom Mix on the verge of retiring from pictures Maynard is a coming hero of the western dramas.

Before donning the grease paint, Maynard was providing thrills of horsemanship for Ringling Brothers circus. While playing under the big tent in Los Angeles he met Lynn Reynolds, now deceased but at that time directing Tom Mix for Fox. Reynolds suggested that he take a flyer in pictures. When the circus tour closed a few months later he came to Hollywood for the winter months and was induced to take a test.

As a result he was given a three months' tryout with Fox and later signed a five-year contract. He broke with Fox to go east later. Returning to the coast he turned his hand to independent western productions and built up a tremendous following. First National recognized his box office potentialities, signed him to his present contract.

The Hollywood Photographic Section

M. P. World Staff Photo

OTTO LEDERER—One of the screen's foremost character men, now playing in "The Jazz Singer" for Warner Brothers.

OTTO LEDERER as Yudelson in "The Jazz Singer," Warner Bros. might have searched far and wide and still have been unable to improve on their choice for this important characterization in the picture that will introduce Al Jolson to the movie-going public.

For twenty years now Lederer, one of the outstanding character players of the stage, has been a figure on the screen. Before that he had established an enviable position on the legitimate stage.

At the National Theatre in Prague, Bohemia, he served his apprenticeship and learned the finer points in his profession. He came to the United States a finished artist and experienced little difficulty in obtaining attractive stage roles.

Like many others of two decades ago he saw a brilliant future for the picture industry, then in its swaddling clothes. When the opportunity came to align himself with the old Vitagraph Company he was not slow to take advantage of it. For eight years he remained with this organization and then turned to free lancing. At various periods in his career he has been under contract to other large producing companies.

On the Warner lot he predicted to the writer the return of stock companies in pictures on the plan of the original Biograph and Vitagraph organizations in their heyday.

In "The King of Kings," Lederer has one of the vital characterizations. In "The Jazz Singer" he has another great character to portray.

Conrad Veidt, European screen player, is now making "A Man's Past" at Universal City. George Melford is directing.

Victor Nordlinger, Universal casting director, is to undergo an operation for an intestinal malady.

M. P. World Staff Photo

ARNOLD GRAY—Just finished a western for F B O and is now doing a part at First National.

ONE of the mysteries of Hollywood is the freedom with which Arnold Gray is allowed to roam hither and yon without being placed under contract by one of the larger studios. When Arnold's contract as leading man with the now defunct Metropolitan Pictures expired, he decided to take a short rest.

After a few months of leisure he is back in harness again and out to seek the elusive fame that is the magnet of Hollywood. He just finished a picture for F. B. O., with a western flavor, and is now doing a part in Mervyn LeRoy's first directorial picture for First National, "No Place To Go."

Gray came out to Hollywood from Toledo, on a visit back in 1918 and liked the climate—or something—and lingered on. He kept busy in pictures until 1921 and then left the screen until 1925.

In March of 1926 he signed a contract to play leads for Metropolitan. He appeared in a number of productions under this banner including, "The Flame of the Yukon," with Seena Owen, and "Speeding Venus" with Priscilla Dean.

Gray is one of the tallest leading men in pictures and ideally suited for outdoor roles. In fact he admits a weakness for western roles and may specialize entirely on such characterizations in the future if he is allowed to follow his own inclinations.

Arnold is almost a dead ringer in looks for the late Wally Reid.

Buzz Barton's Next

"The Slingshot Kid" is Buzz Barton's next for F. B. O.

M. P. World Staff Photo

PETITE, EH?—Madge Bellamy, beautiful Fox star, now appearing in "Very Confidential."

THE dearth of real estate agents along the Seine helps make Paris one of the most attractive spots on the globe to Madge Bellamy, beautiful and vivacious Fox star. Miss Bellamy explained this to the writer between "shots" of her current starring production, "Very Confidential."

Madge, we would venture to say, is the prize box office bet of the Fox organization. It's a cinch she is their best known player from the standpoint of the general public. She has been with the company now for the past two years, joining Fox shortly after the death of Thomas Ince, with whom she was under contract for four years.

During the life of her Ince contract she was borrowed four years ago to appear in "The Iron Horse," one of Fox's most successful productions. Because of her role in this it is generally imagined that she has spent more time than she has with the Fox organization.

She was appearing on the stage with William Gillette in "Dear Brutus," when she first attracted the attention of Ince. He sent an emissary to interview her and suggest a screen test. The test being all that Ince hoped it would be, the producer lost no time in placing her under contract and casting her in "The Cup of Life."

Miss Bellamy, we found one of the most interesting figures in the screen colony. Previous to interviewing the petite star, we had her described as "beautiful but dumb," the outgrowth of malignant gossip. The writer found her beautiful and far from dumb.

M. P. World Staff Photo

EUGENIE BESSERER — Plays the mother of Al Jolson in "The Jazz Singer," Warner Production.

THERE'S nothing like getting an early start in one's chosen profession. Eugenie Besserer, now playing the part of Al Jolson's mother in Warner Brothers' "The Jazz Singer," started facing theatrical audiences when she was but nine years of age.

Years of experience on the legitimate stage superseded her entrance into the realms of the silent drama sixteen years ago.

Her early stage work was in the company of Maurice Barrymore, father of John Barrymore, then at the peak of his greatness. By a quirk of fate, Miss Besserer also plays a featured role in support of John Barrymore in "When a Man Loves," which he made for Warners.

Miss Besserer was born in Marseilles, France, and made the transatlantic trip to America when extremely young. She was educated in Ottawa and Montreal convents.

For twenty years she was a noted stage figure, at various times under the management of Frank Keenan, Wilton Lackaye and McKee Rankin.

When in Los Angeles in 1911 she entered pictures as Robert Z. Leonard's leading lady in "The Padre" for Selig. She remained with Selig in stock for seven years and then went with D. W. Griffith for parts in "Scarlet Days" and "The Greatest Question."

In "The Fire Brigade" for M-G-M and "Anna Christie," Miss Besserer's work was especially noteworthy.

Another Follies Girl

Noel Francis has been given a small part in Marion Davies' current starring picture for M-G-M, "The Fair Co-Ed." Publicity copy informs us that she is another "Follies beauty." This brings the number of Follies beauties now in pictures well up into the thousands. What guy this Ziegfeld must be. What a tribute the industry owes him.

Equity Committee Defy Ruling

In defiance of the ruling of over 800 actors and actresses who, while conceding that Equity should shelve its move at this time for an Equity shop ordered its executive committee to force producers to accept the Equity form of standard contract, a number of members of Equity's executive committee in capacities as members of the executive committee of the Academy of Motion Pictures Arts and Sciences at the latter organization's recent banquet, were unanimous in their endorsement of a standard form of contract then announced as being considered by the producers.

Repeated efforts on the part of *Moving Picture World* to get in touch with Wedgwood Nowell, Equity's special Hollywood representative, have proved futile. Since the enthusiasm over the local actors' organization abated, Mr. Nowell has been inaccessible.

Latest efforts for the purpose of getting Equity's interpretation of the endorsement of a form of contract as now specified in the resolution by Equity's membership at large, resulted in the admission being made that Mr. Nowell was present in the headquarters of Equity but: "He is busy now and doesn't wan to be disturbed." Mr. Nowell, incidentally, is also a member of the Academy and was one of the Equity members invited when the Academy unanimously endorsed the program, including producers deciding upon their own form of standard contract.

At Equity headquarters it was admitted that no general meeting of the organization will be held within the year. When asked if this was not unusual in view of the numerous mass meetings which have been held of late, the writer was reminded that Equity in Hollywood meets under ordinary conditions but once a year. When asked if the endorsement of a standard contract other than Equity's would be a deliberate violation of the sense of the amendment ordered at the last general mass meeting of Equity to insist upon the Executive Committee accepting only the Equity form, headquarters of the actors organization retorted that the local organization had turned the matter of the contract over to the Executive Committee and just before then had placed a vote of confidence in the actions of that Committee.

★ Studio Row ★

J. G. Blystone will be shooting studio interiors this week on "Pajamas," in which **Olive Borden** is to be starred by Fox. The company has been at Lake Louise, Canada, for several weeks. The cast includes Lawrence Gray, John J. Clarke and Jerry Miley.

* * *

Richard Rosson, for the past year a director for Paramount, has been signed by F. B. O. to direct "Dead Man's Curve," a racing story by Frank Richardson Pierce, adapted for the screen by Ewart Adamson.

* * *

Charles Paddock has been signed by Fox for a role in "The High School Hero," which David Butler is directing.

* * *

Hoot Gibson, Universal western star, has purchased the screen rights to "The Trouble Shooter," by Arthur Guy Empey.

* * *

"Very Confidential" is now in production at the Fox studio with **Madge Bellamy** in the starring role and James Tinling directing.

* * *

Julia Faye has been cast for the vamp role in "The Main Event," which William K. Howard will direct for DeMille.

* * *

Fox announces the signing of two new directors, **Richard Rosson** and **Victor Heerman,** both formerly with Paramount. Heerman's first assignment will be "Ladies Must Dress," an original story by Ray Carnon.

* * *

"Sunrise," Fox special, will follow "Carmen" at the Carthay Circle Theatre. And "Carmen" follows "Seventh Heaven," now playing at the Carthay. It is estimated that it will be at least five or six months before "Sunrise" has its world premiere.

* * *

Jeanne Eagles, stage star, is to make her screen debut in John Gilbert's next starring picture for M-G-M. Miss Eagles was signed in the East by M-G-M officials and will join the Gilbert unit in Washington, D. C., where exteriors of the picture will be photographed using the original background of the story.

* * *

Anita Loos, author of "Gentlemen Prefer Blondes," is in California with her husband, John Emerson. They will both work in preparing the story for the screen. As yet, Paramount has not selected the blonde that will play the starring role. Miss Loos and Emerson arrived in Hollywood last week and went directly to Del Monte.

* * *

Joan Crawford has been assigned the feminine lead opposite William Haines in his next starring picture for Metro-Goldwyn-Mayer. The story will be laid in a West Point background but as yet no title has been selected.

* * *

Margaret Morris is to be starred by Pathe. She leaves Los Angeles this week for New York to play the featured role in the serial, "The Fellowship of the Frog."

* * *

Louise Brooks will have the featured feminine role in "Now We're in the Air," co-starring **Wallace Beery** and **Raymond Hatton.** Frank Strayer will direct this Paramount production.

* * *

Fay Wray, discovered by Erich von Stroheim and given the feminine lead in "The Wedding March," will next play opposite **Adolphe Menjou** in an original story by Ernest Vajda, Hungarian author. Miss Wray's last work was with Emil Jannings in "Hitting for Heaven."

* * *

Frank Borzage is getting ready to direct **Janet Gaynor** and **Charles Farrell** in their next co-starring picture for Fox, "Lady Cristilinda." Before the picture actually goes into production Miss Gaynor and Farrell are enjoying a short vacation.

* * *

Ken Maynard has started work in "Gun Gospel" with **Virginia Brown Faire** in the feminine role.

* * *

Mary McAllister has been signed by M-G-M for a role in "Mixed Marriages," co-featuring **Lew Cody** and **Aileen Pringle.**

* * *

Charles Lamont and company of Educational players are now on location at San Diego.

* * *

Vera Lewis has been signed by **Edwin Carewe** for an important role in "Romona." She also appeared in Carewe's "Resurrection."

* * *

Audrey Ferris has been cast for the feminine lead opposite **George Jessel** in "Ginsberg the Great," Warner Brothers production.

* * *

Clair Adams, former screen favorite, is back in Hollywood.

Hollywood Has Gala Celebration of 40th Birthday

Hollywood celebrated its fortieth birthday last week. On Saturday a parade, picnic and reunion of old settlers was staged at Plummer Park. Members of the film industry that were free to partake in the festivities were out in force. Al Christie's bathing beauties attired in costumes of 1911 vintage adorned one of the numerous floats.

Hollywood was incorporated as a city of the sixth class in 1903. The present film center had been in existence twenty-four years before the first motion picture studio made its appearance. This studio was opened by David and William Horsley on October 27, 1911. Other producers recognizing the ideal conditions insofar as climate was concerned, were quick to follow the lead of the Horsleys. Today practically all production is carried on on the west coast, with the East becoming a mere memory insofar as picture making on a large scale is concerned.

The original name of the village now known as Hollywood was none other than La Napolera, which means cactus covered area. The only castus in evidence here now is the cactus that sprouts on the chins of western character players.

A good time was had by all; no blood was shed and everyone went home satisfied that the gala celebration had materialized into a wow of a success.

McConnell Supervising Eight Pathe Westerns

Announcement from Metropolitan Studios where Pathe is now doing practically all of its Hollywood shooting, reveals Fred McConnell, editor of the Exhibitors' Daily Review, in the light of a producer. McConnell, according to the announcement, is supervising productions starring Jack Donovan, well known locally, in a series of eight Pathe westerns.

The announcement also makes known that Pathe has contracted for similar releases from two other new western stars, Jack Padjans and Don Coleman.

In Vitaphone Production

Gertrude Astor is appearing in her first Warner Brothers-Vitaphone production, "Ginsberg the Great," in which George Jessel is the star. Miss Astor plays the part of an adventuress, who becomes a member of a theatrical group in order to get information for a gang of crooks. Byron Haskins is directing and other members of the cast are Audrey Ferris, Douglas Gerrard, Lincoln Stedman and James Quinn.

Cinema City Approaches Middle Age

"SHE does her dancing in the evening breeze. "Hula" Calhoun (Clara Bow) making hearts beat faster and pineapples jump in Paramount's "Hula."

ABOVE—Harry Dehan (Arnold Kent) hard drinking half-caste tries to make love to "Hula" Calhoun whom he has interrupted in a rhythmic Hawaiian dance in Paramount's "Hula."

RIGHT—Anthony Haldane, (Clive Brook) young English engineer, falls madly in love with "Hula" (Clara Bow).

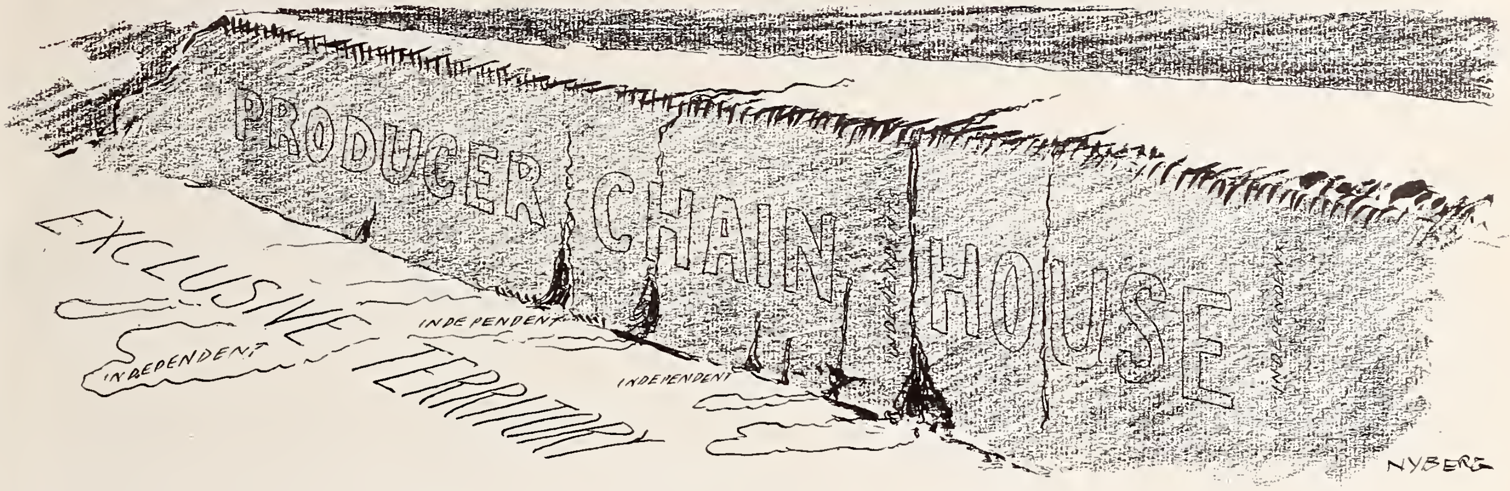
UNCLE EDWIN (Agostino Borgato) has the particularly intriguing job of dressing "Hula" his madcap niece who is more at home in a grass skirt.

"HULA" catches a water-bug. Clara Bow is provided with an almost perfect setting in this new Paramount romance of the land of the ukelele.

Where The Hula-Hula Holds "Sway"

ANTHONY HALDANE (Clive Brook) embarrassingly smiles at the naivete of "Hula" in one of the scenes from Paramount's "Hula."

Trickling Through



Facts and Opinions

LAST week one of the few real business men in the production end made an illuminating remark. "It is all very well," he said, "for you trade paper men to sit at your desks and formulate theories, but we are working on facts. We get real stuff from our salesmen and exchange reports."

That's the reason so many false moves are made in the executive end. The viewpoint of the executive is based almost wholly on reports which reveal only one phase of a condition; that affecting the particular company in question.

No trade paper editor in this or any other business can hold his position in the trade for any length of time if he bases his writings purely upon his own ideas and theories. His work is of value to his readers only because he acts as the mouthpiece of those readers. If he is a hobby-riding, one-track-minded partisan, his clientele soon drops away, realizing that he does not know what he is talking about.

Trade paper opinion is of value only when it represents the concensus of opinion in the trade. It is a digest of trade conditions in all parts of the country, and it is not based upon the reports of a film salesman trying to alibi a failure or gloating over a success.

It is based upon the personal knowledge the writer has of conditions and problems facing all classes of exhibitors in all sections of the country, not from the angle of this releasing company or that, but from the general conditions of the trade.

Managers bring their problems to their preferred trade paper, knowing that they can speak freely and without reservation. These letters may be varied and apparently contradictory, but the mass of information, when digested, resolves itself into a complete and lucid survey of the entire country and not merely of one section.

It is from this information that the trade editor forms not his own, but a composite opinion which reflects the opinion of the entire industry.

Moving Picture World prizes above all its other assets the little army of readers who come to it for a discussion of local problems and handicaps. Some of these are friends of ten and fifteen years standing, others are comparatively recent newcomers, but combined they supply a mass of accurate detail from which deductions may be made far more logically than from sales reports and excuses.

No executive in any line can afford to ignore the opinions in his trade press. He can always recognize the one-man excrescences which exist in all trades, and discount their fantastic and self-conceived ideas.

This Week and Next

Publix Discontinues Training School
Because Manager Supply Is Adequate

The Embassy Theatre Has the Makings
Of a Profitable Drop-In Entertainment

New York Daily Critic Just Discovers
That King Vidor Has Made Jack Knife Man

Winfield Sheehan Wants Fresh Patrons
But Some Patrons Are Fresh Enough Now

PUBLIX announces the discontinuance of its Training School for Theatre Managers. In three sessions it has graduated about 75 men, all but three of whom have gone into theatres, though not all are still with Publix.

•

DESIGNED to supply men for the Publix houses, the circuit has discontinued the school until such time as there is demand for more managerial material.

•

DIRECTOR John F. Barry, who has had the school since its inception, will be retained for intensive training work on groups, similar to his recent training session for the Saenger managers. He turned out some finely qualified men, but there are no further vacancies.

•

MARY PICKFORD has been entertaining thirteen "Best Girls." But let Doug try to have that many and see what he'll get. Bet Doug's sorry he didn't see that title first.

•

THE belief is growing within us that while title writers and gag men may have little imagination, they possess marvelous memories.

•

FRANCIS M. KADOW, of Manitowoc, Wis., has been in town and is now heading home, via Washington, in the trusty boat. He has put his Mikadow theatre well ahead of the old days when he had only one plain cloth drop.

•

IF he pinned a lighthouse to the backing, it was a seascape. Two cutout trees were a forest, but a paper fountain made it a garden. Crude stuff, but essential in those days, and it helped to get him real scenery.

•

MR. KADOW owns his own broadcasting plant, just like Roxy. He finds that it pays better than a house organ. But he does not find it profitable to put his shows on the air. He uses the Mike to popularize his artists, but does not broadcast the stage programs.

•

POLICE forbade the christening of a house in Asbury Park with a bottle of champagne. Any man who would waste a bottle of real champagne in this fashion should be pinched. What we want to know is: "What became of the bottle?"

•

WITH Henry Ford flirting with Hollywood and Secretary Mellon said to be interested in a venture in Monte Carlo, there'll be money in the picture business yet.

•

SOMETHING to the idea of starting the new venture in Monte Carlo. You can play the roulette wheels, bank at baccarat or buy picture stock all with the same pleasing certainty.

HOWARD DIETZ gave the M-G-M short subjects a most auspicious pre-review with a well known jazz band and a dusky lady to serve orange drink in the nicely refrigerated Embassy.

•

THE Embassy would make a wonderful drop-in house for the permanent showing of nothing but shorts. There are thousands of men who want to waste an hour around Times Square and who gladly would pay a quarter for a good half hour laugh.

•

SOMEONE is going to make money with that idea some day, and M-G-M has fine material to work with.

•

AN example of the film knowledge of the average man employed on the New York daily papers, lamp this from the Evening World: "'The Jack Knife Man' incidentally is considered by King Vidor to be his best picture since 'The Big Parade.'"

•

"THE Jack Knife Man" was released by First National in 1920, the present showing being a revival by one of the "cuckoo" theatres, but of course the World man didn't know that. Let's watch for "The Birth of a Nation," "the best picture Griffith has made since 'The Sorrows of Satan.'"

•

BALABAN & KATZ'S demand for booking protection in Chicago reminds one of the old story of the barkeeper who was accused by the boss of hitting the cash register too hard.

•

"I WAS just taking car fare," was his explanation, and you will recall that the Boss came back with: "Where do you live—San Francisco?" Some outside exhibitors seem to fear that B. & K. regard Chicago as covering most of Illinois and Indiana.

•

NATURALLY no one wants to spend thousands of dollars putting a picture over in the Loop only to have a lot of neighborhood houses underlining the picture in their house programs, but ideas of protection are growing opulently generous.

•

THERE seems to be a good chance for a few Philadelphia lawyers to get fat jobs as assistant bookers in restricted territories. It will take an expert to figure them all out.

•

A BROOKLYN exhibitor who used to motor over to town last Winter now uses the subway in the rush hours. He explains that he likes to see someone doing an S. R. O. business.

•

THERE seems to be no truth in the report that George Reddy blew his job with the Sennett studio because he thought even the stenographers wore bathing suits on the Sennett lot.

•

WINNIE SHEEHAN says the picture industry needs fresh patrons. Any Broadway usher will tell you that the Saturday and Sunday patrons are too darned fresh right now.

Epes W. Sargent.

by the way

Bunk Credits for High Executives One of Film Industry's Worst Abuses

Production Wizards, Whose Reputations Are Mainly Legends or Myths Based Upon the Achievements of Other Men, Largely Responsible for High Costs And Lowered Entertainment Values

Block Booking and Seasonal Selling Basically Uneconomic, as Now Conducted

ONE of the real abuses of this industry and one which before very long will receive a severe jolt, as the economic pressure grows greater, is the general practice of giving credit for an achievement to persons, who are in no way responsible for it, and who, in any other business but that of motion pictures, would not be given the slightest consideration.

●

THE result of this really vicious system is that the individual, who deserves the chief credit for making a good picture, at best has to share his honors and awards with some one "higher up," who is often only remotely entitled to any share in them, if, indeed, he gets any recognition at all, as too often happens.

●

HOW many of our foremost "production wizards" have ridden to success upon the back of some "SURE-FIRE" director? How many directors owe their success to their assistant, their cameraman or continuity writer?

●

OF course it will be said in defense of the present practice of picture credits that so many individuals are concerned in the making of any feature-film that no one individual is ever entitled to all the recognition and in the broadest sense this is entirely correct.

●

AT the same time that is no reason why enormous salaries should so often be paid to men, who are the least entitled to them, perhaps, of all the producing staff, merely because they have been clever enough to jockey themselves into strategic positions in their organizations by consistently taking credit for what other men have done and not because of their own personal accomplishments.

●

AMONG the myths or legends of this business are the reputations of some of these "wizards of production," many of whom in actuality have no other ability than to juggle their own soft jobs and use the brains of better men.

●

IT is men such as these, or myths, just as you please, who are largely responsible for the high costs of motion picture production and the lowering quality of the pictures themselves, as evidenced in the public reactions to the films during recent months, but they are dangerous *"myths"* to harbor indefinitely.

●

IF the motion picture is to continue its marvelous progress and the public is to be kept coming to the motion picture theatres in increasing ratio—in other words, if the popularity of the screen, as the people's principal entertainment is to be maintained—some of these *"myths"* will have to be exploded.

●

THERE are many indications that something along this line is due to happen before many more months pass as the investors and financial experts seek the true reason for the industry's slump.

●

BLOCK booking and "seasonal selling" continue to keep in the forefront of discussion in the industry and doubtless will be a fertile source of comment and conversation until the courts eventually rule on the order of the Federal Trade Commission, that selling films in wholesale lots before production must be discontinued.

MANY believe that before this time comes, the exhibitors themselves will have solved this ancient problem, the intensive competitive conditions now existing between all the big producer-distributors enabling the theatre owners to exercise a selective power which in times past was not possible.

●

THE basic weakness of block booking, of course, is the lack of guarantee that the promised product will be up to standard and the consequent forcing upon the theatre owner and his public of films that are of inferior entertainment quality.

●

WERE a producer able to make his entire program in advance of release, so that the theatre owner might see them or receive authoritative reports as to their entertainment value, as is now the case in England, for instance, there might be less objection to the evils of block booking, except, perhaps, from the producers themselves.

●

PICTURES would then be sold largely on their individual merits, although in groups, and the law of supply and demand would govern more effectually than now, a lot of the parasites and bunk would be eliminated and the film business would progress along more healthy and normal lines.

●

THIS Utopian condition, of course, is seemingly impracticable at this time, but there is every probability that economic necessity will ultimately bring it about in some form or other, with the producer, who is able to show "goods," perhaps, selling half of his year's product at a time, instead of trying to sell it all in advance, as is now the case.

●

SUCH a procedure would result in more intelligent and conservative production methods, do away with much of the present waste and eliminate many of the inequitable and uneconomic aspects of block booking and seasonal selling drives now in vogue.

●

AS a corollary to this thought, although the fact may not be instantly apparent to the casual reader, will be the inevitable establishment of one or two neutral distributing agencies of national scope, with a consequent modification of present sales methods.

●

THIS will open the way for new independent production brains and initiative, something which this industry sadly needs at this time, when it is so obvious that the films must have the stimulus of new ideas and new originality, if they are to be re-vitalized sufficiently to retain their hold on the popular imagination.

●

WHICH again brings up the thought of the importance and necessity of giving credit, where credit is due, in this business of ours.

●

GET rid of the *parasites* and the *bunk* and the problems that now seem most difficult will soon straighten themselves out—*and begin at the top.*

Merritt Crawford

SEPTEMBER 17 will be Constitution Day, the 140th anniversary of the ratification of the American Constitution. So the National Security League has asked Will H. Hays, head of the M. P. D. D. A., to urge exhibitors to display a slide from Sept. 12 to Sept. 17 calling attention to this date.

Mr. Hays, as a patriotic American citizen, doubtless will use his best efforts to comply with this request, but, as one exhibitor suggests, why should the National Security League ask the representative of the producers and distributors to do this, when the logical individual would have been the head of the only official theatre owners organization the M. P. T. O. A.? They are the ones, who have the screens.

*

IF you run into Ed. J. Smith or Al Selig of Tiffany these days, don't be surprised if they look as if some one had made them a present of a couple of apartment houses or a pass to the Dempsey-Tunney vaudeville match this Fall.

For isn't Tiffany beginning to get a "first run" break in a lot of territories, where until recently these fine pictures only had a look-in.

Washington Theatre Enterprises, Inc., for instance, who are building the big 3,000 seat Mayflower Theatre in Seattle and are also breaking into some other West Coast Theatre strongholds have just booked all the Tiffany product for their houses. And this don't mean maybe.

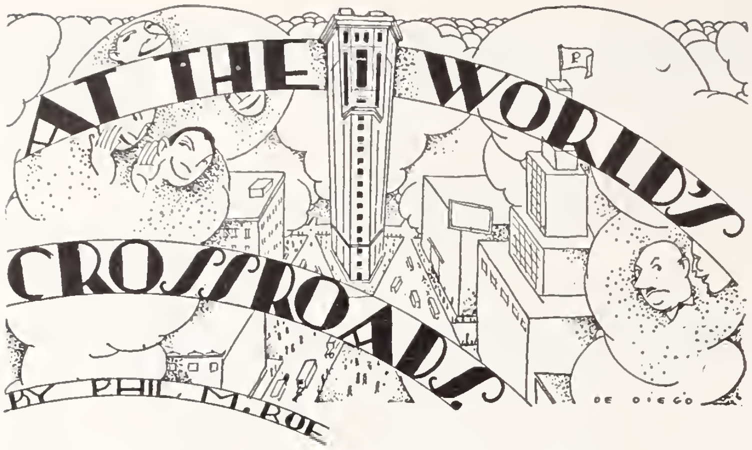
*

ARCH HEATH, Pathe serial director, will shortly start "shooting" on a new chapter play at the Cosmopolitan studio. Paul Fairfax Fuller, Jr., is writing the scenario, which will be based on Edgar Wallace's story "The Fellowship of the Frog." There may be a thought in this for some producers, who want to save money, for Arch Heath has demonstrated that he can make serials in New York about thirty per cent. cheaper than they can be made on the Coast.

*

C. LANG COBB and H. N. Holde have organized Opalescent Films, Inc., to produce in color the squibs and cartoons of "Brevity," the film comic, which started a couple of months ago. They plan to release one production monthly.

"Brevity" got away to a great start in its first issue, but hasn't kept up the pace since, according to common opinion in the trade. Lang Cobb and his new company may find it hard to get a run for their money unless "Brevity's" writing staff peps up. There's an old superstition that the opal sometimes brings bad luck. Hope it doesn't hold true here.



NOW that Major Edward Bowes is back in his new Riverside Drive apartment house, a lot of folks are hoping he will give a house-warming. From his bungalow on the roof, it would give him an unparalleled opportunity to entertain the film critics, who delight in getting near to the stars as possible, and it may be a chance, also, to get rid of one or two of the most objectionable. A private arrangement with the butler and it would be a simple matter to toss the selected party once he became too obstreperous into the Hudson or upon the N. Y. Central R. R. tracks, and let nature take its course.

Now that it is intended to start a pogrom on the critics, but the suggestion is offered for what it may be worth.

*

EVERY time Dan Michalove, the big link in the Universal Chain comes back from a trip, two or three new theatres are added to the list, which now numbers close to four hundred.

The latest cities which are to be Universalized are Milwaukee, Racine, Kenosha and Sheyboygan, all in Wisconsin. Dan also has a lot of other good locations under his hat which will be heard about later. Business in the Middle West is picking up.

EVERYBODY is taking a sock at the movies these days and the latest to do so is no less a person than W. W. Hodkinson. As the first president of Paramount he will be listened to by many with real interest, the more so, as he had many ideas in days past that were regarded as most progressive, but more or less Utopian. Possibly, if some of them had been adopted ten or a dozen years ago things might have been different now. Or they might not!

PEGGY HOPKINS JOYCE has decided that the movies are not her metier and will shortly return to the stage, according to the gossip along Broadway. This is a determination, which P. A. ("Pat") Powers, for one, might wish the fair Peggy had arrived at a couple of years ago. Now that she is to be a Shubert star at two grand a week and a percentage of the gross, in their forthcoming edition of "Artists and Models," however, she ought to capitalize on the big publicity she got in her brief, but spectacular, screen adventure with Associated Exhibitors. Peggy's husbands haven't brought her much first page stuff lately. So she'll have to depend on her film publicity to keep her in the public eye.

*

TRACY MATHEWSON, veteran of Fox News, has the distinction of being the only camera man whom the Prince of Wales asked especially to have accompany him on his present tour of Canada. So Truman Talley brought Tracy up from Atlanta to meet the royal party and fill the assignment a couple of weeks ago. Right now Tracy is probably hobnobbing with H. R. H. on his ranch in Alberta, western Canada, and keeping his camera handy for an occasional exclusive "shot" at Britain's future king. Who says that the life of a news cameraman isn't one grand, sweet song? That is, if you get in with the right people.

*

DICK WEIL, champion wisecracker of Seventh avenue and 48th street, is going to try his weils on Hollywood. According to report he will leave his present comfortable offices at Rayart for Hollywood about the middle of the month.

Look out, Dick, those Coast Defenders are a tought bunch for a guileless youngster like you to go up against. See what they have just done to Glen Allvine and George Reddy. Here's wishing you luck, however, and plenty of success. Sock 'em right on the ham detector!

ONE of the many big exploitation stunts for which A. P. Waxman, Warner Brothers specialist in box office production, has been responsible in recent months is the placing for publication in over three hundred newspapers of a serialization of "When a Man Loves." The serial, which has been prepared in 35 instalments, is based on the Warner Brothers super special, starring John Barrymore and Dolores Costello.

It is now appearing daily in newspapers in many big cities and by September 1 will be circulated in practically every important city in the country. This is the kind of publicity which exhibitors who have booked this picture really value, for it means substantial support for the box office.

*

S. L. ROTHAFEL, "Roxy," has gone to Camden, Maine, for a brief vacation, now that the Roxy has passed the $2,000,000 mark in admissions since its opening last March, thereby adding another to its list of records.

By the way, where are all those wisecrackers who used to predict that the Roxy was going to be the biggest flop in the history of the picture business?

RALPH INCE, who is filming "Coney Island" for F.B.O. at the famous resort, now and then must think of the old Vitagraph days, when the hot dog stands and a dip in the surf were a boon for tired actors. Golf hadn't captured the film industry in that all but forgotten day.

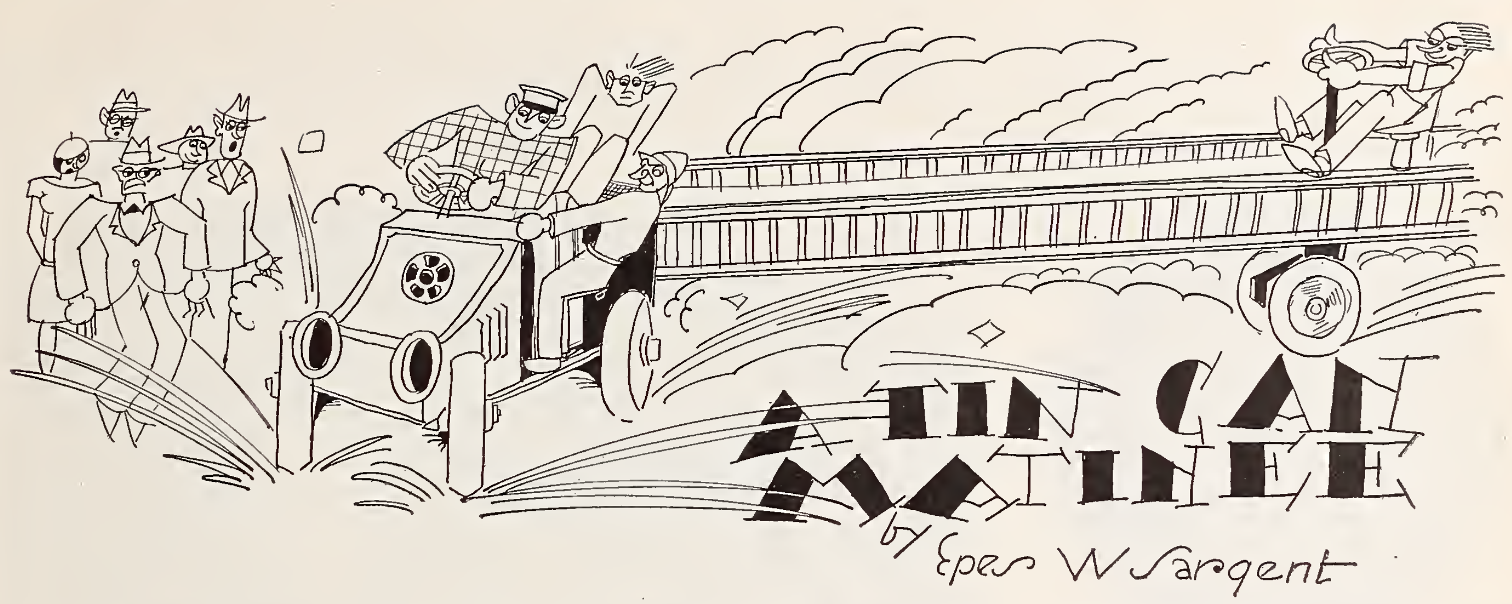
*

ED McNAMEE, who used to think film publicity was the ne plus ultra of a young man's ambition, says that a fireman's life has too many hazards for him. Now he is on his own as principal owner and publisher of "Taxi News," a snappy publication devoted to the interests of the more or less maligned taxi drivers. But, boy, you'd ought to see the "ads" in it. Then you'd get hep to Ed's willingness to pass from the uncertainties of a movie p.a.'s life with all its vicissitudes. Cheers for another pioneer!

*

ABE CARLOS left New York for Hollywood early this week to complete plans to re-enter the independent field. According to announcement he will make twelve features next season for territorial distribution, under the company name of Carlos Pictures Corporation.

This proves that there is at least one optimist left in the films.



A TIN CAN MATINEE

by Epes W Sargent

IT was a chance remark of Seaton Towns, Mayor of Sandy Bend that moved Bill Henry to stage a tin can matinee. His Honor remarked in Bill's hearing that the waste lots were getting to be a disgrace to the town. "We can burn the rubbish, but we can't burn the tin cans," he lamented, "and it looks—from the lots—as though home cooking had become a lost art."

"I'll clean up the town and make 'em like it," volunteered Bill. "I'll pull a special matinee with free admission to any kid bringing ten tin cans, with a special prize to the kid bringing the largest number. They'll pick 'em off the grocery shelves."

"Go to it, Bill," was the hearty response, "and I'll personally donate a five dollar gold piece as the prize for the largest number of cans."

With this official sanction Bill started in to lay his wires. It was not a rush stunt and he wanted to make it big enough to be talked about for weeks. He spent an entire evening figuring out his plans, and when it was all done he took his idea to the Mayor.

It was very simple. All cans in any entry were to be strung together, and tagged with the entrant's name. The kids were to assemble in front of the City Hall, where they would be reviewed by the Mayor and his Council, then parade down the street the seven squares to the Strand, where tickets were to be exchanged for the cans, the longest strings counted, the result being announced to the children from the stage.

"The idea of the string," Bill explained, "is not just to keep them from getting kicked around, though it helps on that. The big idea is that the kids drag their strings behind them. You can imagine a hundred or so kids, each with ten or more cans tailing behind. It will make more noise than a couple of brass bands."

"It's a fine idea," assented the Mayor. "Let's go over to the *Times-Herald* and sell the stunt to Thurston."

Together they sought the editor, and following morning the story was streamed across the front page, and backed up by an editorial. In the two weeks that followed the paper carried a daily story, while the Strand backed this up with screen work and merchants cooperated with home-made posters. It was the best advertised stunt that Bill ever had pulled, and the larger it grew, the wider his smile became. He even went to the cost of hiring a watchman at the city dump because it was found that some of the boys were bringing the cans back into town.

City Hall Square was a four acre tract around which the business life of the city centered, and on the designated Saturday morning the south side of the Square was fairly packed by small boys with their strings of cans. Few were content with the required ten and Howard Gaffney had brought his goat to help him drag his string of cans. Even before the parade started it was agreed that Howard was the winner. He had more than fifty feet of empty cans following in his wake, and the other kids readily credited his statement that there was "more'n a thousand, mebbe two thousand," though he averaged only three cans to the foot.

Even four-year-old Benny Howe presented himself in line with ten condensed milk cans to match his diminutive size, and between Benny and Howard there were 147 other youngsters.

Pete Henderson, who had been told off to police the boys shouted to the chief that after the parade he wanted to go over to the boiler factory to taper off gradually, for all the boys kept in motion and the cans rattled over the cobble pavement. The south side of the square was still cobbled, for it was here that the country visitors parked their teams when they came to town, and there were still a sufficient number of horse teams to kick up the most enduring asphalt.

Lining both sides of the street were the mothers of the entrants, with a goodly share of big sisters, and the Mayor had strolled over to watch the fun at close range, knowing he could hurry across the square to the steps of City Hall while the parade was going around the side.

The start was scheduled for eleven o'clock, and Pete, watching Bill Henry was just about to give the signal to start when with a rattle of wheels and scream of sirens the fire department turned out to answer an alarm.

Sandy Bend was proud of its newly motorized department and bragged of the size and power of its new apparatus, but now the mothers saw in the shiny red machines modern Juggernauts. Joe Mullins, who drove the engine, was headed straight down the street. That was the shortest way to the box from which the alarm had come, and Joe knew he had the right of way.

With a surge the mothers filled the street and when the human tide had ebbed it had carried with it all and sundry small boys. Not a kid remained in the space. Only Howard Gaffney's goat was there, contentedly munching the labels from the abandoned cans, and even the goat had been dragged almost to the gutter before Howard had finally relinquished the leader.

It was all over in the few seconds it took the trucks to come from the house to the corner of the square. Seeing the road open, Joe stepped on the gas and hit the cobbled sector, strewn as it was with nearly three thousand cans.

And the noise of a moment before was as nothing to the infernal din as the engine, the hose cart, the ladder truck and the chief's car rolled over the scene. Strings of cans were caught up in the spokes of the flying wheels and beaten on the pavement until the strings broke and the cans went flying off at eccentric tangents. The double line of spectators was bombarded with everything from the eight ounce milk cans to the gallon cans, used for pie fillings, that Timmy Ryan had begged from the Elite Bakery.

One well-aimed can knocked the Mayor's silk hat over into a thorn bush, and another slammed Pete Henderson in the back of the neck. Other cans rattled against the plate glass windows of the stores, while still others flew through the tree tops, some of them lodging in the branches to give a sort of Summer Christmas tree effect to the foliage.

But the climax came as the ladder truck got Howard's string tangled in its rear wheel. A startled goat made three complete revolutions before the stout cord broke and catapulted the bleating animal through space directly against the portly paunch of Sim Leonard, who tipped the scale at 325 pounds. Sim let out a surprised "Woof" and promptly sat down upon half a dozen cans and Sammy Pettit's dog.

The storm passed as quickly as it came. The apparatus was whistling for the next street intersection, and the youngsters surged back into the street, loudly bewailing the loss of their precious strings.

After he had recovered his breath, his hat and his equanimity, the Mayor announced that all children would be admitted to the matinee and presented Howard with the prize, since he had no close rival. Then they went down to the Strand, but the next spring, when the stunt is repeated, Bill Henry has decided to borrow a vacant lot. The street parade is a little too hard on the nerves.

The Fire Department will be requested not to cooperate.

Intrigue On The High Seas

WITH the jewels safe and the gang in prison, Lois Wilson and Bert Lytell are married and begin life anew. The scene is from "Alias the Lone Wolf," a Columbia special.

BERT LYTELL resolves to guard Lois Wilson from the gang of ship thieves who are planning to make their getaway with her costly jewels.

IN this scene from Columbia's special, "Alias the Lone Wolf," Bert Lytell finds his former confederates, Paulette Duval and Ned Sparks, ransacking his cabin for Lois Wilson's jewels.

JAMES MASON, another member of the jewel thieves, uses the somewhat brutal method of the Apache in gaining his end. Lois Wilson is the girl

IMPERSONATING a customs officer, William V. Mong, who also has his eye on Lois Wilson's diamonds, orders her to follow him and tricks her out of the booty.

BERT LYTELL finds that his former confederates, members of an international gang of crooks are trailing Lois Wilson, a young French heiress. The scene is from Columbia's "Alias the Lone Wolf."

Paramount Directors Switched on Two Pictures

Due to the reassignment of directors at the Paramount studio, Frank Tuttle, originally scheduled to direct Florence Vidor in "Honeymoon Hate," will handle the megaphone on Esther Ralston, in the blonde star's next starring production. Tuttle has just completed "One Woman to Another" with Miss Vidor.

Luther Reed, who has just finished cutting the Richard Dix starring vehicle, "Shanghai Bound," will take over the directorial reins on "Honeymoon Hate." Production on both stories is scheduled to start immediately.

Dorothy Sebastian in Columbia Picture

Harry Cohn, vice-president in charge of production for Columbia pictures, has signed Dorothy Sebastian, whose services were secured through the courtesy of M. G. M., to play in a forthcoming Columbia picture.

Miss Sebastian, one of the most important members of the younger featured players, started her acting career with George White's Scandals. She made her screen debut in "Sackcloth and Scarlet" in the second feminine lead, and during her two years in motion pictures, has appeared in feature roles for such important companies as Famous Players, First National and M. G. M.

Some of her productions were "Winds of Chance," "Bluebeard's Eighth Wife," "The Demi Bride" and "You'd Be Surprised."

Molly Malone in Lead Opposite George Davis

Molly Malone will play the leading feminine role in a new Educational-Mermaid Comedy in which George Davis is to be featured. She is taking the place of Lucille Hutton, who is confined to her bed by a severe attack of throat trouble.

Miss Malone has played in previous Educational-Christie Comedies and in feature length productions. She has appeared in feature pictures made by Lasky, Goldwyn and Universal.

Color Classics From Tiffany

Tiffany Productions plan for 1927-1928 to release Twenty Gems, Twenty-four Color Classics, Four Jack London Sea Stories, and several special productions suited for extended runs, including the Third Dimension Pictures, being exclusively owned by Tiffany.

Five M-G-M Star Units In Exodus To "Location" Sites

Marion Davies Off to Pomona; Jack Gilbert in Washington, D. C.; Wm. Haines at West Point for Army Epic

ASSUMING THE PROPORTIONS of an exodus, the hegira of motion picture companies to locations, covering the United States from the Pacific to the Atlantic Coast, has begun at the Metro-Goldwyn-Mayer studio. Five producing units have departed from the studio for various locales.

Marion Davies, who is starring in "The Fair Co-ed," has gone to Pomona with a cast of more than a dozen players and a large technical staff. Against the background of Pomona college she will film the exterior sequences of Byron Morgan's screen version of the George Ade musical comedy, which Sam Wood is directing. Johnny Mack Brown is Miss Davies' leading man.

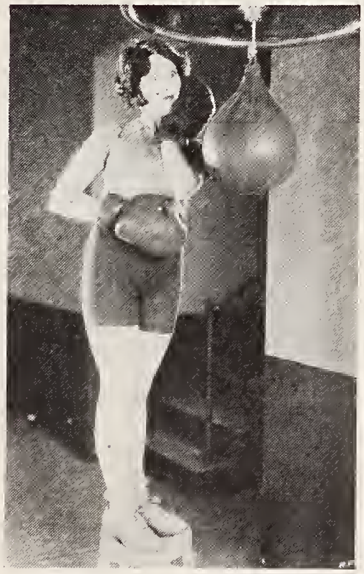
John Gilbert has left for the East with Director Monta Bell and his unit. They will shoot practically all the exterior scenes of "Fires of Youth" at Washington, D. C., against the background of the interesting spots of the nation's capital. Jeanne Eagels, stage star, has the feminine lead with Gilbert.

Director Edward Sedgwick has gone East with William Haines, Joan Crawford, and a number of players who will appear in Haines' new starring picture, based on life at West Point. The company's first stop will be at New York but most of their work will be at the U. S. Military Academy on the Hudson river.

Lew Cody and Aileen Pringle, co-stars of "Mixed Marriages," which Hobart Henley is directing, are on location at La Jolla, Calif., and expect to remain there during the next two weeks. With them are George K. Arthur, Bert Roach and Mary McAllister.

Tim McCoy, western star, is in Wyoming where his next production will be filmed and named in honor of the rancher-actor's home State, "Wyoming." Director W. S. Van Dyke is to follow within a few days with the supporting cast, and will be joined in the Wind River country by several squadrons of United States cavalry from Ft. Wash-a-kie and by hundreds of Shoshones and Arapahos from the Wind River reservation.

Out where the beer is stronger. John Gilbert and Dorothy Sebastian in a scene from M-G-M's picturization of bootlegging on the high seas, "Twelve Miles Out."



Audrey Ferris finds that a punching bag can deliver a treacherous right to the jaw as she gets limbered up to play in "Sailor Izzy Murphy," George Jessel's next for Warner's.

Storm to Direct F B O Picture

Jerome Storm, director of a long succession of Charlie Ray successes, has just been chosen to direct Ranger, the F B O dog-star, in "Ranger of the North," which will enter production next week with Lina Basquette and Hugh Trevor in the leading human roles.

In addition to his work with Ray, Storm has a long list of successful pictures to his credit, and before he took up the megaphone profession he was prominent on the stage. "Ranger of the North" willl be made under the supervision of Leon d'Usseau.

Allen Forrest in "Villain" Role

Allan Forrest has been selected to play the role of the "bad man" in Cosmopolitan's "Lovelorn," which will go into production soon as one of the major Metro-Goldwyn-Mayer films of the year.

John P. McCarthy will direct this picturization of material supplied by Beatrice Fairfax, noted columnist. Sally O'Neil, Larry Kent and Molly O'Day have leading roles.

Cowles Will Play "Dinty Moore"

Jules Cowles, one of the cleverest character actors in pictures, is to play the famous cartoon character, Dinty Moore, in the motion picture version of "Bringing Up Father," which Cosmopolitan is producing as a Metro-Goldwyn-Mayer picture.

Others announced to play leading roles in this film are Grant Withers, in the romantic lead; Gertrude Olmstead, as the daughter of Mr. and Mrs. Dinty Moore; J. Farrell MacDonald as Jiggs, and Polly Moran and Marie Dressler, the starring comedy team, to play the roles of Mrs. Jiggs and Mrs. Dinty Moore, respectively.

Jack Conway is to direct this Cosmopolitan film after an adaptation by Frances Marion of the popular cartoon strip by George McManus.

Polly Moran and Marie Dressler made an instantaneous hit in their first appearance, in "The Callahans and the Murphys," as the first feminine comedy team in film history.

Christie Staff Enlarged

Many additions to the physical equipment of the Christie studios have been made and the technical staff has been enlarged to take care of the increased production schedule of Paramount two-reel comedies and the feature picture "Tillie's Punctured Romance" on which the cameras will soon start grinding.

Jacqueline Gadsen, who is playing in "The Thirteenth Hour," an M-G-M mystery thriller. Lionel Barrymore is co-featured.

Audrey Ferris, Warner Bros. player, who is featured in "The Broadway Kid," has a couple of pet kittens who are all wool but not a yard wide.

Woodward Chain Books Entire Tiffany Program

ED. J. SMITH, general sales manager of Tiffany Productions, Inc., announces that the entire program of Tiffany Gems for 1927-28 has been sold 100 per cent to the Woodward Circuit of theatres, consisting of twenty-three theatres in Michigan, by Allan Moritz, manager of the Tiffany Detroit Exchange.

Walter Schaeffer, director, Henry K. Koppin, director of theatres and general manager, and H. S. Koppin, president of the Woodward Circuit of theatres, were very much impressed with the product as released by Tiffany this past season, and in looking over the various announcements of product for the 1927-1928 season, Tiffany's line-up of Twenty Gems struck them as being the best box-office bets of the coming season.

This booking of the entire Tiffany product by this prominent Michigan circuit is one of a great many circuit bookings of the Twenty Gems from Tiffany for 1927-1928 by the leading motion picture theatre chains in the United States.

Excellent Pictures Now In Full Production Swing

PRODUCTION of Excellent Pictures is in full swing in Hollywood, and the schedule calls for completion of the entire group of 18 features by next June. "Broadway Madness," with Marguerite de la Motte in the main role, is now being made there.

Samuel Zierler, president, who only last week returned from Europe, will go to Hollywood within a week or two, and remain in direct charge of all production until the entire production program is completed.

The schedule is sufficiently far ahead now to permit of planned release at the rate of three pictures every two months.

"The Nest," with Pauline Frederick, supported by Holmes Herbert, Reginald Sheffield, Jean Acker, Ruth Dwyer, Thomas Holding and Wilfred Lucas will go forward for exhibition almost immediately. This is a Will Nigh picture. So will "Your Wife and Mine," a Frank O'Connor production with Phyllis Haver, Stuart Holmes, Wallace MacDonald, Barbara Tennant and Katherine Lewis.

Shortly thereafter will come "Back to Liberty" with a cast including George Walsh, Edmund Breese, Dorothy Hall, William Black, Gene del Val, DeSasia Moores. Then, in all probability will come "Life's Crossroads," with Gladys Hulette, William Conklin and Mahlon Hamilton. Following that "The Stronger Will."

All those mentioned are completed, edited and ready for release.

Rayart Completes the First Six

W. Ray Johnston, executive head of Rayart Pictures Corporation, announce the completion of the first six of the 1927-8 pictures.

These are "The Silent Hero," a Duke Worne Production, from a story by H. H. Van Loan, starring Robert Fraser, Edna Murphy, Ernest Hilliard and Napoleon Bonaparte; "The Million Dollar Mystery," a Trem Carr Production, directed by Charles J. Hunt and starring James Kirkwood and Lila Lee; "The Cruise of the Hellion," a Duke Worne production of George Pyper's novel, starring Donald Keith, Tom Santschi, Sheldon Lewis and Edna Murphy, and "A Boy of the Streets," an adaptation by Arthur Hoerl of the stage play of that name and starring Mickey Bennett, Johnnie Walker and Betty Francisco.

The other two pictures are Westerns, "The Driting Kid" and "A Wanderer of the West," starring Tex Maynard. The next release to go into production will be "The Law and the Man," starring Dorothy Phillips.

Successful Combination To Be Continued

Marie Prevost and Harrison Ford, who have formed such an eminently successful comedy team in past pictures, are together again in the Pathe feature, "The Girl in the Pullman," adapted from Willson Collison's stage farce, "The Girl in Upper C."

Thelma Todd, graduate of the Paramount acting school, who is now Gary Cooper's leading lady in "Nevada."

Lina Basquette Returns to Screen in F B O Picture

LINA BASQUETTE, the talented dancer who left the screen five years ago to win fame on Broadway as the premier danseuse of the Ziegfeld "Follies," returns to motion pictures as the feminine lead in "Ranger of the North," starring Ranger the dog, at the F. B. O. Studios. Work on this production will start immediately with Hugh Trevor playing opposite Miss Basquette.

Although she has been away from the screen for many years, films are not new to Miss Basquette, for she entered pictures under a seven-year contract to Universal when she was but nine years old. At 16, she went to New York, where she scored such a success on the vaudeville stage, that Flo Ziegfeld featured her as premiere danseuse in his "Follies" in 1923, 1924 and 1925. Her latest stage appearance was at the Hippodrome, New York, last year.

In "Ranger of the North," Miss Basquette will make her first screen appearance with the exception of work in a recent Vitaphone production, since she left the Big "U" five years ago. Hugh Trevor, who is to play opposite her has just completed a picture with Florence Vidor at Famous Players-Lasky.

In private life Miss Basquette is the wife of Sam Warner, of Warner Brothers.

Lina Basquette (Mrs. Sam Warner) who will play the feminine lead in "Ranger of the North," F. B. O.'s new dog story.

"Beau Sabreur" Cast On Hot Desert Location

John Waters, the director, and Gary Cooper, the star, of "Beau Sabreur," Paramount's new Foreign Legion picture being made as a sequel to "Beau Geste," head a company of 1,500 which left Hollywood this week for Redock, on the Mojave Desert, where scenes of the mountain pass fighting, one of the most thrilling chapters of Percival Wren's novel, will be filmed.

The temperature at Redock reaches 110 in the shade during the summer months and the huge troupe will experience the realism of desert heat and discomforts as they enact the realism of desert warfare.

Wliliam Powell, Noah Beery, Evelyn Brent, Mitchell Lewis, Roscoe Karns, Arnold Kent and Emil Chautard head the supporting cast.

Richard Arlen With Bebe Daniels

Richard Arlen has been selected to appear opposite Bebe Daniels in her latest Paramount farce of desert life, "She's A Sheik," an original story by John McDermott. Clarence Badger will direct.

Poor Aileen!

Playing a society woman is a question of strenuous dressing on the screen. Aileen Pringle, in "Tea for Three," in which Lew Cody and she are co-starred at the Metro-Goldwyn-Mayer studios, had to change costumes no less than three hundred times during the filming of the play.

"Smith's Candy Shop," Pathe Release August 21

WILL ROGERS' August appearance on the Pathe short feature program is "Roaming the Emerald Isle," released the week of August 21.

Mack Sennett's two-reel comedy contribution is "Smith's Candy Shop," featuring Mary Ann Jackson, Ruth Hiatt and Raymond McKee. Other releases for the week are: "On the Hook," a Grantland Rice Sportlight; the concluding chapter of the Pathe-serial "The Crimson Flash"; Topics of the Day No. 34; "A Hole in One," an Aesop Film Fable release; Pathe Review No. 34, and two issues of Pathe News, the pioneer news reel.

Topics of the Day No. 34 presents timely witticisms from international avenues of humor, with the customary audience appeal. "A Hole in One" is the title of the latest of the famed Aesop's Film Fables series of animated cartoon comedies and Pathe Review No. 34 presents: "A Story for Straphangers": Scenes of the only suspended railway in the world, at Elberfield, Germany; "Monumental Contrasts": Pathecolor unit contrasting the Cathedral of Salisbury with the ruins of Stonehenge, which, for centuries have puzzled archaelogists; "The Egg Engineers": Real English "butter and egg men" who gather gulls' eggs from the coast cliffs; "The White Empire of the North": Eight days north from Newfoundland in an empire of ice is the kingdom of the seals and here a Pathe Review cameraman has photographed them at play, with the nation rejoicing on February 28, for on that day every snow-white baby seal is born.

Marguite de la Motte tickles Malcolm McGregor's fancy in Columbia's "The Kid Sister." Marguerite plays a chorus girl in this picture.

Peek-a-boo! Dorothy Sebastian is playing opposite Tim McCoy in the western star's new M-G-M picture, "Yankee Pluck."

Trade Showings For United Artists Picture

Al Lichtman, United Artists' general manager of distribution for the United States and Canada, has announced that his organization will hold special advance trade showings of Buster Keaton's College"; and the Caddo production, "Two Arabian Knights," with William Boyd, Mary Astor and Louis Wolheim; and other recently completed films.

The showings will be given in theatres in key cities and with music. Some of the showings will be regular engagements where pictures can be "caught" by exhibitors through invitations from United Artists' exchange managers.

Color Classics To Publix Circuit

Officials of the Publix Theatre Circuit thought so well of "Memories," the first on schedule of the twenty-four Color Classics released by Tiffany Productions, that they immediately secured this short reel gem for a booking in the Paramount Theatre, New York, for the week commencing August 6th.

Later at the Tiffany Home Office word was received that "Memories" had been booked for the entire circuit of Publix Theatre Class A houses throughout the country.

Stellar Combination

Taylor Holmes and Leah Baird, are the stars of "Henry and Polly" comedies, modern versions of the Mr. and Mrs. Drew domestic farces soon to be shown by Pathe.

Ann Christy, leading lady for Harold Lloyd in his forthcoming release for Paramount. This will be Lloyd's first picture to be made in the East.

Marjorie Daw Signed By C. C. Burr For "Home Made"

Under the personal supervision of C. C. Burr, Johnny Hines' new First National Picture, "Home Made," is now facing the battery of cameras and is progressing rapidly through its initial stages. Due to the fine weather conditions the company has been working on locations and filming exteriors, before venturing into the studio.

With the selection of Marjorie Daw for the leading feminine role, the cast of players is complete. Miss Daw is said to have scored heavily in the leading feminine role in "Topsy and Eva" with the Duncan Sisters, and because of this C. C. Burr selected her for the part opposite the comedian.

Others playing prominent supporting roles are Edmund Breese, De Witt Jennings, Margaret Seddon and Maude Turner Gordon. The story of "Home Made," is from the pen of the well-known humorous writer, C. B. Carrington. Charles Hines, the comedian's brother, is in charge of the direction.

Stahl Filming "In Old Kentucky"

With a cast that includes James Murray, King Vidor's new screen discovery, in the masculine lead, and Edward Martindel in the role of the Kentucky colonel of the story, John M. Stahl has begun direction at the Metro-Goldwyn-Mayer studio of "In Old Kentucky," the popular stage melodrama, which was adapted to the screen by A. P. Younger.

Exteriors for this picture have been taken at Churchill Downs, at Latonia, and at several famous horse breeding farms in Kentucky.

Many Pictures In Work At Pathe-DeMille Studios

With one company shooting at West Point, five companies working on the lot, and three pictures in the cutting room, the Pathe-DeMille Studio continues under the heaviest production schedule in the history of that organization.

Donald Crisp, directing "The West Pointer" with William Boyd as the star, is filming the story on the West Point reservation. All interior, as well as exterior scenes, are to be filmed on the grounds. Bessie Love is cast opposite Boyd, and Douglas Z. Doty prepared the scenario.

Phyllis Haver is making her initial starring vehicle, "The Wise Wife," under the direction of E. Mason Hopper. Taken from the Arthur Somers Roche magazine serial, "The Wise Wife," has Jacqueline Logan, Tom Moore, and Joseph Striker in the cast.

Directing her first DeMille picture, Lois Weber is at work on "The Angel of Broadway." Leatrice Joy is starring, with Victor Varconi as her leading man.

Paul Stein, former UFA director recently signed by DeMille, is directing Jetta Goudal in "The Forbidden Woman." Victor Varconi, Ivan Lebedeff, and Joseph Schildkraut play prominent parts.

Marie Prevost is busy on her latest starring film, "The Girl in the Pullman." Harrison Ford is the leading man. Franklin Pangborn, Kathryn McGuire, Harry Meyers, and Ethel Wales complete the cast under the direction of Erle C. Kenton.

Emer Clifton is nearing the completion of "The Wreck of the Hesperus," based on the poem by Longfellow. An all star production, the cast includes Frank Marion, Virginia Bradford, Alan Hale, Sam deGrasse and Slim Summerville.

Director Rupert Julian is putting the finishing touches on "The Country Doctor," an epic of the rural practitioner. Rudolph Schildkraut portrays the title role.

"Almost Human," Vera Reynolds' latest starring vehicle, directed by Frank Urson, is being cut by Urson and Adelaide Cannon, film editor.

William K. Howard is preparing his next directorial venture for DeMille, "The Main Event." Vera Reynolds is to star. The story is by Rochus Gliese, former director and writer for UFA.

Beaumont To Direct Arthur—Dane

Harry Beaumont, who directed John Barrymore in "Beau Brummel," and who has directed some of the outstanding box-office successes of the last three years, has been placed under contract to direct "Olga from the Volga," according to an announcement just made by Harry Rapf, Metro-Goldwyn-Mayer producer.

The new picture will be a co-starring vehicle for George K. Arthur and Karl Dane, who were so successfully introduced as a co-starring team in "Rookies."

The story is an original farce comedy from the pens of Nathalie Bucknall and Franclien Macconnel and is based on the former's experiences as a member of Russia's second Battalion of Death. Arthur will have the role of a safety razor salesman and Dane will play the part of a bewhiskered Bolshevik army officer.

Baltimore Booking

Joe Brandt, president of Columbia Pictures, announces that the Rivoli Theatre, an important first-run theatre in Baltimore, has booked "Through Darkest Africa" for a week's showing starting August 15.

Benjamin DeCasseres Doing an Original

Benjamin DeCasseres, formerly of the Famous Players-Lasky Corporation and the Universal Pictures Corporation, is writing his first original story in scenario form. It is called "Miracle-Money," and is, he announces, an epic of America.

Greta Garbo Star of "Divine Woman"

A play, written in the shadows of the studios now to film it, first produced in California, and with which a Western stage producer invaded New York to create a sensation on Broadway, is Greta Garbo's next starring vehicle, when she starts work in "The Divine Woman" at the Metro-Goldwyn-Mayer studios.

She will play the role of "Aurelie," the French actress, in the new production, based on Gladys Unger's noted stage play "Starlight." Miss Unger is now a member of the M-G-M scenario staff.

Frank Currier In "Rose Marie"

Frank Currier noted character player, has been added to the cast of Metro-Goldwyn-Mayer's "Rose Marie," featuring Renee Adoree and Ralph Forbes, under William Nigh's direction.

Joan Crawford In "West Point"

Close on the heels of William Haines's arrival in New York, to appear in scenes for his forthcoming picture, "West Point," at the United States Military Academy, comes the announcement that Joan Crawford will be his leading lady in this picture, which Edward Sedgwick is directing for Metro-Goldwyn-Mayer.

She is now in New York to begin work in the West Point sequences of the film. Miss Crawford supported William Haines in his first M-G-M starring vehicle, a golf story, "Spring Fever," and which was also directed by Sedgwick.

Walter James pulls a six-shooter on Richard Arlen in one of the scenes from Columbia's "The Blood Ship," while the captain, Hobart Bosworth, stands by powerless and shackled.

Short Feature Magazine

A Magazine within a Magazine, devoted exclusively to the Little Pictures with the Big Punch

Edited by Charles Edward Hastings

Jean Arthur Again Monty Banks' Lead

Jean Arthur surrenders her vacation in California after her two months' sojourn in New York, where she shared starring honors with Larry Kent in the new Pathe serial, "The Masked Menace."

Within two hours after her return to Hollywood, Jean was signed by Monty Banks to play the leading feminine role in his new Pathe feature comedy, "An Ace in the Hole," now in production at the Pathe West Coast Studios, under the direction of Herman Raymaker.

This is not Jean's first role with Monty. She played opposite the comedian in "Horse Shoes," and it was on the strength of her excellent work in this picture that Pathe entered into negotiations to have her come to New York to co-star in the serial made in the East.

F B O Picture Under Way

Production of "Little Mickey Grogan," F B O'S first starring vehicle for Frankio Darro, 8-year old prodigy of the circus, was started this week under the direction of Leo Meehan.

Jobyna Ralston has returned to F B O to play one of the leads in the production.

Carroll Nye, featured in "The Heart of Maryland," and Lassie Lou Ahern, who had a child role in "Uncle Tom's Cabin," have also been cast for "Little Mickey Grogan."

Program Coolers In Hot Weather

For film programs on the year's hottest days, Pathe suggests the booking of one or more of its array of snow pictures which includes "Byrd's Polar Flight," "Alaskan Adventures," "Eyes of the Totem," and "The Heart of the Yukon."

Olive Hasbrouck in a scene from Gotham's production of Rida Johnson Young's novel, "The Woman Who Did Not Care."

Aesop's Fables On Broadway

Three successive weeks on Broadway, is the recent record of the Pathe Aesop's Film Fables. For the week beginning July 9th, the Strand showed a Fable; the week of the 16th the Roxy booked one of the animated cartoons and the Strand again showed one of these Paul Terry creations the week of July 23rd.

Casting Starts on "Wild Geese"

With the completion of the Zane Grey story "Lightning," featuring Jobyna Ralston, Robert Frazer, Margaret Livingston, Guinn Williams, Bull Montana and Pat Harmon, Tiffany Productions, Inc., announce that "Wild Geese," by Martha Ostenso, is now being cast. Upon the completion of "Wild Geese," Tiffany will have finished production of their Twenty Gems for 1926-1927.

"Hawk of the Hills," Newest Patheserial, Released Aug. 28

Frank Lackteen Cast as "The Hawk" With Paul Panzer His Aid; Allene Ray and Walter Miller Are Co-starred

"THE HAWK OF THE HILLS" is the latest Patheserial ready for release, the first chapter being scheduled for the week of August 28. This story, by George Arthur Gray, reveals life in Montana in 1870, and has been produced under the direction of Spencer Bennet.

Allene Ray and Walter Miller, co-starred in half-a-dozen Patheserials, including "The House Without a Key," "The Green Archer" and "Play Ball," are the leading players in a cast that also includes the serial favorites, Frank Lackteen as the "hawk" and Paul Panzer and Harry Semels as his henchman. Others in support are Wally Oettel, Jack Pratt, Jack Ganzhorn, Parks Jones, Frederick Dana, Evangeline Russell, George Magrill, Chief Yowlanche, Robt. Chandler and Chief White-horse.

"The Hawk of the Hills" takes its title from the name given a Montana outlaw, believed to be a half-breed. The hawk and his gang raid a valuable mining claim discovered by Frank Brothers and Clyde and Henry Selby. Brothers is killed and Clyde Selby made a prisoner because he will not divulge the mine secrets. Henry Selby, newly appointed Indian agent at Broken Knee, is captured by the Hawk's men, en route to his post. Sheckard, one of the outlaws impersonates Selby. Mary Selby, (played by Allene Ray) is on her way to join her father Clyde. Sheckard fears that Mary will recognize that he is not her uncle at the post. Laramie (played by Walter Miller) one of the Hawk's men warns and protects Mary.

Starting out with the above situations, "The Hawk of the Hills" continues through ten chapters of dramatic thrills and action scenes, staged in beautiful landscapes and enacted by large groups of "whites" and real Indians. In the end the identity of Laramie comes as a big surprise and paves the way for the culmination of a romance with Mary.

Hitchcock Plays His Usual Joke

During the filming of a scene in Tiffany's "The Tired Business Man," the raiding of a smoker, the men in the scene are supposed to escape the police.

Raymond Hitchcock, up to his usual buffoonery, was friendly with one of the Hollywood police officials, and for that occasion had a patrol wagon backed up to the set.

While the raid was in progress, the regular police, at a signal from Hitchcock, grabbed Mack Swain, Lincoln Plumer, Gibson Gowland, and three of the other principals.

Before they knew what it was all about, they were at the police station and in a cell. After patiently waiting for an hour, Hitchcock showed up and had the trio released, claiming that it was all in the spirit of fun.

Hitchcock saved his neck, as host to the trio at a dinner.

Educational Studios Are Enlarged

The floor space at Educational Studios will be materially increased with the completion in about two weeks of the new stage building which is now under construction.

The new structure is to be a two-story affair with stages on the upper floor. The lower level will be used as an addition to the prop room and for storage space.

The additional stage will bring the total floor space at Educational Studios to 60,000 square feet.

Timely Reviews of Short Subjects

Edited By C. S. Sewell

Oswald Cartoons

Universal—One Reel Each

Universal is now in the cartoon comedy field with a series drawn by Walt Disney for Winkler Productions in which Oswald the Rabbit is the central character, each release dealing with one of Oswald's adventures. The first three, which are now ready, are corkers. In addition to striking a new note in cartoon characters by featuring a rabbit, these Disney creations are bright, speedy and genuinely amusing. The gags are funny and the artist has succeeded in imparting a world of pep and humor into his drawings. The animation is good and the clever way in which Disney makes his creations simulate the gestures and expressions of human beings adds to the enjoyment. They should prove worth-while attractions in any type of house. Of the first three it is hard to pick out the best, for they are all good for a lot of smiles and real laughs. "Trolley Troubles" presents Oswald as the skipper of a dinky little trolley on a wild ride over mountains. "Great Guns" shows the hero in action in the trenches and includes a situation where two planes fight each other like pugilists. "The Mechanical Cow" offers the rabbit as an inventor and he has a wild and amusing time with his ingenious milk-producer.

"Traveling at Home"

Educational—One Reel

WALTER FUTTER in this issue of the Curiosities series picks out strange sights in America and contrasts them with noted places abroad. These include a skyscraper on stilts, a giant, a wheel-chair champion, Salton Sea, climbing to the roof in an auto, collecting mail on the Detroit River, bike riding on a skyscraper ledge, giant pumpkins and beavers building a dam.

"Roaming the Emerald Isle"

Pathe—One Reel

WITH THE EXCEPTION of shots of the castle-like home of the late Richard Croker and views of the Killarney Lakes, Will Rogers in this reel of his European trip devotes most of the footage to views of the natives with their quaint homes and customs. Of course the subtitles are characteristic of Rogers and are amusing. It should appeal to all who have enjoyed the earlier releases in this series.

Metro-Goldwyn-Mayer Short Subjects

Offerings Comprising the Inaugural Program

PRESENTING THE FIRST RELEASE in each but one of its short subjects series, Metro-Goldwyn-Mayer gave the trade a foretaste of what it will have to offer this season. The Max Davidson comedy did not get East in time to be shown at the Embassay last week, and the news reel was lacking, but all of the others were represented and apparently without effort being made to specially select a star combination. It was just run-of-program, but the result argues a good season in M-G-M shorts. The detailed comment tells its own story.

"Sugar Daddies"

"Sugar Daddies" is a two reel slapstick featuring Stan Laurel, with Oliver Hardy, Jimmy Finlayson, and Edna Marion. An oil magnate marries an adventuress between cocktails and the next morning her tough brother seeks to enforce a $50,000 blackmail. In endeavoring to escape there are developed a number of situations not too familiar. It is rough work, but generally amusing.

"An African Adventure"

"An African Adventure" is a loosely cut one reel U-F-A showing a big game hunt in Africa in the vicinity of Mt. Kilimandjaro. It is well titled, but without continuity; a collection of shots each interesting, but lacking story form.

"The Sting of Stings"

"The Sting of Stings" is a two reel Charlie Chase comedy, in which Charlie takes his girl for a ride in his new flivver. She insists upon taking along some youngsters from a camp for juvenile delinquints. Arrived at a carnival, the children become lost, and the high light is the reclamation of his child by the pseudo wild man, played by Bull Montana. It is somewhat suggestive of an Our Gang story, and reasonably lively.

"Soaring Wings"

"Soaring Wings" is a delightful study of bird flight in one reel, made by U-F-A. It is both pictorial and informative, and the movements of the birds are unusually graceful. It passes any similar feature in effectiveness.

"The Flag"

"The Flag" is a two-reel drama in technicolor, dealing with an episode of the Revolution. Francis X. Bushman plays George Washington with Enid Bennett as Betsy Ross. Johnnie Walker and Alice Calhoun are a British officer and his wife. The latter is the guest of Betsy and the husband comes into the enemy lines to be with his wife during her expected confinement. He is arrested but Washington paroles him in the custody of Betsy. An imaginative story pleasantly told.

"Yale vs. Harvard"

"Yale vs. Harvard" is Our Gang, considerably augmented, in a football match in which the Gang meet the tough kids from the gashouse district. They resort to all sorts of ruses from ammonia to ostrich eggs, but the score finally lies in their favor, though for a time it looks like a close squeak. The picture has as many trick camera angles as a German super, those taken through a glass trap being particularly effective. The picture has much to commend it.

"Hold Fast"

Educational—Two Reels

After a long absence from Cameo comedies, Cliff Bowes again appears in the leading role in this one, assisted by Glen Cavender, pictured here, as the villain and rival, and Toy Gallagher as the girl. It is a moderately amusing slapstick offering in which the girl is the daughter of a village fire chief. The action centers in a costume ball which Cliff attends as a cowboy while Glen and another chap go as a steer. Cliff makes life miserable for the "Steer" and wins the prize

"Smith's Candy Shop"

Pathe—Two Reels

An elephant that escapes from the zoo and causes considerable excitement before little Mary Ann Jackson demonstrated he is perfectly harmless, furnishes the highlight of this release in Mack Sennett's Jimmy Smith family series. Ruth Hiatt and Raymond McKee as usual appear as the Smiths, and while the humor here is rather forced it should prove moderately amusing. The Smith's giant dog also figures in the fun by getting mixed up in a candy vat, and there are gags built around candy making and the rivalry of Smith and his ex-boss, played by Andy Clyde as shop-keepers. An amusing gag shows the elephant pushing a half-dozen cars right through traffic and into a brick wall.

"What Women Did for Me"

Pathe—Two Reels

One of the brightest, snappiest, peppiest comedies that has been released in a long time is this Hal Roach two-reeler starring Charlie Chase. It is all about a bashful professor in a girl's seminary who is the target for a flock of flappers. To cure himself of his affliction he arranges to spend a week-end at a mountain lodge. He takes along a dummy figure to practice on. A bunch of girls seek refuge in the same place and Charlie mistakes a real girl for the dummy. In negligee he gets caught between rooms occupied by girls similarly dressed and dodges them, finally, clad in a sheet he is chased over the snow. The dean's daughter comes to his rescue he does her work so well that he is completely cured and marries her. The gags and situations are all good, and while many are not new they are all put over in great shape. There is a plentiful display of feminine beauty and charms and a whirlwind of laughs. Lupe Velez makes a fine impression as the sweetie. Any kind of audience should like this comedy.

"Art for Hearts' Sake"

Educational—One Reel

THE IDEA OF PYGMALION and Galatea and the statue that changed into a beautiful woman furnishes the inspiration for this Felix cartoon. Poor Felix has his sweetie stolen by an aviator. He has a hard time consoling himself as the images he makes meet with mishaps. Pat Sullivan shows his usual cleverness and the comedy values are up to the series standard. Felix finally decides to try the Pygmalion and Galatea stunt. His sweetie comes along and takes the place of the statue and all ends happily.

"Pathe Review 33"

Pathe—One Reel

THE MANUAFCTURE OF glass mosaics using bits of mirrors and cementing them on vases, etc., a modern twist given to an ancient art: and a railroad train in Newfoundland forcing its way through the snow are among the interesting items in this reel which also includes a section in Pathecolor showing the Japanese fisherman catching tuna fish. There are several touches of unconscious comedy to this section.

Live News from Coast to Coast

NOTES ABOUT WIDE-AWAKE EXHIBITORS AND EXCHANGE MEN FROM ALL POINTS

Pittsburgh

Moving Picture World Bureau,
Pittsburgh, August 9.

JACK WITHERS, manager of the Tiffany exchange, has appointed two new salesmen to his force. They are G. R. "Doc" Ainsworth and Jack Leary. The former was at one time manager of P. D. C. here, while the latter had spent several years on the road for Pathe.

"Hymie" Wheeler, Columbia booker, has returned from his vacation, spent in Cleveland and Detroit. Harold Burry, assistant manager of the Hippodrome and Variety Theatres, Northside, is back on the job after a motor tour through Canada.

Joseph Hanna, Fox booker, has returned to his books, after a trip to West Virginia, having combined business with pleasure by meeting in person many of the exhibitors he has been serving by mail and by the aid of telephone calls.

Harry Browarsky, manager of the Rex Theatre, East Liberty, is vacationing in Atlantic City.

Joins Pathe

Harry D. Price, formerly on the road for the United Artists branch here, has joined the Pathe-DeMille exchange force, and will act as city salesman for the DeMille product.

Bud Silverman, of the Gould Amusement Enterprises, has returned from his vacation, which he spent in Atlantic City.

Vacationing

Samuel Abramovitz, manager of the Centre Square Theatre, accompanied by his family, is vacationing in his new Chevrolet coach, touring the Eastern States as well as Canada. Sam expects to stop off in Cambridge Springs for a rest before returning to his duties.

Miss Anna Mary Unger, of the Tanney Organ and Piano Company, is now enjoying her annual vacation in Atlantic City.

Harry Charnas, president and general manager of the Standard-Federated exchanges, was a visitor last week at the Pittsburgh branch.

John Stahl, owner of every theatre in Homestead, came down to Film Row last week to give the boys a look at his new La Salle touring car.

Miss Betty Murray, of Educational, and Miss Gladys Dingman, of First National, are spending their vacation together visiting at Lake George, N. Y.

"Alfie" Kuhn, the popular shipper at the First National exchange, is vacationing with the wife and kiddies at Ashtabula, Ohio.

Miss Pettit Back

Miss Hannah Pettit, secretary to Manager Al. Sugarman, of Universal, has returned from her two-week vacation, which she spent visiting her sister in Newark, N. J. Miss Pettit spent much of her time in New York, reports having had a great time, and says she would like nothing better than living in the big city all the year round.

Exhibitor visitors on Film Row the past few days included: Nick Ahuler, Ellwood City; Charles Johns, Republic; B. E. Cupler, Washington, and Samuel Rottenstein, Aliquippa.

Edward Kelly, of the Grelle exchange, will spend a vacation the next few weeks with his family at Geneva, Ohio.

Colorado

Moving Picture World Bureau,
Denver, August 10.

C. G. ("PAT") ARGUST, has been appointed manager of the America Theatre, Colorado Springs, Colo. The appointment was made by Amedee J. Van Buren, official of the Colorado Springs Theatre Corp., owner of the theatre, who visited Colorado Springs recently. Mr. Van Buren, during his visit, purchased the property on which the America Theatre is located and plans to close the theatre in October for extensive remodelling and improvements.

Burlington

Burlington, Colo., will again have Sunday movies starting Sunday, August 7. The City Council of Burlington last Monday repealed an ordinance which has prevented Sunday motion picture entertainment for the last four years. The old ordinance was not only repealed, but a new ordinance was passed permitting Sunday movies. The change was made largely through the efforts of V. S. Hennon, owner and manager of the Midway Theatre. Mr. Hennon, who visited Denver this week, incidentally reports bumper crops for the country around Burlington, insuring another prosperous season for this theatre as well as other business lines.

Frank Culp, manager of the Granada and Alcott Theatres of Denver; Miss Maude Buford, exhibitor from Grand Junction, Colo.; J. B. Melton, owner of the Colonial Theatre, Denver, and Harry Nolan, of the Plains Theatres Corp., all joined the Film Board picnic party when the seventh annual outing was held at Eldorado Springs, Colo., Wednesday afternoon and evening of August 3. About 200 film folk attended the party.

Morris Safier, at one time manager of the old Selznick exchange here, and now connected with the Warner Bros.' home office, visited the Pittsburgh branch last week.

Thomas Returns

Walter Thomas has returned to the Steel City after having made a trip to the Bermuda Islands, in company with the winners of the popularity contests held recently by the various theatres of the Harris Amusement chain. The large party was given an all-expenses paid trip by the Harris organization, and Walter accompanied the tourists in the position of official cameraman, and proving himself the equal of any professional with the excellent picture log he made of the trip. Walter is a member of the firm of Alexander and Thomas, makers of several recent local films.

Fred J. Herrington, secretary of the Motion Picture Theatre Owners of Western Pennsylvania and West Virginia, has sent out letters and applications to all nonmembers throughout the territory, urging them to become members of the organization. The response has been very gratifying, and exhibitors who have not aligned themselves with the organization are advised to do so for their own good.

An Acknowledgment

Film Rowites will remember of having contributed to a fund to aid the widow of the late Dana L. Brooks, former Paramount salesman, who died suddenly a year ago. The following letter from Mrs. Brooks to Manager Jas. H. Alexander of the Columbia Film Service, who acted as treasurer of the fund, is self-explanatory: "Received your check for three hundred dollars, and certainly wish to thank you and all of the film people for your kindness. Needless to say, we are truly grateful, and will always keep in mind the thoughtfulness of all of the film people."

San Francisco

Moving Picture World Bureau,
San Francisco, August 9.

ALL plans for the Capitol Theatre, to be constructed by the Capitol Company at Market, Hayes and Polk streets, have received final approval, bids have been taken and these will be opened September 5, following which actual building operations will be commenced. This theatre is to be the largest in the West and will have 4,570 seats, with a stage designed to accommodate every sort of entertainment from moving pictures to grand opera. William Fox has taken a twenty-five-year lease on the theatre, and the structure is to be erected according to the plans of his architect, William Lamb. The orchestra floor will contain 2,080 seats, augmented by 312 loge chairs. The mezzanine loges will accommodate 376, while the balcony will hold 1,802 seats.

Herman Wobber, Pacific Coast district manager for Paramount, left early in August on a trip of inspection to the exchanges maintained at Salt Lake City, Denver and Seattle.

Fred Woldenberg, veteran salesman for All Star Features Distributors, Inc., returned recently from a trip through the San Joaquin Valley. He has just purchased a fine new car, suggesting that business has been satisfactory. Louis Hyman, head of All Star, is enjoying a vacation in the Lake Tahoe region with his family.

Gridley

James McNichols, of Fink's Theatre, has the lowdown on the habitat of the festive trout, and recently made a fishing trip to Tehama County with his friend, Ike Green, returning with a splendid catch.

Sebastopol

A splendid new house is being erected by A. J. Tocchini and indications are that it will be in readiness for use in September.

Greenville

Harry West, who conducts the Forest Lodge Theatre in conjunction with a summer resort, plans to make a trip to Honolulu, T. H., at an early date, accompanied by Mrs. West.

Fresno

The Bijou Theatre, recently damaged by fire, has been remodeled and made ready for business again by E. L. Allen.

Work is well under way on the Cory Theatre, which is being built on the site of the old Hippodrome Theatre.

Palo Alto

Ellis Arkush, of the theatre circuit bearing his name, with houses at Palo Alto, San Mateo and Burlingame, has returned from a pleasure trip to Europe.

Oakdale

Oscar Attkisson has struck a popular chord of approval by conducting a dance every Saturday evening during the Summer months, in conjunction with his moving picture show.

Tracy

Charles Fraler, of the Grand Theatre, has returned from a trip by motor car to Montana and Yellowstone National Park. He was accompanied by Mrs. Fraler.

Albany

*Moving Picture World Bureau,
Albany, August 9.*

ALL Alexandria Bay, as well as a good part of the surrounding countryside, turned out one night last week to honor Sue M. Weller, in the opening of her new theatre in the well known Thuosand Islands resort. The theatre is a beauty, the most modern and probably the most elaborate in all northern New York, with four large maples in front of the structure. Mrs. Weller is a widow, her husband having died last April when the theatre was but partially built. With but a moment's hesitation, Mrs. Weller decided to carry the project to completion, and today she is not only running the theatre but also doing the booking. The house has a seating capacity of about 600 persons.

There were many exhibitors along Albany's Film Row during the past week, including Mr. and Mrs. A. E. Milligan, of Schuylerville; Henry Frieder, of Hudson; Charles Sesonske, of Watertown and Lowville; Charles Marshall, of Ausable Forks; William Smalley, of Cooperstown; Tom Martell, who books for the United States Army; Julius Byck, of Tannersville, and M. Hopper, of Haines Falls.

Lowville

C. Lantry, former assistant manager of the Schine house in Oneonta, has succeeded Joseph H. Gerner as manager of the Bijou in Lowville. Mr. Lantry took over the house last week, arriving in town with J. A. Carrier, managing director of the Schine enterprises, and Harry Long, assistant to Mr. Carrier.

Business is none too good in Troy these days, and the Bijou, run by James Rose, is operating on a three-day-a-week schedule. The Rose family is well represented in the ranks of the exhibitors, for Harry is manager of the King in Troy, and has just returned from a trip to Newport, N. H. Charles Rose, another brother, is manager of the Smalley circuit, and his son was in Troy last week while on his way to the Plattsburg training camp.

These are vacation days around the theatres of central New York. Roy Kieffer, of the Troy Theatre, is back from a week at Lake Algonquin, where he found plenty of mosquitoes. Louis Saperstein, of the American, writes that he is "running wild in Wildwood." Al Feldman, of Schenectady, is spending his vacation on Lake George. Uly S. Hill, of the Stanley houses in Albany and Troy, spent a couple of days last week on a fishing trip. Tony Veiller, of the Mark Ritz in Albany, is back from a combination that included Virginia and Montreal. Alex. Sayles, of the Leland in Albany, is at Lake George. C. R. Halligan, of the Universal exchange, is back from a trip to New York City. William Kennedy, of Champlain, is at his camp on Lake Champlain.

Ned Kornblite, of the well-known firm of Kornblite and Cohen of Binghamton, has gone to Battle Creek in the hopes of improving his health. Mr. Kornblite is probably one of the best known exhibitors along the southern tier of New York State and has not been in the best of health for several weeks past.

Utica and Watertown

Two fine new theatres are scheduled to open in central New York on Labor Day. One of these houses is being built by Nate Robbins, of Utica, well known in the ranks of exhibitors and who sold out his holdings in Watertown several months ago to the Schines. The second house is in course of construction in Albany, and is being built by Harry Hellman, also a veteran exhibitor. Both houses may be classed as residential ones, although the Albany theatre is located in a semi-business center. Mr. Riddell's new theatre in Luzerne, was opened last week after a delay of three days from its first announcement.

Oklahoma

*Moving Picture World Bureau,
Oklahoma City, Okla., August 10*

THE Regal Theatre at Gatesville, Texas, is being remodeled and new equipment added. New equipment is being added to the Linn Theatre at Petersburg, Texas. A new $40,000 theatre is being erected at San Marcos, Texas, by F. W. Zimmerman.

Six hundred new chairs of modern type are being installed in the Rembert Theatre at Longview, Texas. A new cooling system is being installed in the Ozark Theatre at Fayetteville, Arkansas.

The Eaton Theatre at Waynoka, Okla., has been leased by Manager Campbell.

Dent Theatres, Inc., have appointed J. A. Burke as manager of the Opera House, National and Palace Theatres at Mexia, Texas.

The new Lyric Theatre at Runge, Texas, has been opened by H. N. McNeese.

The Amuse Theatre at Monticello, Ark., recently damaged by fire, is being rebuilt by Mrs. J. L. Allen and new equipment is to be installed soon.

Healy and Dillon have opened their new dancing pavilion and movie picture house at Presidio, Texas.

The Queen Theatre at Fort Stockton, Texas, is being remodelled and newly seated.

Mrs. L. G. Waggoner is the new owner of the Pastime Theatre at Miami, Okla.

The Vendome Theatre at Maysville, Okla., has been reopened under the name of Folly.

The exhibitors of Albany, Troy and Schenectady, do not seem to be able to pick the winners this summer at the Saratoga track. Take Jake Rosenthal, of Troy, for instance. Mr. Rosenthal placed a few bets on the ponies last week and then returned home a sadder but wiser man. And the same might be true of more than one along Albany's Film Row.

Schenectady

According to reports, the VanCurler in Schenectady will reopen about September 1, under the direction of Arthur Kline. No one has yet been slated to manage the theatre. It is said that the house will be run as a straight picture theatre, although there is some talk that the Vitaphone may be installed.

The Olympic Theatre in Watertown will be the scene on August 12 of the selection of the Watertown girl who will represent that city at the Atlantic City pageant in September. Many applications have already been received by the theatre. The winner of the contest will be outfitted by local merchants.

The Eastman Theatre in Rochester was filled one night last week with over 3,000 persons, when the lights suddenly went out, due to a severe electrical storm that swept over the city and resulted in five manholes a short distance from the theatre, blowing up with a loud explosion. It so happened that Paul Whiteman and his orchestra was playing at the time. In order to quiet some of the more frightened persons who were leaving their seats, Mr. Whiteman picked up a flashlight and walked from one end of the stage to the other, flashing it into the faces of his players and then calling out that there was absolutely no danger. The orchestra continued to play for more than an hour in the darkness. When no lights were forthcoming, the audience was quietly escorted by ushers to the lobby.

The American Theatre in Canton is being completely redecorated this summer and the work will probably consume the greater part of this month. The house is one of the Papayanakos group of theatres in northern New York and is located in the college town.

Nebraska

*Moving Picture World Bureau,
Omaha, Neb., August 6.*

THREE moving picture men all in the same week were involved in auto accidents. Carl Krumrei of Omaha hit a big cow that drifted across the road while he was racing to Omaha late at night from Iowa. The cow was killed, the car was badly damaged. Carl was shaken up, but managed to keep coming until he got to Omaha. H. Robinson, exhibitor at Blair, Neb., was out in the country doing some advertising for his show when he met with an accident that damaged his car considerably but left him unblemished. Walter Bradley of the Moon Theatre at Neligh, Neb., was returning from a dance with his wife when the car met with a mishap, and Mrs. Bradley was seriously injured.

Omaha Suburban Theatres, Inc., is building a new theatre to be known as "The Military." It is located on Military avenue in Omaha. "The Military" is to cost $150,000, and is to seat 1,000 persons.

Leslie Mansfield, Tama, Ia., has recently bought two more moving picture theatres in Iowa. Both the new houses are at Belle Plaine, Ia., and he bought them of Bob Booth.

The Strand Theatre at Council Bluffs, Ia., operated by Sam Harding and Morrie Cohen, is being remodeled. The theatre is to be the equal of any house in western Iowa when the interior and exterior remodeling is completed.

Tuesday night was "Irish Night" at the Coliseum, but Manager Al Raleigh managed to keep the "Callahans and the Murphys" apart by seating the Callahans on the left side of the house and the Murphys on the right. The "non-Irish" occupied the "No Man's Land" in the center of the house. It was an evening of merriment to capacity audiences.

Cincinnati

*Moving Picture World Bureau,
Cincinnati, August 9.*

BERNIE CARNEY, previously connected with the Feiber-Shea organization at Youngstown, Ohio, has succeeded Paul Mueller as manager of the Palace Theatre, at Ashtabula, Ohio.

The Temple Theatre, Willard, Ohio, has just completed the installation of a new $15,000 Wurlitzer-Hope-Jones organ which is being dedicated this week by a prominent Cleveland organist, according to H. L. Tracy, manager.

The Kaypee Theatre, Mt. Gilead, Ohio, which is presided over by Griff. Granger is resplendent with an entire job of interior decorating. Incidentally, the house, which is the smallest first-run theatre in Ohio, broke its attendance record last week.

Mansfield

The Majestic, Mansfield, Ohio, which has undergone a complete renovation, has opened for the fall season, the initial attraction being "The Heart of Maryland."

The Majestic Theatre, Findlay, Ohio, which has been under management of H. F. McGovern representing the Theatrical Enterprises, Inc., has been taken over by the Harris Amusement Co., of Pittsburgh, Pa.

Construction will be started this month on a new theatre at Ashtabula, Ohio, which is being sponsored by M. A. Shea. The house will have 2,000 seats, and will be ready in April of next year.

Selling the Picture to the Public

This Department Was Established September 23, 1911 by its Present Editor
Epes Winthrop Sargent

Work Your Own Opening Stunts to Sell Your Product for the Coming Campaign

ALTHOUGH you will have no assistance from the producers in the shape of Greater Movie Season this year, there is no reason why you should not frame your own celebration, and since the move is not national and does not seem to have been picked up by the state organizations, you can pick your own week. This will be more to your advantage than having to follow a national season which generally opened in August, in order to keep out of the already selected "Paramount Week." With your own selection, you can run it off any time after Labor Day and start when a jazz effort will do you real good.

It will be well, if you can arrange it, to get the co-operation of the other houses in your town or section, but play a lone band, if you have to. If you have competition and your opposition will come in, arrange for joint advertising on the season to supplement your individual ads. Try and take a full page. If necessary you can get trade co-operation from the merchants in your vicinity.

At least enlist the merchants in your own block and the next to keep their windows lighted until after the second house is in. Tell them that you will bring more people past their brightly lighted windows. Coax them to make particularly inviting displays, and urge them to pin the window to your pictures. Play strong on the fact that your theatre brings the people right past the stores, and that they can profit if they make a hook-in. Provide them with pictorial material for their windows, particularly lithographic cutouts to be used as centerpieces.

It might help to assign one attraction for the first week or ten days to each store. Let one shop advertise the opening attraction, another the next offering, and so on. Then let the public vote as to the prettiest or most effective window and award a small prize to the winning store. You can get added patron interest that will far outweigh the cost of the prize.

It might even pay to decorate the entire block with flags and banners instead of just the house, which, in any event, should be fairly ablaze with color.

A brief parade will help, either merchant floats or just the local organizations. If there is rivalry between the various associations, you can assign each one a different night, with a trophy to the organization bringing out the largest attendance on its night, but assign these nights following the initial celebration, which should be open time for all. If desired each organization may be given a percentage of the direct ticket sales for its own night.

If your town is too large to let you get the Mayor to open the event, you can at least get a letter that can be used on the screen and in the lobby, the stars in the program will send wires from Hollywood which can be displayed with portrait stills, and you can get New York wires from the heads of the productions you use. This can all be arranged through your own exchange, and it will all help.

Preface your night opening with a band concert, in good old minstrel style and follow the last night show with dancing on the stage or in the lobby, if either is large enough.

Start making your plans at once, and begin to shoot in your press work, increasing the stress as the opening comes along.

If you want something different give each paying patron the opening night a "Remembrance Ticket" worded something like this:

"Remembrance Ticket. Preserve this. It will have a direct value to you." Add the house name. Number them consecutively.

Later in the season on some off night announce that the holders of tickets from one to fifty will be admitted that evening as your guests on presentation of their tickets. Some other time use tickets 51 to 100, and so on until the numbers have been exhausted. It will keep interest alive if you make the announcements in the lobby. If you let them keep the cards and repeat the stunt several times through the season, your house won't be big enough to hold them next year when you open up.

Staged a Laff Week With Three Comedies

Roy Smart of the Carolina Theatre, Greenville, recently bettered business by staging a laff week split between The General, His First Flame and Rookies, and sold the week as a whole as well as the trio of pictures in detail, getting a chance to put in extra effort getting the six days over.

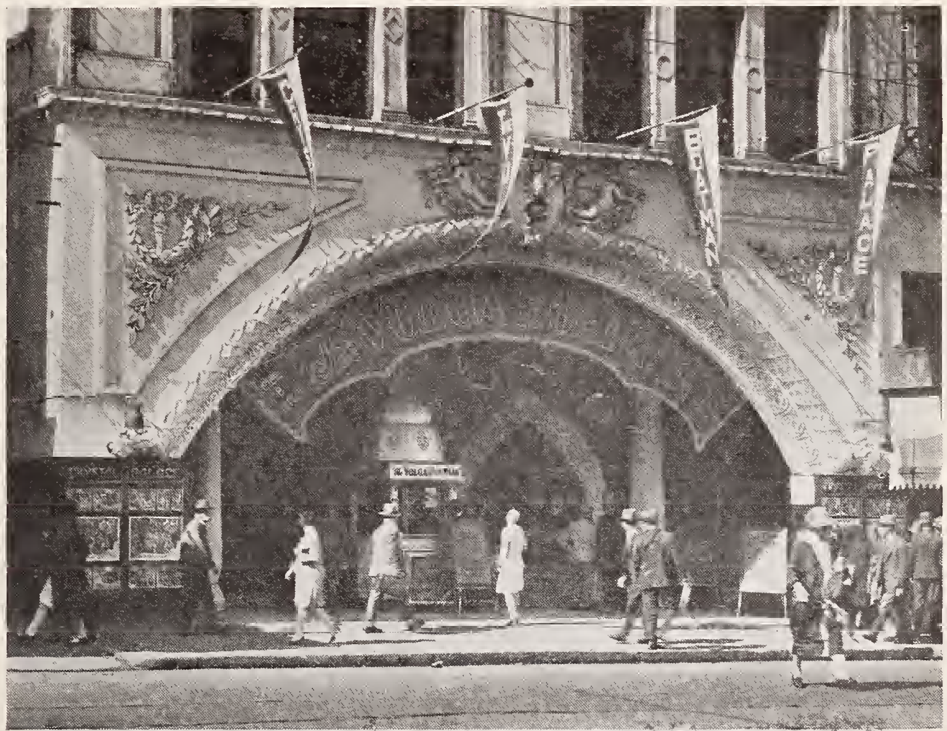
As a starter he tied the local paper to its own Laff Week, with ticket prizes to all whose jokes, original or remembered, were printed in the paper. The newspaper office was literally swamped under the deluge of mail and was left in no doubt as to the value of the circulation angle.

A window was devoted to a display on the three pictures with a concealed phonograph playing the Okeh laughing record. Admittedly old stuff. Mr. Smart reports that it still proves effective.

Each picture was put over with individual stunts but Rookies developed unexpectedly well. The local ball team was playing a doubleheader and Mr. Smart obtained permission to entertain the crowd between the games. Five men in the usual ill-fitting uniforms, under command of a corporal, marched out from the dugout to second base and did a burlesque drill. At the conclusion the men unfurled a fifteen-foot banner.

As the home team won the first game, the crowd gave an unexpected kick to the stunt by demanding that the visiting pitcher be added to the awkward squad.

As Rookies was the first attraction, it had a sales effect on the entire week; which ran well above the average.



A SMASH FOR THE VOLGA BOATMAN FROM AUSTRALIA

How the Crystal Palace, Sydney, dressed the lobby for the De Mille production using its own pennants for the title display. Note the banner curved to conform to the arch of the entrance. This adds to the effect.

Library Cooperation Worked On Annie Laurie

Library Laurie Co-ops Included Historicals

Cooperating with the Stillman theatre on the playing of Annie Laurie, the Public Library Cleveland, used a very attractive exhibit on the picture to sell its historical and travel books, though the picture is based merely on a song title and not on a book. It served the library's purpose. The library had the song in a number of song collections which helped to authenticate the display.

With photographs of the film were shown photos and prints of Glencoe Waterfall, the Bridge of Turk, Trossachs, James 1, King of Scotland, Mary Queen of Scots and the Melrose Abbey, one of the most beautiful ruins of Great Britain. According to legend, the heart of Robert Bruce is buried there.

Copies of the songs "Annie Laurie" and "The Campbells are Coming" were included and the following books: "Last Days of Mary Stuart" (Cowan); "Notes on the Authentic Portraits of Mary Queen of Scots;" "The Scot Country" (Crockett); "Scottish Chapbook Literature" (Harvey); "Royal Stuarts" (Henderson); "The Land of Heather" (Johnson); "Vagabond Songs and Ballads of Scotland" (Ed. by Ford); "Remains of Nithedale and Halloway Song; with Historical and Traditional Notices Relative to the Manners and Customs of the Peasantry" (Edited by Cromek and published in 1810).

Had a Tractor Ride

Paralleling the tractor ride in Manpower, J. A. Cartwright, of the Rialto Theatre, Macon, Ga., used a couple on a Fordson tractor for his perambulator on this picture.

Being unable to get a girl to share the seat with the driver for four hours a day, he had to make a boy up as the girl, and this and the banners were his only expense, as the tractor agency supplied the driver.

A caterpillar tractor is best, where it can be had, but any tractor will do, and it requires no brass band.

Production Hints from Edward L. Hyman

Managing Director, Mark Strand Theatre, Brooklyn

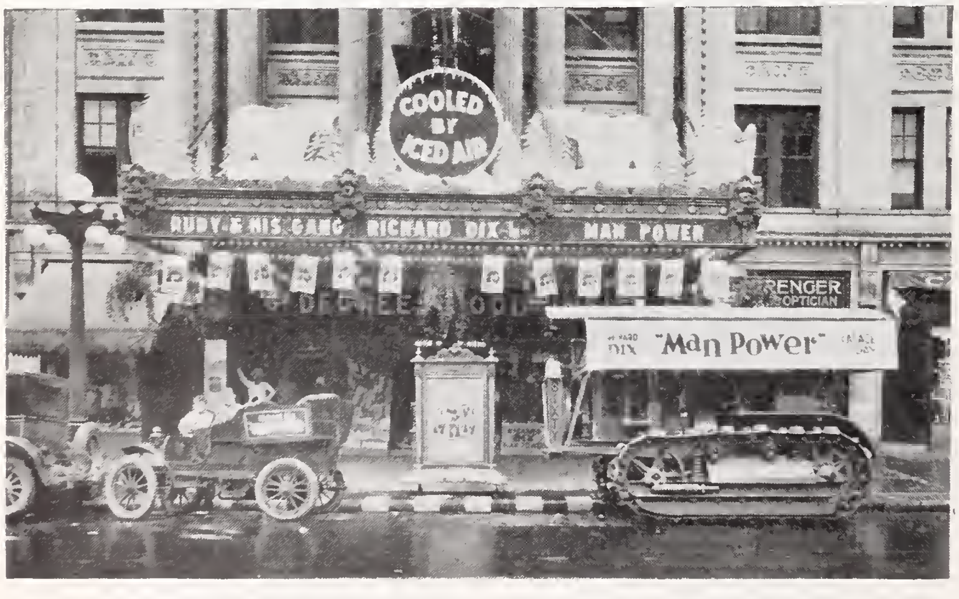
Marking the tenth week of presenting various artists with a stage band in a miniature revue, the show which had Richard Dix in his newest Paramount production, "Man Power" as the feature photoplay, had in addition 2 short film subjects and two other musical presentations.

The running time of the full show was 2 hours and 8 minutes, with 59 minutes going to the feature, 8 minutes for the Topical Review and 8 minutes for the Lyman Howe Hodge Podge, "Capers of the Camera." the remaining 53 minutes going to the musical incidents.

"The Second Hungarian Rhapsody," by Liszt, was the overture played by the Famed Mark Strand Orchestra, and served as the opening incident of the program. A special piano and violin cadenza arrangement by Willy Stahl, the director of the orchestra, was featured in the overture. Lights for this were as follows: dome, 2 lemon floods on orchestra; bridge No. 1, lemon flood on side only; bridge No. 2 on draw curtain and side, amber top, lemon bottom, amber ceiling spots and blue borders. (Eight minutes.)

After the short film subject, "Capers of the Camera," the Lyman Howe Hodge Podge, came Massenet's Meditation from "Thais," played as a violin solo by the concertmaster on the apron of the orchestra stage, while on the production stage the Mark Strand Ballet Corps, in operatic costume, did a scarf dance to its strains. The setting on the production stage was backed up by a classic ballet drop with transparency sky. The lights included 2 deep violet open box lamps hitting the bottom of the drop, red borders, lemon floods from the bridge on the whole set, and a white spot from the dome on the violinist. (Eight minutes.)

Following the topical review came the miniature revue, "Down on the Farm." As heretofore, the incident was built around Art Landry and his Victor Recording Orchestra. The setting was in full stage, representing the interior of a huge barn, with a barn backdrop showing haystacks, straw lofts, corn husks, wagon wheels and other such props as are usually found down on the farm. The ensemble was costumed country fashion. The opening number was by the band, "Farmer Gray." Four lemon floods from dome; lemon foots on production stage; lemon aluminite and red aluminite borders; 4 lemon and 4 amber box lamps; lemon and pink side spots. The ballet costumed as chicks did a chick dance to the strains of Herman Finck's "Pirouette." Stage lights remained as at opening, with the exception of dome floods which were downed to spots grouped spots as chicks grouped in center of stage. Joe Termini, a "somnolent melodist," who plays violin, guitar and banjo at impossible angles, played several selections much to the amusement of the audience. Blue borders on stage, light amber and flesh pink side spots on orchestra; white spot from dome on Termini; bridges off. Walter Smith, basso, sang Berlin's "Russian Lullaby" and was covered by a white spot from the dome. "Dainty Miss" was the second dance by the ballet, which came out this time as country maids carrying milk pails. Deep blue and light blue borders; bridges also deep blue, with 2 white flood lights on ballet from the dome. Snow's Harmonica Band, retained for a second week, played a number of new selections. Stage lights as preceding number; bridges and dome white floods on Harmonica Band. Termini appearing again, then closed the incident. As an encore the band played a travesty on Suppe's "Poet and Peasant." Bridges and dome off with the balance of lights as at opening.



A LOCAL "SIXTY" WAS PINCH HITTER FOR "BIG SIX"

Peoria, Ill., is the home of the Holt Company, makers of the "Sixty" tractors, and Mr. Worley, of the Palace Theatre, acting under a suggestion from H. Hurley, Paramount Ad Sales Manager, hooked it to Dix in Man Power.

Figured Several Angles For Callahan-Murphy Run

Because there was a hairdresser by the name of Murphy in Newburgh, N. Y., Charles R. Hammerslough toed him to The Callahans and the Murphys at the Broadway theatre.

He got Murphy to go to the newspapers with a denial that he was about to form a partnership with a Callahan and explain that The Callahans and Murphys was the title of a picture to come to the Broadway. It was a pretty thin "dog;" little more than a puppy, but it got a laugh that helped.

Callahans and Murphys who had their names in the telephone book were invited to present letters at the box office to obtain a pass, and a lot of them came.

For a final, Mr. Hammerslough got out a herald in green on white rearing: "Wanted! 1376 Bricklayers, 7835 Hod Carriers, 1379 Mechanics 1223 Engineers, 4329 Storekeepers, 6872 Bookkeepers, 8994 Stenographers and everybody else who is Irish, Jewish, German, Polish, Greek, French, Russian or what have you? to see the picture.

And after that he tied a restaurant to a C. & M. corned beef and cabbage dinner and told in the show window, that the two families used a certain make of washing machine.

Made Excellent Float For Denny Auto Picture

USED BLINDFOLDED DRIVER TO PILOT BANNERED CAR

This man drives through traffic, apparently by second sight, and was used on the streets of Portland to advertise a special race at a local track to advertise Fast and Furious at the Columbia.

Staged Trick Races On Fast and Furious

Putting over Fast and Furious at the Columbia theatre, Portland, Ore., F. F. Vincent, a Universal exploiteer, made a race at a local speedway the highlight. This was a fast and furious race for cars of all makes, ages and stages of decreptitude. If your car was not fast there was a chance that it might hang together where the others would fail, and a large entry list made a display that was as funny as the picture it advertised.

To sell the idea Vincent used Daredevil Craig, who pilots a car through traffic while blindfolded, making the necessary stops and avoiding crashes. The stunt also was advertised by means of a balloon sign.

A ticket for the races was given each purchaser of two packages of Pep, which has a hook-in on the Denny production with the slogan that Denny peps up on Pep. Three thousand tickets were printed, but they had to get out a second printing the following morning, the tickets were in such demand.

A gasoline company supplied the prizes and did considerable advertising in addition to that done by the grocers, and Denny went over like a rocket.

Names Once More

Eddie Collins used the name stunt on Man Power at the Queen Theatre, Galveston, Texas. Eddie got a co-op page and and put six to ten names, selected at random from the telephone book, in each space. If you found your name you took the paper to the advertiser and got a free ticket.

That is better than making it a box office distribution. The advertiser feels he is getting more for his money, and Eddie always likes to give the advertiser the most for his money, especially if it costs no more.

Some sort of stunt seems to be necessary to obtain a co-op page, and this beats the puzzle picture. It is not limited in its appeal to those directly mentioned. All the friends of the lucky ones will be phoning the more fortunate.

A Trailer Production Helped Sell Old Bill

Charles H. Amost shot the works on the trailer for The Better 'Ole instead of waiting for the picture to come along before he made his production. He seemed to feel that the time to sell the picture was before people had bought their tickets; which is pretty good logic, when you come to figure it out.

The week before the Warner production came to the Florida theatre, St. Petersburg, he made a trench setting in front of the screen. Invisible wires ran across the stage and on these they shot profile "shells" which were dodged by a man made up as Old Bill. The shells were painted with aluminum and were catapulted by rubber bands, like the old-fashioned cash carriers. A small quantity of flashlight powder was fired for each discharge. The last shell burst in the trench and a dummy was jerked skyward by another wire as the trailer started to run, coming up on the smoke made by the flash and working through to the screen.

This made more money for the picture than the best prologue for the picture run could have done, since it sold the idea in advance which is the proper time. We think Amos should get a medal or something for this intelligent stunt.

Another Wreck

Down in Birmingham, Ala., Earle E. Griggs capitalized an auto wreck for Fast and Furious at the Strand Theatre. The police permitted him to park the car in the lobby of the theatre with a card warning that this was the result of driving Fast and Furious. A set of newspaper clippings supplemented the cards and made the exhibit more authentic.

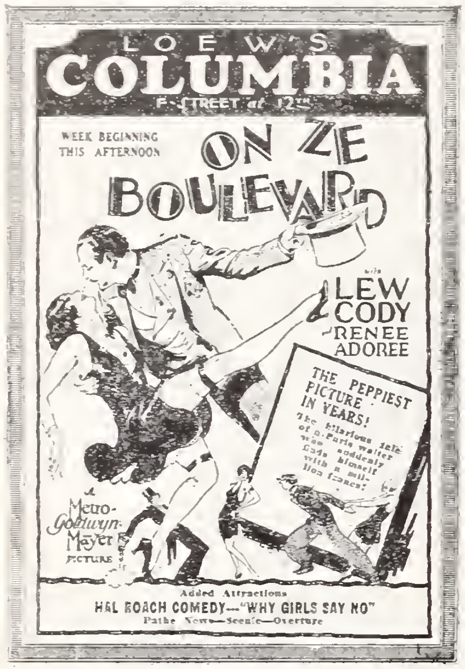
A SAFETY FIRST FLOAT YOU CAN LAND ON ANY RAILROAD

This display of the New York Central was used in a safety parade of sixty cars staged by Keith-Albee for Fast and Furious during its Bronx dates. This was a tie-in to a state drive for safety.

Set Of Circle Singles Gives Good Daily Models

Frenchy Cut Does Best Selling for Boulevard

Loew's Columbia Theatre, Washington, D. C., trusts more to the cut than to type to sell On Ze Boulevard. The plot is epitomized in the panel below the star names, but this merely tells that it is the story of a waiter who suddenly finds himself in possession of a million francs, but the caption "The Peppiest picture in years" will help somewhat.



LOEW'S
COLUMBIA
F-STREET at 12th

WEEK BEGINNING
THIS AFTERNOON

ON ZE
BOULEVARD

with
LEW
CODY
and RENEE
ADOREE

THE PEPPIEST PICTURE IN YEARS!
The hilarious tale of a Paris waiter who suddenly finds himself with a million francs!

A Metro-Goldwyn-Mayer Picture

Added Attractions
HAL ROACH COMEDY—"WHY GIRLS SAY NO"
Pathe News—Scenic—Overture

LARGELY CUT

There is not very much to be said about a comedy story. Generally they are too thin to be spread on paper, but the conjunction of title and cut, in this instance, should suffice. With the star names it is reasonable assurance of light entertainment.

Nice Singles Planned For Circle Daily Ads

At the bottom of the page is a set of daily ads for the Circle theatre, Indianapolis, on Colleen Moore in Naughty, But Nice. Reading from left to right they run from Monday to Saturday in the order given. Monday uses 75 lines, there is a drop to 48 for Tuesday and the other four are 55 lines each. This is not a very extensive space, but ample for the requirements, and more would be waste.

The first two seek to sell with copy written in flapper style. This gets a smile that helps to convey the suggestion of light entertainment. By Wednesday the idea has been pretty well sold and the style goes to straight announcement. An effort is made to change the style each day to get contrast. This contrast is, of course, less noticeable where the ads are seen one at a time, but the fact that they are different does carry some weight even where they are viewed singly. It is like the lobby. If the lobby looks the same each week, no one notices, but everyone is quick to notice a change. A uniform space becomes the same old thing after a time, and gets less notice, but even slight differences will be noted.

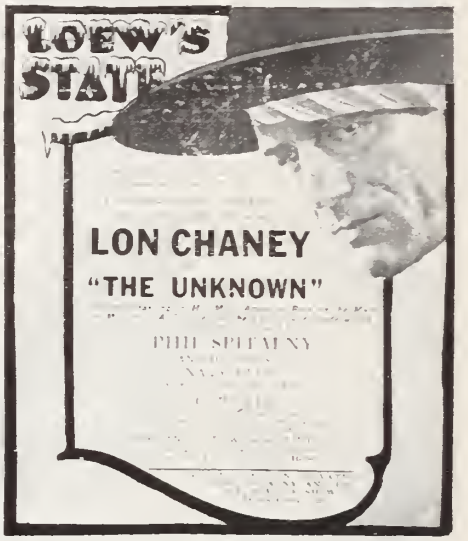
This is particularly nice typography. The setting is open, and the type selections are well made. It is possible to get sightly displays, in small space, but it is seldom that they are as inviting as this sextet. Take these over to your printer and let him have a look. He may get some ideas.

You cannot ask for better layouts than these, but few daily papers stock fancy faces in the smaller sizes. That is the great handicap in newspaper work. It does not pay to get many display faces in smaller than 24 point, and not many papers offer good faces even in the larger sizes. They take the substantial cuts that will make good head type and let the advertisers take it out in wishing.

The Circle Sunday spaces are rather wasteful of space, but these weekday ads are well worth while.

Selling the Unknown On Chaney's Make-Up

Loew's State Theatre, Boston, achieves an unusually affective two fives on Lon Chaney in The Unknown, setting his face slightly into the space reserved for announcement, but not intruding. The frame is very simply done, and yet it is one of the most attractive of the series in the cool gray of the ground and the sweep of the white lines which suggest wind driven snow.



LOEW'S
STAT

LON CHANEY
"THE UNKNOWN"

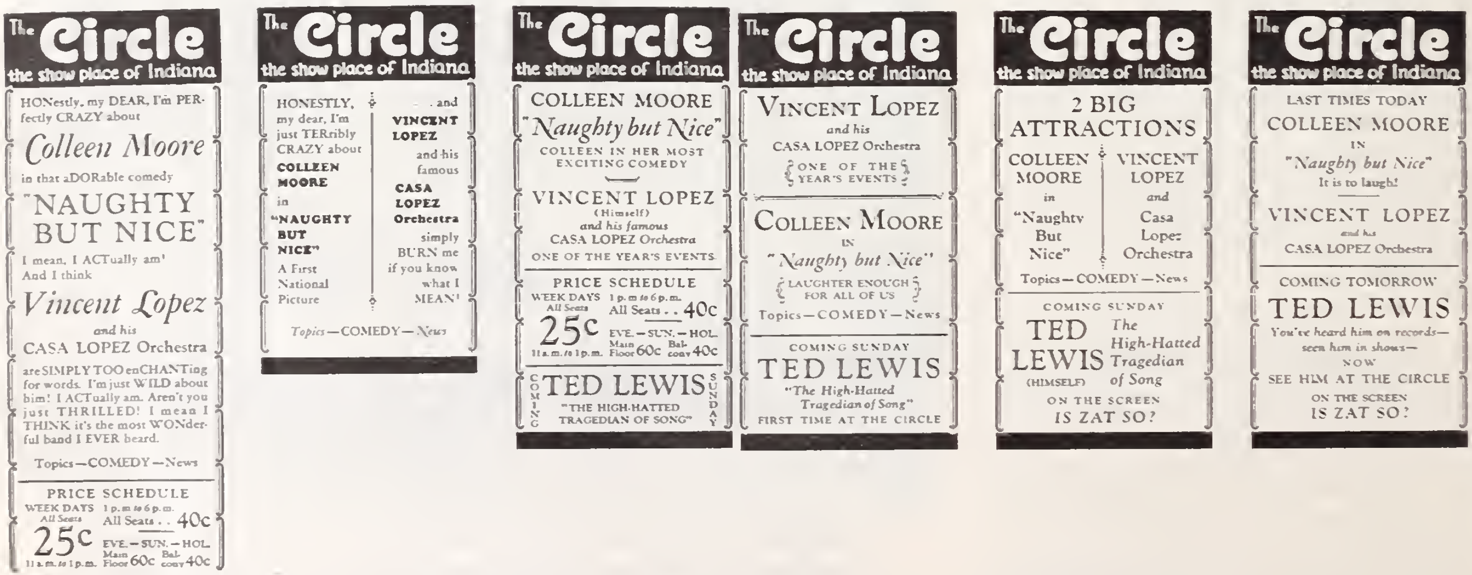
PHIL SPITALNY

VERY APPEALING

No two of these Boston spaces are precisely alike in form or design, yet they follow a general plan and work out to fine effect. Here the star and title are in blacker face than usual, but the supporters do not suffer materially, because the names are played up in ten and twelve point. Not more than thirty per cent of the space is taken for art work, which includes the title, and yet in a ten inch space the showing is better than that of many spaces taking double the lineage. If you have not studied these Boston designs, figure them out. They will save you money.

Cramped Lettering Is Hard on This Feature

Apparently taken from a plan book cut, this lettering for Colleen at the New Theatre, Baltimore, is an almost total loss. It is probably supposed to attract because it is difficult to read, but titles that are difficult to read seldom sell themselves, and Miss Bellamy's name is in a type too small to supply the



The Circle
the show place of Indiana

HONestly, my DEAR, I'm PERfectly CRAZY about

Colleen Moore

in that aDORable comedy

"NAUGHTY BUT NICE"

I mean, I ACTually am!
And I think

Vincent Lopez

and his
CASA LOPEZ Orchestra

are SIMPLY TOO enCHANTing for words. I'm just WILD about him! I ACTually am. Aren't you just THRILLED! I mean I THINK it's the most WONderful band I EVER heard.

Topics—COMEDY—News

PRICE SCHEDULE
WEEK DAYS All Seats 25c 11 a.m. to 1 p.m.
1 p.m. to 6 p.m. All Seats . . 40c
EVE.—SUN.—HOL. Main Floor 60c Balcony 40c

The Circle
the show place of Indiana

HONESTLY, my dear, I'm just TERribly CRAZY about COLLEEN MOORE in "NAUGHTY BUT NICE" A First National Picture

. . and VINCENT LOPEZ and his famous CASA LOPEZ Orchestra simply BURN me if you know what I MEAN!

Topics—COMEDY—News

The Circle
the show place of Indiana

COLLEEN MOORE
"Naughty but Nice"
COLLEEN IN HER MOST EXCITING COMEDY

VINCENT LOPEZ
(Himself)
and his famous
CASA LOPEZ Orchestra
ONE OF THE YEAR'S EVENTS

PRICE SCHEDULE
WEEK DAYS All Seats 25c 11 a.m. to 1 p.m.
1 p.m. to 6 p.m. All Seats . . 40c
EVE.—SUN.—HOL. Main Floor 60c Balcony 40c

COMING SUNDAY
TED LEWIS
"THE HIGH-HATTED TRAGEDIAN OF SONG"

The Circle
the show place of Indiana

VINCENT LOPEZ
and his
CASA LOPEZ Orchestra
ONE OF THE YEAR'S EVENTS

COLLEEN MOORE
IN
"Naughty but Nice"
LAUGHTER ENOUGH FOR ALL OF US
Topics—COMEDY—News

COMING SUNDAY
TED LEWIS
"The High-Hatted Tragedian of Song"
FIRST TIME AT THE CIRCLE

The Circle
the show place of Indiana

2 BIG ATTRACTIONS

COLLEEN MOORE in "Naughty But Nice"

VINCENT LOPEZ and Casa Lopez Orchestra

Topics—COMEDY—News

COMING SUNDAY
TED LEWIS (HIMSELF)
The High-Hatted Tragedian of Song
ON THE SCREEN
IS ZAT SO?

The Circle
the show place of Indiana

LAST TIMES TODAY
COLLEEN MOORE
IN
"Naughty but Nice"
It is to laugh!

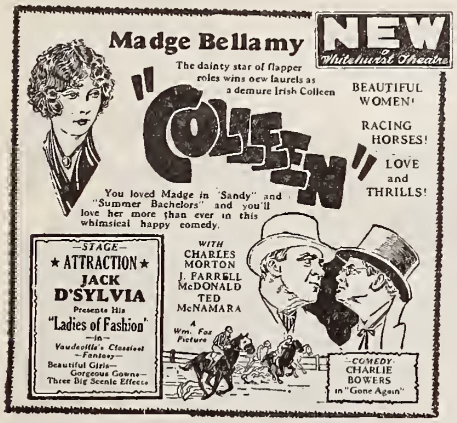
VINCENT LOPEZ
and his
CASA LOPEZ Orchestra

COMING TOMORROW
TED LEWIS
You've heard him on records—seen him in shows—
NOW
SEE HIM AT THE CIRCLE
ON THE SCREEN
IS ZAT SO?

A WEEK OF SINGLE SPACES FROM THE CIRCLE, INDIANAPOLIS

Got Town Laughing Over Rookies Teaser Spaces

deficiency. If the star had been played up in a larger type, there would have been less need for the title, but she is held down, and nothing is offered to catch the eye at first glance. The only thing that helps is the fact that the name gets up above the rest of the display and rides on a roman letter instead of smaller boldface.



Madge Bellamy

NEW Whitehurst Theatre

The dainty star of flapper roles wins new laurels as a demure Irish Colleen

"COLLEEN"

BEAUTIFUL WOMEN!

RACING HORSES!

LOVE and THRILLS!

You loved Madge in "Sandy" and "Summer Bachelors" and you'll love her more than ever in this whimsical happy comedy.

—STAGE—
★ ATTRACTION ★
JACK D'SYLVIA
Presents His
"Ladies of Fashion"
—in—
Vaudeville's Classiest
—Fantasy—
Beautiful Girls—
Gorgeous Gowns—
Three Big Scenic Effects

WITH
CHARLES MORTON
J. FARRELL McDONALD
TED McNAMARA

A Wm. Fox Picture

—COMEDY—
CHARLIE BOWERS
in "Gone Again"

AN INVOLVED TITLE

The portrait could be a cut of anyone, and the sketches below have about the same sales value. Taken as a whole this does not come up to the New's average.

Got Town Excited on His Teaser Campaign

Roy P. Drachman, of the Opera House and Rialto Theatre, Tucson, Ariz., sends in two teaser campaigns, which brought him in extra business when he needed something to offset the weather. We reproduce that for Rookies, which ran a set of three. Mr. Drachman writes that he thinks that this will work better in a small town than a larger one, since the small towns are more intimately interested in politics. The larger of the three is the blowoff.

POLITICAL NOTICE!!

We Don't
Blame the
Republicans
One Bit for Being a **LITTLE** scared these days—

No Sir! We Don't Blame Them—

Sorry we haven't the space to tell you the reason—but watch the ads in the papers!

POLITICAL NOTICE

—As We Were Saying Yesterday—

WE DON'T
BLAME THE
REPUBLICANS

For Being Scared—
—They Have Reasons to Be
—No Sir! We Don't
Blame 'Em—

For further particulars concerning this matter see
TOMORROW'S PAPER

POLITICAL NOTICE!

—As Has Been Said Before

WE DON'T
BLAME THE
REPUBLICANS
For Being

SCARED!!
They Have Reasons to Be—
WHEN AMERICA'S

ROOKIES
Went Across the Big
Pond to Do Battle
They Didn't Say Anything
About the

REPUBLICANS!

—THEY MADE THE
WORLD SAFE FOR
THE

DEMOCRATS!

—And starting tomorrow at the Opera House they make the Ol' Globe SAFE FOR

THOSE WHO
LAUGH!

THREE GOOD TEASERS

In case your eyes are not as good as they were, the gist of the idea is that the Republicans are justified in feeling scared because when our Rookies went to France they made the world safe for the Democrats but did not say anything about the Republicans. It's a little old, perhaps, but it got the laughs and the business.

The other campaign was more elaborate, but Mr. Drachman had to argue with the publisher to get them in after the second day because the newspaper was pestered with phone calls, and even the police got about 50 calls a day, from which it can be imagined that the stunt got some interest.

The first four were severally titled "Beware," "Help!" "Dangerous" and "Jack Dyer," the latter being the chief of police. Each told that there was a Lunatic at Large in Tucson. These were three inch singles. A fifth ran 7½ and was headed "Captured." This told that the lunatic that was at large had been captured, "Lunatic" and "large" being set in boldface. It intimated that the whereabouts of the lunatic would be revealed the following day. Of course that ran into the first announcement of the opening at the Rialto.

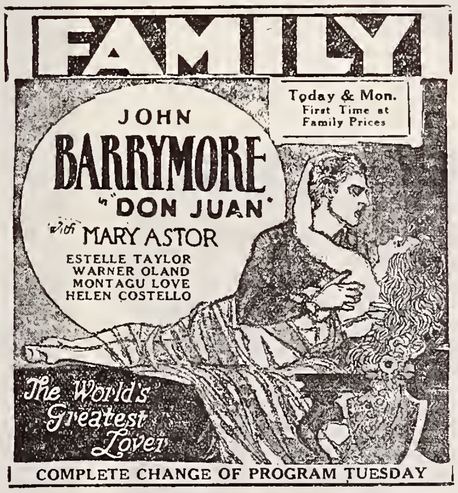
A teaser campaign should not be run too often, but now and then you can throw a powerful jolt into a comparatively large town. It worked with a 50,000 population.

One other piece from Mr. Drachman dates back to The Freshman. This is the old story of the man who took refuge in a hollow log during a rainstorm. The wood swelled, and he seemed to be stuck, but he remembered he had not taken his family to see The Freshman and he felt so small that he could easily crawl from his uncomfortable refuge.

This used to be a great stunt for collecting lodge dues. It helps the theatre, too.

Unusual Design Gives Suggestion of Value

Getting around to Don Juan, the Family Theatre, Rochester, gets a good pictorial layout in only two fours. This seems to be a plan book cut, but whether the circle is a part of the cut or the cut was routed might be open to question, though the hand lettering suggests that the circle is a part of the original design; which would be giving a better cut than most plan books offer. The mortise for the play dates is clearly local, for the type does not quite fill the space.



FAMILY

Today & Mon.
First Time at Family Prices

JOHN BARRYMORE
"DON JUAN"
with MARY ASTOR
ESTELLE TAYLOR
WARNER OLAND
MONTAGU LOVE
HELEN COSTELLO

The World's Greatest Lover

COMPLETE CHANGE OF PROGRAM TUESDAY

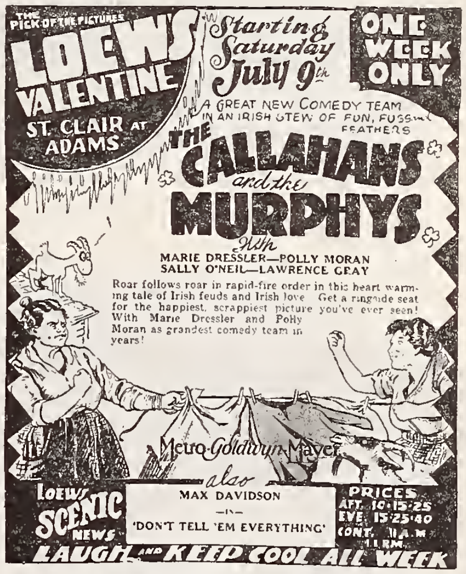
LARGELY PICTORIAL

The house signature is nicely tied to the cut, though it is rather too short to seem a part of the complete design, and without much outlay the Family has a nice display on a total of eight inches.

This is a line cut and not a halftone, which explains why it came through as nicely as it did.

Toledo Theatre Makes Good Combination Ads

The Valentine Theatre, Toledo, frames up a rather good display on The Callahans and the Murphys, though we don't like the handwriting used in spots. Still the writing is not essential, and the real selling is very well done with nice type lines following a lettered title that is clear enough to get the lines over at the first look.



THE PICK OF THE PICTURES
LOEW'S VALENTINE
ST. CLAIR AT ADAMS

Starting Saturday July 9th

ONE WEEK ONLY

A GREAT NEW COMEDY TEAM IN AN IRISH STEW OF FUN, FUSS and FEATHERS

THE CALLAHANS and the MURPHYS

With
MARIE DRESSLER—POLLY MORAN
SALLY O'NEIL—LAWRENCE GRAY

Roar follows roar in rapid-fire order in this heart warming tale of Irish feuds and Irish love. Get a ringside seat for the happiest, scrappiest picture you've ever seen! With Marie Dressler and Polly Moran as grandest comedy team in years!

Metro-Goldwyn-Mayer

also
MAX DAVIDSON
—in—
'DON'T TELL 'EM EVERYTHING'

LOEW'S SCENIC NEWS

PRICES
AFT. 10-15-25
EVE. 15-25-40
CONT. 11 A.M. 11 P.M.

LAUGH AND KEEP COOL ALL WEEK

A MIXTURE OF STYLE

We would scarcely offer this as a model to a class of students, but it has its decidedly good points, and probably sold the comedy for about all they could get. The sketch supports the title nicely, and with a capable cast, clearly announced, it does all the selling that the average patron should require.

Much of the display value comes from the frame. There is not much to this, but what there is gives distinction to the space that would not have been gained with straight border. Even those ears at the top have a distinct display value that helps to get attention. "The pick of the pictures" is largely lost on the left hand, but it doesn't matter. The house name comes through with a clear address, and that line isn't going to sell many tickets anyhow, so it does not matter that it gets lost.

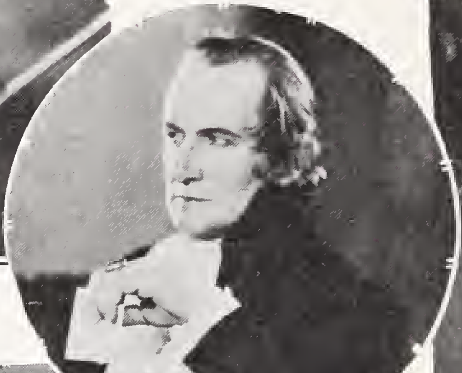
Technically this is not a very good space, but practically we think that it had a better than usual effect. Too strict an adherence to the rules often produces a less attractive space than a disregard, though the requirement of legibility always should be met. This is legible in its essentials, so the handwriting may be forgiven.

Another Unknown

A masked man, supposed to be unknown, paraded Logansport, Ind., when The Unknown came to the Colonial Theatre. He distributed catch folders printed on the outside with, "Don't open this if you can't stand a shock." Not very new, but appropriate to the title, and it helped sales.

A Romance of The First Empire

ROD LA ROCQUE pauses in his duel. Rod is appearing in "The Fighting Eagle," which opens at the Mark Strand Theatre, N. Y., on Saturday, August 13th. It is a Donald Crisp Production for Pathe-DeMille.



TALLEYRAND (Sam de Grasse) awaits the Countess de Launay in his study. One of the scenes from "The Fighting Eagle," a Pathe picture.

ATTENTION! Rod La Rocque in the uniform of an officer of Napoleon's army in Pathe's "The Fighting Eagle."

ROD LA ROCQUE faces the firing squad with calm and resignation. He is playing the title role in Pathe's "The Fighting Eagle."

THE EMPEROR, otherwise Max Barwin, leads the faltering Julia Faye to the throne. One of the scenes of French court life in Pathe's "The Fighting Eagle," with Phyllis Haver and Rod La Rocque.

PHYLLIS HAVER gives Rod La Rocque something to think about in Pathe's "The Fighting Eagle." Rod is continually fighting for her favor.

Through the Box-Office Window

Reviewers' Views On Feature Films

Edited by C. S. Sewell

"Barbed Wire"

Pola Negri in a Different Sort of War Story Takes Her Rightful Place as a Screen Star

HAD IT NOT BEEN that Poli Negri suffered from a series of appearances in plays not of her type, "Barbed Wire" might easily take its place in the category of road-shown war dramas, in spite of an almost entire absence of war scenes. It is a vital, gripping story of a phase of war-time not hitherto stressed, and it provides the star with many varied moments of real power. The Pola Negri of "Passion" is eclipsed by the Negri of "Barbed Wire." Some hint of her return was given in "Hotel Imperial," but "Barbed Wire" goes far beyond that production in forcefulness and virility.

The scene is laid in pastoral France with the peaceful harvest broken by the call to the colors and Mona's brother goes to join his regiment. In time the farm is taken for a prison camp and some of the soldiers are tolled off to work in the fields, to replace those who have gone to the front. One of these Oscar, wins Mona's regard, in spite of her hatred of the Germans.

When he rescues her from the advances of a French Sergeant, she goes to his defense before the court martial, gaining the enmity of her neighbors, which is made more vindictive when word comes that the brother has been killed. Her father, prostrated by the news, dies when he discovers that the girl loves one of the enemy, and the situation becomes intensified.

With the armistice Oscar plans to take her to Germany, but his mother is no less bitter, and they are driven from Mona's home just as her brother returns, alive, but blinded. He preaches the doctrine of tolerance and a new life starts.

The story is advanced and with growing interest, culminating in the scenes of the banishment. There is no sagging action, and the comedy relief is natural and well timed. Structurally the play is admirably done, and its interpretation is even better.

At no time has Miss Negri given a more complete revelation of her power, and power is not suggested by ranting—her facial expression and her body poses convey far more than frantic gestures and mad races around the set, and the action is not confined to the "big" scenes alone. At all times Mona is the dominant and dominating factor.

Clive Brook, as Oscar, has a strong role which he handles with intelligence. He is natural and easy and always convincing. Einar Hanson, in his one great moment, rises to the demands of the role, and Claude Gillingwater is capital as the father; a small role made important through good work.

Clyde Cook, as a German vaudeville artiste, contributes the comedy opportunely and with restraint and the entire cast seems to have caught the inspiration of good acting and good direction.

"Barbed Wire" is one of the outstanding contributions to the new season.

Adolph Zukor and Jesse L. Lasky Present
Pola Negri in
"Barbed Wire"
From story, "The Woman of Knockaloe,"
by Hall Caine
An Erich Pommer-Rowland V. Lee
Production
A Paramount Picture

CAST:

Mona	**Pola Negri**
Oskar	**Clive Brook**
Brother	**Einar Hanson**
Father	**Claude Gillingwater**
Commandant	**Charles Lane**
Neighbor	**Gustav Von Seffertitz**
Hans	**Clyde Cook**
Sergeant	**Ben Hendricks, Jr.**

Length—6,951 Feet

Mona, a French girl, falls in love with Oscar, a prisoner of war, who is working her father's farm along with the others from the prison camp. The intense hatred of the Germans results in the persecution of the couple which continues beyond the armistice, but her brother, returning blinded, brings the village to a new idea of tolerance. A gripping drama with fine suspense.

"Adam and Evil"

Pringle and Cody in Exceptionally Amusing And Clever Farce Involving Twin Brothers

Metro-Goldwyn-Mayer Presents
"Adam and Evil"
With Lew Cody and Aileen Pringle
Directed by Robert Z. Leonard

CAST:

Adam Trevelyan	**Lew Cody**
Allan Trevelyan	**Lew Cody**
Evelyn Trevelyan	**Aileen Pringle**
Gwen De Vere	**Gwen Lee**
Dora Dell	**Gertrude Short**
Eleanor Leighton	**Hedda Hopper**

Length—6,793 Feet

Learning his twin brother, Allan, is due to arrive soon, Adam poses in his stead and flirts with Gwen. Wifie gets on his trail, and when Allan does arrive there is a succession of complications involving the twins, but all comes out O. K. Peppy farce comedy.

WHEN A PICTURE has a wise-cracking title like "Adam and Evil" it is perfectly obvious that it is not going to be serious drama. On the contrary, you look for bright and amusing comedy and you surely get it in large quantities in this Metro-Goldwyn-Mayer production.

"Adam and Evil" is a farce featuring Lew Cody and Aileen Pringle in which a bored married man finds it very convenient to use the expected arrival of his twin-brother to cover his escapades with a gold-digger. There is nothing new in this and in fact an outline of the synopsis seems quite trite and involved. It is one of those stories of a well-behaved husband who lets himself "slip" just once and finds that one thing leads to another and pretty soon he is up to his neck in complications with seemingly no way to get out.

The comedy is quite sophisticated and like all farces the "plot" can not be taken seriously, but at the same time, the laughs come so thick and fast and the story has been so smoothly developed with every situation dovetailing nicely that it all seems quite plausible until you stop and figure it out afterwards.

It is the embellishments, the fine direction of Robert Z. Leonard and the acting of the small cast of players that "make the picture," in fact it hardly seems possible that so much real comedy could be legitimately gotten out of the plot outline as has been done in this instance without recourse to dragging in gags.

A novel angle is the fact that not only does hubby "slip" but in so doing he brings about a situation where wifie also indulges in a bit of flirting, and at every turn there are new and unexpected comedy twists. The situation where hubby gets caught with the goods and by making violent love to her makes his wife think he is really his twin brother, while wholly implausible is exceedingly clever and amusing comedy, as is also the later sequences growing out of this, his reaching home ahead of his wife and upbraiding her, his ruse to return to the cabaret and finally his return home intoxicated only to have his wife refuse to let him in thinking he is the brother. Further amusing complications grow out of the fact that wifie finally leaves him and a hotel clerk innocently puts her in the same suite with the brother to whom she makes ardent love thinking she is teaching hubby a lesson and making him jealous.

In the dual role of the two brothers, Lew Cody carries most of the comedy. Aileen Pringle is convincing as the wife who decides to flirt a little and expecially good in the ardent love scenes with the brother. Gwen Lee scores as the gold-digger.

"Adam and Evil" is genuinely amusing, fast moving comedy that despite some of the situations are a bit risque, should get the laughs and prove a good box-office attraction.

"Dance Magic"

Melodramatic Story of Broadway Theatrical Life Co-Stars Ben Lyon and Pauline Starke

BUILT AROUND THE OLD and never entirely convincing idea of the country girl who comes to New York unknown and at one step becomes a tremendous hit as a stage star, First National's "Dance Magic" co-stars Pauline Starke with Ben Lyon.

Robert Kane presents
"Dance Magic"
With Ben Lyon and Pauline Starke
Based on novel by Clarence B. Kelland
Directed by Victor Halperin
A First National Picture

CAST:

Jahala Chandler	**Pauline Starke**
Leach	**Ben Lyon**
Jed	**Louis J. Bartels**
Selma	**Isabel Elson**
Jahala's Father	**Harlan Knight**

Length—6,588 Feet

Unable to stand her father's narrow views, Jahala goes on the stage and gets mixed up in a murder mystery. Exonerated, she returns to the small New England town and Leach, who has stood by her, follows and makes her his wife. Drama of jazz and Broadway stage.

It takes more expert handling than has been accorded to the story in this instance to make a plot so at variance with reality, at all plausible, and there are no other angles sufficiently strong to offset this weakness. As a result, this picture ranks below the standard of ordinary program entertainment.

Neither of the stellar characters ring true enough to excite much interest or arouse sympathy to any marked extent—the artificiality of the story keeps them as puppets in the hands of scenarist and director. Ben has little to do and plays second fiddle to Pauline whose role by no means measures up to the possibilities of this excellent actress. Louis John Bartels as the villainous theatrical manager gives the best performance.

In keeping with the general tenor of the picture a melodramatic climax involving hero and heroine in the murder of the manager, actually committed by a "scorned" woman fails to thrill.

Not only is the Broadway-theatre angle weak, but the contrasting atmosphere of the extremely puritanical village seems heavily overstressed, and one would not expect the heroine, with her conscience clear as to her actions, to have so little pride as to return to her strait-laced stepfather and undergo the humiliation of a public confession in church.

Seldom has a picture been shown that on analysis is so full of inconsistencies and with so little to recommend it.

"The Satin Woman"

Mrs. Wallace Reid Is Star of Interesting and Lavishly Mounted Picture That Should Please

FROM THE ROLE OF a frivolous woman who neglects her husband so that he divorces her, to that of a mother who atones by encouraging an adventurer to make love to her so as to show him up and save her daughter, is the part played by Mrs. Wallace Reid in her newest production "The Satin Woman" a Gotham Production distributed by Lumas Film Corporation.

Her atonement wins the audience sympathy lacking in the earlier reels and there is considerable drama in the story development. As suggested by the title, the star wears some gorgeous gowns to excellent advantage and this should especially please the women. The settings are lavish and the production is well mounted, with gorgeous scenes of fashion shows, exquisite boudoirs, and fashionable hotel lobbies. The comedy element while not obtrusive is effective and the appeal of the picture is largely emotional. While the outcome of the story can be easily foretold there are several effective twists, and a strong punch when the star is accidentally shot. This also serves to re-unite her with her divorced husband. Walter Lang's direction is good but he has unnecessarily prolonged some of the situations in the middle reels, which could be speeded up and increase the dramatic effect, but taken all in all, "The Satin Woman" should prove a good attraction for the average audience.

Mrs. Reid is very effective and certainly a striking figure in the gorgeous raiment. Women will envy her. Rockliffe Fellowes has not much to do as the husband but handles the role well. Alice White is fine in the thankless role of the ungrateful pert daughter.

Sam Sax Presents
Mrs. Wallace Reid in
"The Satin Woman"
Directed by Walter Lang
Distributed by Lumas Film Corp.

CAST:

Mrs. Taylor	**Mrs. Wallace Reid**
George Taylor	**Rockliffe Fellowes**
Jean Taylor	**Alice White**
Maria	**Laska Winters**
Maurice	**John Miljan**
Mae	**Ethel Wales**

Length—About seven reels

Love of clothes causes Mrs. Taylor to neglect her husband, who goes to another woman. Years later, thoroughly chastened, she again dons beautiful raiment to save her daughter from an adventurer, succeeds and wins back her husband. Society drama.

"Topsy and Eva"

Duncan Sisters in an Uncle Tom Travesty Get Many Laughs With Obvious Slapstick

United Artists Corp. Presents
The Duncan Sisters in
"Topsy and Eva"
Based on play by Catherine C. Cutting
Directed by Del Lord

CAST:

Topsy	**Rosetta Duncan**
Eva	**Vivian Duncan**
Simon Legree	**Gibson Gowland**
Uncle Tom	**Noble Johnson**
Marietta	**Marjorie Daw**
Aunt Ophelia	**Myrtle Ferguson**
George Shelby	**Nils Arthur**
St. Clare	**Henry Victor**

Length—7,456 Feet

Legree forecloses a mortgage on the Shelby plantation and sells Uncle Tom and Topsy to St. Clare on cerdit. The debt not being met he reclaims his property, but Topsy gets back to Eva in time to keep her from pining away. A strenuous burlesque.

IN MUSICAL COMEDY the Duncan Sisters' "Topsy and Eva" is much the same sort of unexplainable success as "Abie's Irish Rose." Transferred to the screen and deprived of its music and dialogue, the rather thin material suffers in spite of numerous subtitles.

Intended to be an advanced price offering, it scarcely measures up to that standard; indeed it is to be questioned whether it will succeed in the first run houses as a program, but it will be a riot in the small towns where they have heard of the Duncans but never have seen them. And even here there are a few irreligious sub-titles that were better out if the antagonism of the church people is not to be aroused.

The picture is a travesty on the familiar "Uncle Tom's Cabin" basing its appeal on the prettiness of Vivian Duncan and the roistering comedy of Rosetta. The latter is practically the entire picture and holds about nine tenths of the footage.

The first part of the picture is mostly loosely connected comedy bits, working up to a chase through the snow in which Topsy makes her way back to her beloved Eva. There is a graveyard sequence in this that is in poor taste, but mostly it is the familiar brand of slapstick.

Rosetta Duncan is strenuous and willing, but pantomimic comedy is not her forte and she does not stand comparison well with trained screen players. The others are negligible.

Straight from the Shoulder Reports

Exhibition Information Direct from the Box-Office to You

Edited by A. Van Buren Powell

FBO

BULL DOG PLUCK. Star, Bob Custer. All right too. Double feature. Not Custer's best. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

CALIFORNIA OR BUST. Star, George O'Hara. Best O'Hara so far. Pleased, and did good business. Sunday, yes. Special, no. Appeal ninety-five per cent. Miners town of 150. Admission 15-30. Robert W. Hines, Hines Theatre, Loyalton, South Dakota.

DEAD LINE. Star, Bob Custer. Five reels in good condition. This is a good Western show. General class town of 470. Admission 15-25. A. H. Mathias, Dillsboro Theatre (250 seats), Dillsboro, Indiana.

FLAME OF THE ARGENTINE. Star, Evelyn Brent. Five reels in poor condition. This is a good show if you can get a good print. The film broke once and the people didn't like a halt in the show. General class. Town of 470. Admission 15-25. A. H. Mathias, Dillsboro Theatre, Dillsboro, Indiana.

JADE CUP. Star, Evelyn Brent. Nice program picture that pleased. Miners town of 150. Admission 15-30. Robert W. Hines, Hines Theatre (150 seats), Loyalton, South Dakota.

LADDIE. Star cast. Seven reels in good condition. This sure is a good show. Book it, and boost it to the limit. Biggest house of the season. Tone, fine. Sunday and special, yes. Appeal, one hundred per cent. General class town of 470. Admission 15-25. A. H. Mathias, Dillsboro Theatre (250 seats), Dillsboro, Indiana.

LURE OF THE NIGHT CLUB. Star, Viola Dana. Small bright light picture. Not up to the Dana standard. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

THE MAGIC GARDEN. Star cast. Good show; ran it as a benefit for the band, and did a good business for me this year, as business is way below last year here. Tone and appeal, good. Sunday and special, yes. Small town class and farmers town of 600. Admission 11-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

OUTLAW DOG. Star, Ranger. The kiddies said fine, but some of the adults couldn't see it that way. Even if it was good, they wouldn't like it. Richard A. Preuss, Arvada Theatre, Arvada, Colorado.

First National

LONG PANTS. Star, Harry Langdon. This star does not draw here. Gets very few laughs. Thinks he is better off in two reel pictures. Tone, good. Sunday, yes. Special, no. Poor appeal. Farmers and merchants town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

Fox

AUCTIONEER. Star, George Sidney. A darn good Cohens and Kellys type picture, but it did not draw them in. Title slightly misleading. Tone, good. Sunday, yes. Special, no. Fair appeal. Stephen G. Brenner. Eagle Theatre, Baltimore, Maryland.

> H. H. Hedberg, one of us, named us Our Gang to typify the fraternal, good-will, stick-together spirit that governs our sending of dependable reports on pictures we have played.
>
> Playing fair by picture and producer, aiming to help each other and you, we will be very glad to have your tips as an earnest of your wish to help us and be one of us.
>
> OUR GANG.

BERTHA, THE SEWING MACHINE GIRL. Star, Madge Bellamy. An A. H. Woods melodrama and a very good picture. Go after this one strong. It is worth it. Print good. Tone and appeal, very good. Sunday and special yes. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

BLUE EAGLE, THE. Plot inconsistent. Too jumpy. Not much of a story. The ending was poor. They had one good fight in it. Just a fair program picture. Tone, okay. Special, no. Small town and country class. Admission 10-25. H. V. Ritter, McDonald Theatre, McDonald, Kans.

CITY. Star cast. I thought this was a good picture. It had most everything, love, comedy, rough stuff and would keep them awake. Tone and appeal, good. Sunday, yes. Special, no. Small town class and farmers town of 600. Admission 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, Colorado.

THE FAMILY UPSTAIRS. Star cast. A very good drama of home life that pleased but did not draw in cool weather. Print good. Tone, good. Sunday, yes. Special no. Fair appeal. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

MARRIAGE LICENSE. Star, Alma Rubens. This picture is too long. Slow in places. Miss Rubens is in my opinion a great actress. Did not care for her in this. Had quite a few walkouts. Tone, good. Sunday, yes. Special, no. Poor appeal. Small town class and farmers town of 600. Admission 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

OUTLAWS OF RED RIVER. Star, Tom Mix. Good Mix picture. Lots of action. Good title. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

Metro-Goldwyn

FLAMING FOREST, THE. Star cast. Very good picture. Pleased the patrons. Tone and appeal, good. Sunday and special, yes. Farmers and merchants town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

HEAVEN ON EARTH. Star cast. Very good program picture. Worth seeing. Tone, good. Sunday, yes. Special, no. Fair appeal. Farmers and merchants town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

PARIS. Star cast. A good program attraction that will get by with the average audience. Special, no. Appeal, seventy-five per cent. L. O. Davis, Virginia Theatre, Hazard, Kentucky.

RED MILL. Star, Marion Davies. Good picture. Plenty of action and quite unique sets. Very interesting. Tone, good. Sunday and special, yes. Fair appeal. Farmers and merchants town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

THE SCARLET LETTER. Star, Lillian Gish. A great picture. Should please everyone. Town of 3,500. Admission 15-25. Guy Bays, Globe Theatre, Buena Vista, Virginia.

SCARLET LETTER. Star, Lillian Gish. This is a good picture, but not for the small town house. Too long drawn out and too sad. Tone, good. Sunday and special, yes in the right town. Appeal, poor. Small town class and farmers town of 600. Admission 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, Colorado.

TELL IT TO THE MARINES. Star, Lon Chaney. This is a good picture, but not wonderful. Chaney is a great actor and the whole cast is good. Tone and appeal, good. Sunday and special, yes. Small town class and farmers town of 600. Admission 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

TELL IT TO THE MARINES. Star, Lon Chaney. Excellent feature. Has everything for good entertainment. Tone and appeal, good. Sunday and special, yes. Farmers and merchants town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

TILLIE THE TOILER. Star, Marion Davies. As Tillie comes in the Journal and I take another paper I did not realize what a pull she had. With less advertising than usual we had the biggest house in months. From the laughs I know everyone was pleased. Wherever Tillie is run in the dailies in your communities, I would say grab this film and boost it. Tone, good. Special, no. Mill and farming class town of 1,000. L. E. Parsons, Parsons Hall (300 seats), Marcellus, New York.

Paramount

AFRAID TO LOVE. Star, Florence Vidor. Poor title, but a good picture. Clive Brook is a fine actor. We hope to see him often. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

BEAU GESTE. Star cast. Big. Get behind it. The small cities will eat it up. Capacity business three days at advanced rates. Extra good. Special and Sunday, yes. H. V. Smoots, Vine Theatre, Mt. Vernon, Ohio.

CANADIAN, THE. Star, Thomas Meighan. They fooled us here. Worst Meighan we have ever played. Slip clear-wide and handsome of it, or else you'll regret it. General class town of 2,200. Admission 15-25. R. L. Overstreet, Lyric Theatre, Springfield, Kentucky.

LONDON. Star, Dorothy Gish. Not so bad. A limehouse story that proved entertaining. Richard A. Preuss, Arvada Theatre, Arvada, Colorado.

QUICKSANDS. Star, Richard Dix. Just fair. Shows that it is an old one made over. Admission 10-35-50. H. V. Smoots, Vine Theatre (600 seats), Mt. Vernon, Ohio.

RITZY. Star, Betty Bronson. It was liked here. A Glyn story that's clean, but this is not another "It." Sunday, yes. Special, no. Appeal, sixty per cent. Richard A. Preuss, Arvada Theatre, Arvada, Colorado.

POTTERS. Star, W. C. Fields. Very good picture with a touch of humor here and there, but the ending killed it. It just stopped short and our patrons accused us of not showing all of it. The title also was bad. It wasn't any inducement to get them in. R. L. Overstreet, Lyric Theatre, Springfield, Kentucky.

RUBBER HEELS. Star cast. Very poor picture. Just a program picture. Second night business was worse than the first. Patrons complained about the weak picture. Nothing to it. Shallow, no meat. Tone, good. Sunday, yes. Special, no. Poor appeal. Farmers and merchants town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

SERVICE FOR LADIES. Star, Adolphe Menjou. A good program picture. Pleasing entertainment of very light variety. Tone, okay. Sunday, yes. Special, no. Fair, appeal. All classes, city of 135,000. Admission 25-50-60. Guy O. Kenimer, Florida Theatre (2,200 seats), Jacksonville, Florida.

TEN MODERN COMMANDMENTS. Star, Esther Ralston. Good picture. Rental not right for the size of town, therefore, very little profit. Tone, good. Sunday, yes. Special, no. Fair appeal. Farmers and merchants town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

TIME TO LOVE. Star cast. Just a program picture. Showed for two days, one day enough. No profit for this reason. Worth seeing but not a feature. Farmers and merchants town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

Pathe

FEET OF MUD. Star, Harry Langdon. Langdon is sure a knockout in this comedy and is better in shorts than in features. Print new. Great appeal. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

Producers Dist. Corp.

HELL'S HIGHROAD. Star, Leatrice Joy. Good program picture. Tone, good. Sunday, yes. Special, no. Fair appeal. Farmers and merchants town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

SEVENTH BANDIT. Star, Harry Carey. Good outdoor picture. Tone, good. Sunday, yes. Special, no. Fair appeal. Farmers and merchants town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

NO CONTROL. Star cast. Very poor. If there was a laugh it failed to register. Admission 10-35-50. H. V. Smoots, Vine Theatre (600 seats), Mt. Vernon, Ohio.

THE VOLGA BOATMAN. Star cast. A dandy picture and will make money in any house under ordinary conditions. We couldn't buck a Chautauqua with it, however. R. L. Overstreet, Lyric Theatre, Springfield, Kentucky.

Tiffany

COLLEGE DAYS. Star, Charles Delaney. This one is a pip. I think it's better than "Brown of Harvard." Delaney is great. Pleased all, you can't go wrong on it. Play it this Fall and cash in. Priscilla Theatre, Lewiston, Maine.

HUSBAND HUNTERS. Star cast. One of the gems from Tiffany, and they sure are gems. Tiffany deserves credit. Charles Delaney has not much of a part, but he's great, just the same. Why, oh, why, don't they give this young man more of a part. Watch him. He is climbing to the top. Pleased eighty per cent. Special, no. Priscilla Theatre, Lewiston, Maine.

United Artists

BLACK PIRATE, THE. Star, Douglas Fairbanks. A beautiful picture in color and story rather gruesome in some parts, but these scenes are short. If bought right it will make you big money. Print fair. Special, yes. Great appeal. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

Every report sent in good faith after an exhibitor has played a picture, is a dependable sign post by which hundreds of other exhibitors can lay their plans and decide picture value.

The exhibitors whose names are signed to tips in this department call themselves "Our Gang" and hold their tips to a certain unwritten code of fairness and helpfulness.

Every one of them would welcome your name among the dependables.

USE AND SEND TIPS

ORPHANS OF THE STORM. Stars, Lillian and Dorothy Gish. A real old one that drew better than lots of new ones, but did not please as well. Much too long. Small town and country class. Admission 10-25. H. V. Ritter, McDonald Theatre, McDonald, Kans.

Universal

FOURTH COMMANDMENT. Star, Belle Bennett. A good picture, but failed to be a very good box office attraction. Belle Bennett is a splendid character star and does fine in this one. Tone, okay. Sunday, yes. Special, no. Good appeal. All classes city of 135,000. Admission 25-50-60. Guy O. Kenimer, Florida Theatre (2,200 seats), Jacksonville, Florida.

Vilma Banky rests between scenes. She is appearing with Ronald Coleman in United Artists' "The Magic Flame."

HELD BY THE LAW. Star cast. An interesting picture of a murder enacted by a good cast. Fair appeal. Richard A. Preuss, Arvada Theatre, Arvada, Colorado.

HIS PEOPLE. Star cast. A remarkably fine feature. If you are looking for a feature for father and son you cannot get one that will please better than "His People." Tone, good. Sunday, yes. Special, no. Mill and farming class, town of 1,000. Admission 15-25. L. E. Parsons, Parsons Hall (300 seats), Marcellus, New York.

OLD SOAK, THE. Title a wet blanket for the box office. Good program picture, but title ruined chance for a profit. Tone, good. Sunday, yes. Special, no. Poor appeal. Farmers and merchants, town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

PRAIRIE KING. Star, Hoot Gibson. Another good one of Hoot's. Good crowd and satisfied. What more can an exhibitor expect? Tone, fair. Sunday and special, no. Appeal 100 per cent. Farming class, town of 450. Admission 10-25. George Fleischmann, Paramount Theatre (200 seats), La Jara, Colorado.

SCRAPPIN' KID. Star, Art Acord. Not much of a story. No tone. Sunday and special, no. Appeal, seventy-five per cent. Farming class town of 450. Admission 10-25. George Fleischman, Paramount Theatre (200 seats), La Jara, Colorado.

Warner Bros.

BLACK DIAMOND EXPRESS. Star, Monte Blue. As good as they make them. A high class railroad melodrama, with a very good story. Print new. Tone, good. Sunday, yes. Appeal, sixty per cent. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

BLACK DIAMOND EXPRESS. Star, Monte Blue. Very good railroad story. Plenty of thrills and good action. Attendance, good. Farmers and merchants, town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

WHITE FLANNELS. Star, Louise Dresser. A coal miner's son who turned out to be a white flanneled college boy. Good acting but no box-office appeal. Richard A. Preuss, Arvada Theatre, Arvada, Colorado.

Miscellaneous

ALICE THE COLLEGIATE. (F. B. O. Cartoon). An entertaining cartoon and is great for a filler on a short show. Print good. Appeal, good. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

Short Subjects

FIGHTING WITH BUFFALO BILL. (Universal Serial). A very good serial. More action is crammed into one reel of this serial than in a seven reel feature. Should be a good bet for any type house. Good appeal. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

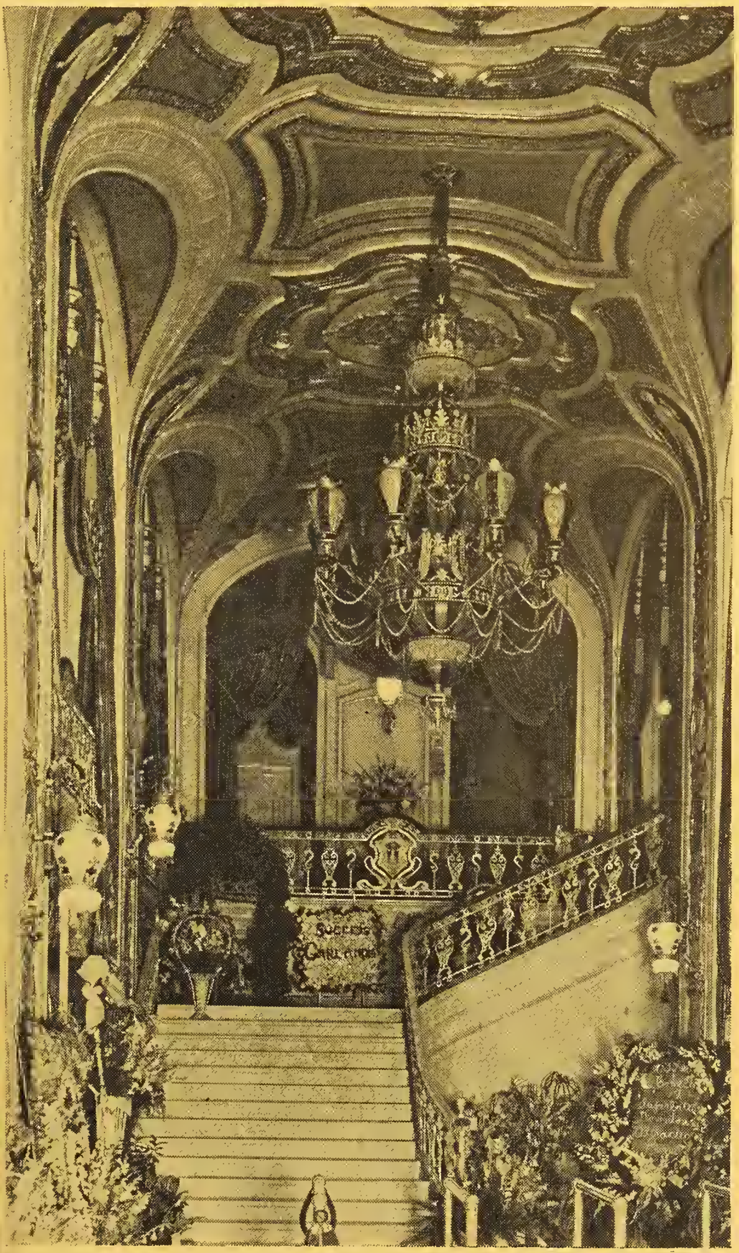
STILL ALARM. Star cast. Eight reels, good condition. This is a good firemen's picture. Drew a fair crowd, but didn't make any money. Tone and appeal, good. Sunday and special, yes. General class, town of 470. Admission 15-25. A. H. Mathias, Dillsboro Theatre (250 seats), Dillsboro, Indiana.

STOLEN RANCH. Star, Fred Humes. A good action Western star if given the right stories. Will be a good bet. Print good. Appeal, good. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

BETTER BUSINESS BUILDERS

not once or twice a month
but
EVERY WEEK

Create Good Will and You Create Ticket Sales



The patrons exclaim at the beauties of the Ambassador Theatre in St. Louis, Mo.

A PRIZE! The finest feature on theatre maintenance you ever got anywhere. And it's back of this color sheet. It doesn't matter whether you own a single theatre or control the destinies of many, you can't afford to pass this up. It is chuck full of vital information to help you build better business.

B. B. B.

M. J. Mullin knows his job. He has made it more than mere work. Director of Maintenance for Publix Theatres, he has put into that office both study and enthusiasm. And the results of his wide experience are laid before you this week in one of the greatest theatre patronage aids you have ever gotten. But you won't need to be told how much it's worth to you, once you have read it.

B. B. B.

The short subject used to be called a "filler." It is—but not a program filler. It's a lot more than that. A filler, indeed—but A Seat Filler! Ever think of it that way?

B. B. B.

J. E. Storey is short subject production manager for Pathe and he has always looked upon the exhibitor as his most important ally in giving the public the better entertainment that brings people back to the theatre time and again. That's why he comes to you this week back of the color sheet with a practical, business building feature on ways to fill your seats by more adroit handling of your business building seat fillers.

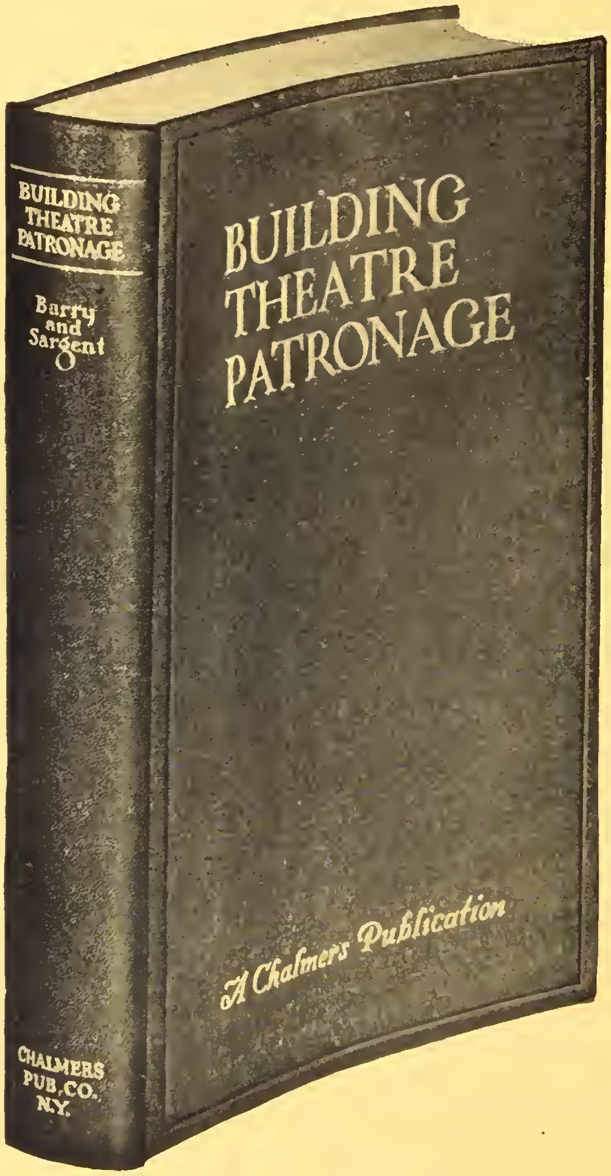
B. B. B.

Presentation folks everywhere are following O. T. Taylor's hints and helps Back of the Curtain Line. This week there is a novelty for a song and dance routine that will put any house, large or small, in line for a lot of word-of-mouth advertising. There are other good things in that live-wire department with more and better to come. A business builder, every week.

B. B. B.

Better Projection keeps right up to par this week with many bits of wisdom planned to help exhibitors and their projectionists. F. H. Richardson has his whole heart and soul in making projection live up to its purpose—building better business for you!

Famous Players Canadian Corp., Ltd. Have Just Bought Seventy-Five Copies



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They go straight to the heart of your biggest daily problem—building theatre patronage,—and they show you in a practical, thorough way just how you can run your theatre to make it bring you the greatest possible returns.

Chain theatre managers, single theatre owners, assistant managers, prospective theatre owners—this great book contains vital sales ammunition for you. Buy it—and you'll find yourself using it over and over and over again.

BETTER BUSINESS BUILDERS—EVERY WEEK

Theatre Maintenance

By M. J. MULLIN

(Director of Maintenance, Publix Theatres)

PROPER MAINTENANCE of your theatre is as important a factor in your operation as the presentation of your show, because without the proper maintenance supervision, or through lack of neglect, something is liable to happen to your mechanical equipment at a critical point in the show, which even if only temporary, may spoil the entertainment for your audience.

The term "Maintenance" can be divided into many groups, a few of which are given here.

A great many of us in our rush of buying and booking pictures and talent, overlook in our houses the things that make a show satisfactory outside of the picture and talent. Throughout the year it is a cheap investment to have someone in particular in the theatre who is responsible for your maintenance.

Motors are one of the most important factors in the house. They can not be neglected. Almost constant inspection should be made to see that they are functioning properly. They should be oiled at regular intervals.

In the larger operations there is generally an engineer who looks out for this part of the mechanical equipment, and the troubles are nil, but in the medium and smaller types of houses where refrigeration plants have not been installed, greater trouble is apt to be experienced. Oftentimes a motor in the distant part of the house is neglected, and at a critical moment gives trouble.

If every theatre operator will only give thought to what consequences a neglected motor could cost, a smoother operation can be effected and the equipment can be kept in better condition. In houses where an engineer is not employed, it would be advisable to call in a local electrician at various intervals, and have him look over your motors. He would be able to tell you what their condition is. For instance, if a motor driving a blower on an organ was neglected and allowed to become dry and started to smoke, it would be the natural tendency for the blower to draw this smoke up through the organ and into the organ chamber. You can readily see why the proper watching of motors is a necessary factor in the operation of your theatre.

The matter of caring for seats is also important. It should be the duty of someone connected with your theatre to go around at least twice each week and make a thorough inspection of the seats. Watch the loose ones, see that they are tightened immediately. Once a single seat is allowed to become neglected, it is the tendency to work on the seat next to it, with the result that in a short time you have an entire row that is loose. Very often the bolt in the concrete works loose. It is necessary

Think what burnt out bulbs could do to this vivid lighting call for patronage, or what a splintery, broken seat would do to harm patronage in this big Chicago theatre auditorium—or what neglect could do to the largest switchboard there is in a theatre, or the lights it controls.

either to repair the standard of the seat so that a larger extension bolt can be installed, or lead can be poured into the loose extension bolt which will then generally hold. A great many more years' wear can be obtained from seats properly maintained.

Inspection should also be made to see that no screw heads work loose which can tear stockings and clothes. Very strict attention should be paid to the oils used for cleaning.

In a considerable number of houses where the seats are many years old, it requires almost daily supervision to keep them together. Parts can be ordered from the seating company manufacturing the seats. In cases of obsolete numbers, a deal can generally be made with a local iron foundry which will make the necessary part at little expense.

Very often in the case of veneered seats, the veneer becomes cracked and will peel from the contact of janitors' brooms and mops. In such cases the backs or seats can be purchased from the seating company, and will probably save you a possible law suit from splinters and danger to clothing of patrons.

Consider organs. A theatre operator will think nothing of spending many thousands of dollars for a fine instrument, and when once it is installed, will give very little thought to its proper maintenance. Very often a contract is made with some local organ man, and it is left to him to keep the instrument in shape for a certain fixed sum. It is just as important to select the proper organ repair man as it is to select a good organist, because without constant and correct servicing, the organist can not get the best results.

Organ chambers as well as an organ blower room should be cleaned at regular intervals. No one but the organist and the organ repair man should be allowed to enter the organ chambers. In the case of a cypher, when a repair man is not present, someone should be familiar enough with the organ chambers to be able to remove the pipe that is not speaking.

One not familiar with the chambers, by rubbing up against the pipes can put them out of tune, possibly right in the middle of your organ solo or while the organ is playing during the picture. Consoles should be covered at night with a console cover.

"Booths" pardon, Projection Rooms! The house manager should make regular visits to the Projection Room and should see that the projectors are kept clean and that they are inspected regularly by the men. This is done in most cases, as the projectionist generally takes pride in his room, and it is but rarely that one is found ill kept.

The matter of proper use of electric lamps is one that gives every theatre operator worry. It is the natural tendency of all concerned to keep constantly increasing the wattage of lamps on signs and marquees, often without thought to the carrying capacity of the wiring and to the danger of overloading the circuit. When an increase in wattage is considered, it is necessary that the wiring be taken into consideration. Very often larger wattage lamps are used than is necessary. Also when an increase in wattage is considered, the increase in the cost of current is not given much thought until after the electric light bill is received.

It may be that instead of using one or two cleaning lights in the morning, the porters use the entire house lights. It may be that the marquee and upright signs are lighted too early in the afternoon. All of these items cause unnecessary outlay of money.

The matter of proper cleaning is one that demands the strictest supervision. You can have a fine picture and the best show, but if the house is smelly, the seats dirty, lavatories ill kept and foul smelling, patrons will not enjoy the entertainment as they otherwise would.

On the matter of the building proper, an occasional inspection should be made to see that the roofs of the marquees are clean so that in case of storms, water does not become clogged and run over.

The roof of a theatre should be looked after, as neglect of this for the want of a $15 patch or a little paint is liable to cause you the loss of many thousands of dollars in the interior of your theatre decorations.

Fly lofts should be kept clean. Cellars should be inspected carefully for the accumulation of rubbish which will draw rats and vermin, neglect here is also a fire hazard.

Do you use proper care and the right cleaning methods and compounds on such important theatre assets as are shown here?

Yellowing marble, rotted upholstery? —Nowhere. They use the right sort of cleansers in the Olympia.

A theatre need not be new or modern to be kept clean. In a small, well kept, clean theatre, you can feel just as much at home, and you can enjoy the show as much as you can at any modern, De Luxe type house. Soap and water cost very little, and often work wonders in the appearance of any place. Even though a theatre has linoleum cork carpet or a cheaper grade of carpet, it can be kept clean. It is folly on the part of any of us for the want of a little paint to allow our front or lobby frames to become rotten or dilapidated.

Maintenance also applies to the proper requisitioning and rationing of supplies. Are the cleaning compounds used on your marbles and tile the proper kind? Does the material you use tend to cause marble to turn yellow, or does it bring out its natural color? Is it, or is it not injurious? Have you carefully selected the cleaning materials that you use for cleaning damaged furniture and drapes? Are the combinations of carbons used on your projectors the proper ones for the amperage used? All of these matters, while they look small in detail, are very important items in the daily life of the operation of your theatre. Theatre operators have spent many thousands of dollars for equipment. A great many of us expect to keep the operation going without it being given proper attention. Often in the rush of other matters, this part of the operation is overlooked, but if you will analyze your expenses for purchases of supplies, upkeep of uniforms, etc., you will readily see how much money is involved. After all, the successful manager is not only one who brings in the dollars into the box office, but is one who watches the dollars that go out, whether he is the owner or manager. If he is employed, he is obligated to his employer to watch the pennies as well as the dollars that go out, to check electric light bills, fuel and water bills, which are a considerable part of the expense in the operation of his theatre.

Regardless of how much money is being made by the theatre, through the proper supervision of maintenance in all of its branches, just that much more money can be made as well as obtaining the good will of your patrons. On the matter of fuel alone, with constant watching considerable saving can be effected.

So it is evident that no theatre operator can consider that he has reached the standard required if he neglects that very important detail of operation—Maintenance.

You Can Make Short Features "Seat Fillers" That Build Steady Repeats

By J. E. STOREY

(Short Subject Production Manager, Pathe Exchanges, Inc.)

YOU PROBABLY REMEMBER when there were no "Short Subjects" as term designating a particular type—simply because they were all one and two reel pictures in those days. And many a man who is prosperous today saw the coming of that prosperity through those same short subjects. There is absolutely no reason why the exhibitor today cannot derive a similar prosperity from the one and two reel pictures. It all depends on whether one treats the short feature as "a program filler" or "a seat filler."

To get right into the heart of things, practical showmanship against the competition of modern theatrical conditions demands that every source of patronage be tapped and drained to the utmost dividend of good will and ticket revenue.

One goes well along the road by assuring an atractive theatre exterior, because that draws attention and bespeaks the higher type of entertainment within. It is wise to prepare charm, comfort and homelike appeal within the edifice, because that brings to the purchaser of a ticket the sense of being well cared for, of feeling at home in the theatre.

Adequate music, selected and performed by musicians competent to understand and to translate the motion picture, forms one of the essentials of the modern theatre, and, to a degree commensurate with the size and revenue of the theatre, so is the stage investiture and the presentation of entertainment allied with the motion picture.

But when it comes right down to brass tacks, the main excuse for the motion picture theatre's existence is the motion picture.

All else, from the building itself to what goes on within it, is contributory to the motion picture.

To the extent, then, that the exhibitor makes this extraneous but necessary environment actually contribute something, he adds to the value to himself of his investment in rentals for his main source of entertainment—the motion picture.

Nothing could be more logical to the exhibitor who is making his picture environment contribute to the enhancement of the picture than to go a step further and make the picture itself contribute to its own enhancement of value in the patrons' eyes.

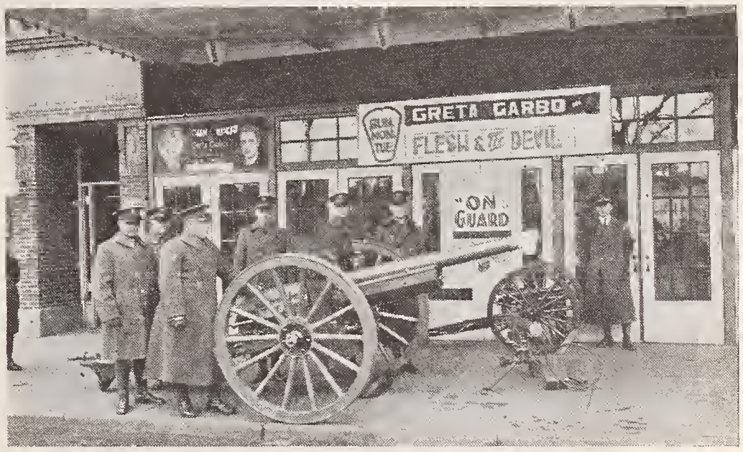
Practical exploitation is, naturally, the first step in this direction. But there is another thing, and one overlooked by so many: the short feature must have its fair share of this exploitation in order that it will contribute its full share of patron pleasure. The thing slighted is the thing that becomes unimportant in the eyes of others.

A striking example of this is doubtless current in your own locality; the vaudeville jokester makes some allusion to a well if not favorably known district of your town. Everybody in the audience laughs. That audience always thinks of that district as a joke.

Too often the exhibitor allows his audience to consider the short feature as something of a joke, something not to be dignified. And by his own method of considering the short feature as merely something to fill in with, he casts about one of his real business builders an aura of unimportance which reflects in his exploitation and advertising, which is indicated in his programming of the short feature, in the attitude of his musicians and other theatre attaches and, finally, in the minds of the public.

Imagine, if you can, what reaction your public would give to a plan of exploiting your theatre in which you gave a fulsome meed of praise to the overture the orchestra would perform, printing the names of the musicians, and following that, gave a strong boost to the presentation and its cast—and then mentioned, "Also, a seven reel picture."

The motion picture exhibitor cannot visualize himself carrying on such a campaign for very long. Yet in many a case he allots to his



How the Oxford Theatre, St. Paul, Manager J. T. Stroud, boosted a serial.

BETTER BUSINESS BUILDERS—EVERY WEEK

short feature program a similar consignment to oblivion.

On the other side of the argument those exhibitors who have given dignity and importance to their short features have found a quick response from their patrons, have learned, often to their surprise, that there are many who come to the theatre because of a News Reel, a particularly charming novelty, an appealingly amusing comedian.

It is entirely possible to capitalize this tendency on the part of the mass to think and act along a pattern. While the exhibitor is creating good will for his theatre and for his featured music, presentation and long feature picture it is exceedingly simple to individualize equally his short features, to make of them real business getters.

This is accomplished even more easily by the exhibitor owning the community theatre than by the larger theatre managers, because the "small theatre" is in closer contact with its patrons and there can be built up by the manager a personality for himself and for his theatre which is attained in the great cities by but few Plunketts, Bowes or Roxys.

That there are any at all of these outstanding figures in the conducting of theatres in great cities is due to the fact that the public has seen their names, has approved of their programs and has talked about them!

And the secret of their upstanding prestige lies in their ability to provide programs in which every item is so important that one leaves the theatres they direct with a sense of complete satisfaction, and when they retrospect they think most kindly of these men who gave them what they liked.

These men consider the short subject as an important unit of their programs. Major Bowes personally scores the News Reel, so important does he consider the necessity of suitability in the music to accompany its showing. Both Major Bowes and Roxy include in their radio broadcasts the music accompanying scenic featurettes or News Reels.

The patron of a theatre decides upon his choice between several forms of entertainment very much as a child chooses among toys. The flaunting gaudiness of alluring color, tinsel or noise may attract at first, but the vivid or gaudy toy is soon cast aside in favor of the one with more innate appeal, and it is the latter sort which is treasured, reverted to most often for pleasure or solace. So it is with the patron of the motion picture.

Therefore, in enhancing the attractiveness of the short feature it is wiser to build patron confidence on the basis of solid entertainment value than through gaudy flash or overfulsome statements.

The short feature lends itself often to exploitation. It is very frequently possible to adapt this exploitation so as to detract in no sense from the main attraction of the program.

Exhibitors as a whole have slowly but surely come to a realization of the fact that "Anything worth showing is worth advertising." During the last few years Pathe has consistently preached this gospel with respect to the Short Subject with the result that this year is destined to see the shorts closely crowding the feature for advertising space.

Every community is made up of people whose tastes and interests vary widely. Instead of acting as a "filler," the short reel feature really makes for variety, thus greatly adding to the possibility of sending the majority of patrons home satisfied when the feature picture is not especially entertaining.

Let's take the News Reel as an example of what an exhibitor can accomplish by way of advertising and exploiting the short subject. The News Reel is the newspaper of the screen, or as we put it, "You read it in the newspaper but you see it in the Pathe News."

Everybody who reads the newspaper is a potential prospect for the News Reel. Thousands of busy people who haven't the time or inclination to sit through a whole show to catch the motion picture story of some important event that they have read about in the papers, can be drawn into the theatre.

Earle Crabb, when he was managing the Mark Strand Theatre at Buffalo, N. Y., found a way to land these customers. Through the medium of slides, program announcements, lobby displays, etc., Crabb told the people of Buffalo that the Strand Theatre would show the latest news events every day at 12:30 P. M.

Business men, shoppers and lukewarm feature fans started to give the Strand a play "just to see the News Reel" and the stunt built up a large clientele of new regular patrons for the house.

By capitalizing on "locals" and scoops appearing in the news reels, exhibitors can cash in handsomely and, at the same time, greatly enhance the institutional value of the news reels as a distinct service in the theatre.

The exploitation possibilities on two-reel comedies are legion. We have effected "tie-ups" with merchandisers who advertise nationally the novelties which are hooked in with the names, photos or models of our stars. This makes it possible for the theatre owner to arrange for valuable window display space, contests, prizes, etc. We have found that where advantage has been taken of these stunts that the box office has experienced a very stimulating and worth while effect.

Joe Plunkett, managing director of the New York Mark Strand, and hundreds of others are advertising the one-reel Will Rogers pictures almost as strong as their feature. Why? Because Will Rogers has box office value and is today one of the most publicized men in the world.

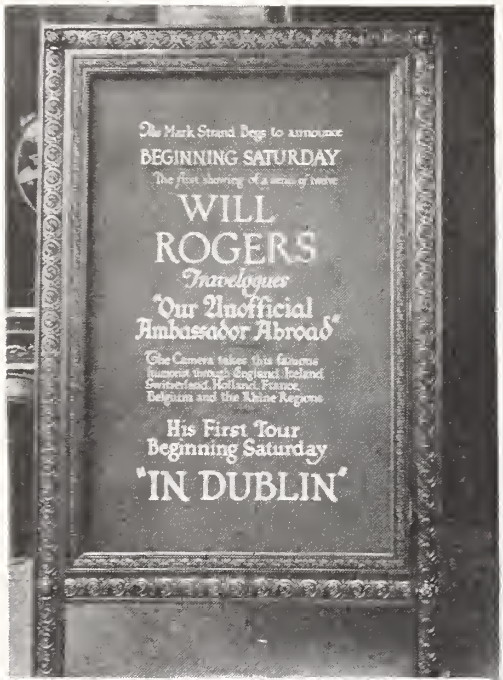
The Virginia Theatre at Chicago believes in exploiting the short reel as shown in the photograph of the window tieup with a large Chicago bank.

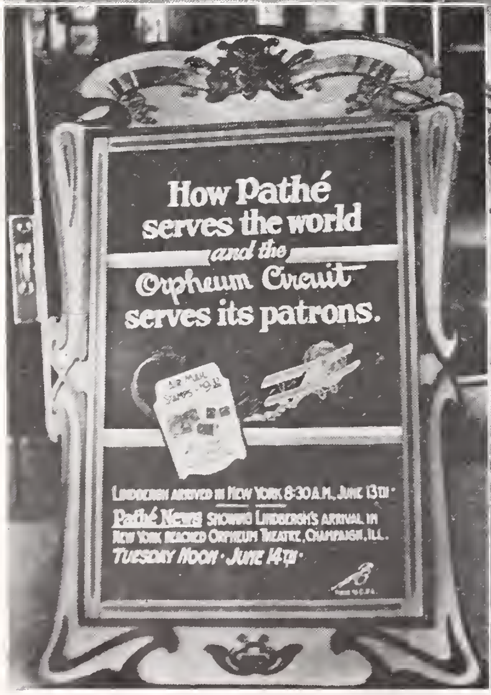
Reels like the Pathe Review containing several interesting subjects can actually pull people into the theatre, but the public wants to be told just what's in the reel if you expect to arouse their interest in one or two of the novelties which are included.

Serials lend themselves admirably to exploitation, each press book containing several suggestions along these lines. With the Pathe serial "On Guard" we made a tie-up with the U. S. Army with the result that a great many exhibitors availed themselves of the opportunity of obtaining free of charge the services of army officers, guns, lorries, bands and even parades.

Unfortunately there are still thousands of

(Continued on page 490)


The Mark Strand Begs to announce
BEGINNING SATURDAY
The first showing of a series of twelve
WILL ROGERS
Travelogues
"Our Unofficial Ambassador Abroad"
The Camera takes this famous humorist through England, Ireland, Switzerland, Holland, France, Belgium and the Rhine Regions
His First Tour Beginning Saturday
"IN DUBLIN"


How Pathé serves the world and the Orpheum Circuit serves its patrons.
LINDBERGH ARRIVED IN NEW YORK 8:30 A.M. JUNE 13TH
Pathé News SHOWING LINDBERGH'S ARRIVAL IN NEW YORK REACHED ORPHEUM THEATRE, CHAMPAIGN, ILL.
TUESDAY NOON · JUNE 14TH

Three different theatres go in strong for Short "Seat-Filler" Subject Announcements.

Back of the Curtain Line

Business Building Presentations and Practical Tips on Stage Work

Conducted by O. T. Taylor

A Novelty Proposal

Diversified Entertainment Hints by O. T. Taylor That Suit All Type of Theatres, Large or Small, and Do Not Entail Lavish Expenditure

HERE is a novel idea for a song and dance offering, or for use with stage band introducing singers and dancers. The idea embodies quick changes and can be made very striking and effective. Although more elaborate than our usual presentation suggestions there is no reason why the ambitious small town producer should pass up the idea, as no effects are required except as described in detail and constructed by the producer. Here, too, local talent could again be taken advantage of, especially where the stage is small, as the use of kiddies in the dance numbers would make possible building the setting on a smaller scale.

The labor in building the effect is perhaps the bigger item in figuring cost—but, why not work on this in spare time? An hour now and then works wonders and the idea is, in itself, just as presentable six months hence. Most of the pieces can be planned for re-use—the platforms and steps are standard equipment that every theatre, doing presentations, should have. A black backing is imperative and although velour is to be desired, black sateen will be found suitable. Two methods of operating drapes are shown and are explained in detail later.

THE ROUTINE

The drapes open to reveal band seated in front of platform and between the two stairways. The chessmen are concealed by the drapes during the first band selection, which could be an overture, selections of operatic gems or a ballad. The drapes now part on the chessmen, through which the performers appear for turns. During the following action the band becomes secondary, playing the dance numbers and accompaniment to the various dancers and singers. The band is in green and amber side floods. The performers, dancers and singers, are picked up with spots or floods from the projection room. Thus the two knights could reveal a comedy team mounted on cardboard horses, and doing an eccentric dance at the finish of which they recite part of the old rhyme, "Old King Cole was a merry old soul," etc., during which three violinists of the band stand and play interpolative music. King Cole is now revealed by the chess king

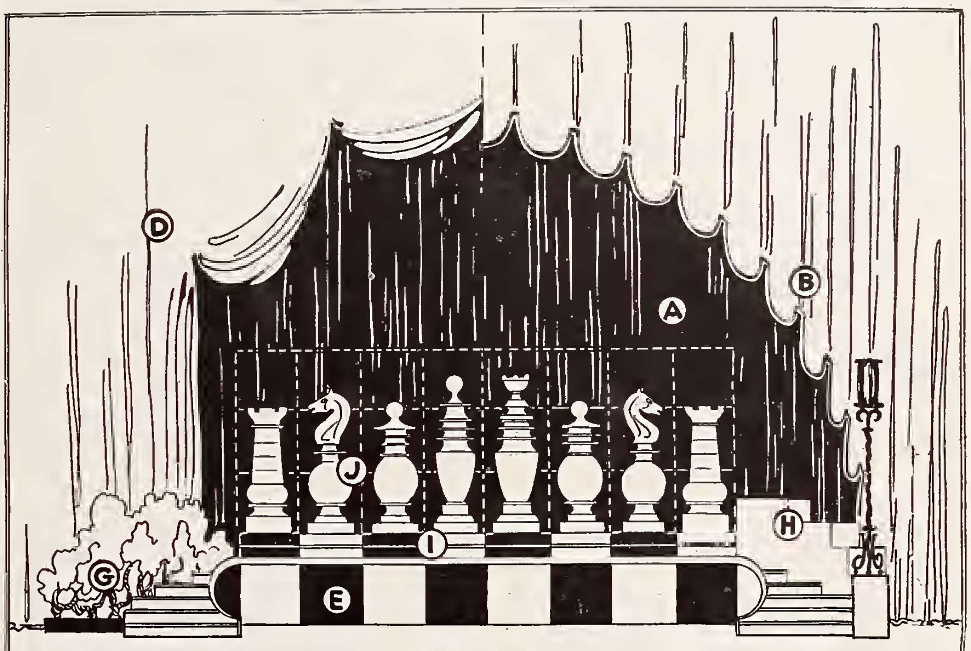


FIGURE 1

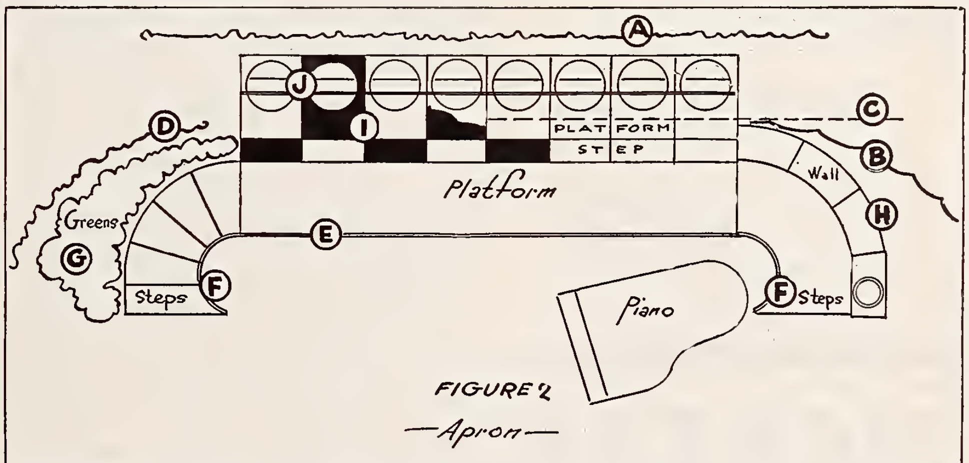


FIGURE 2

—Apron—

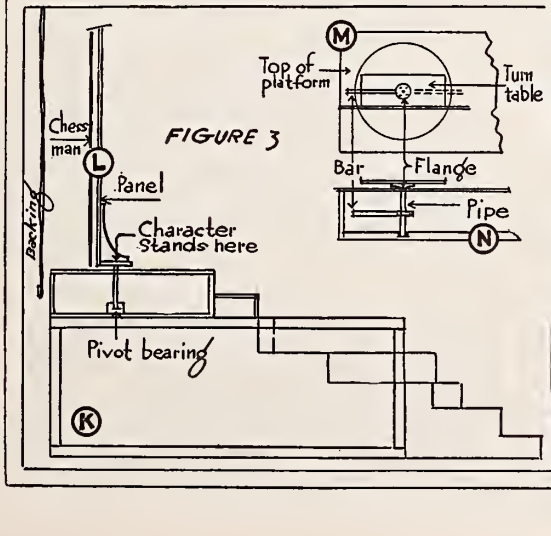
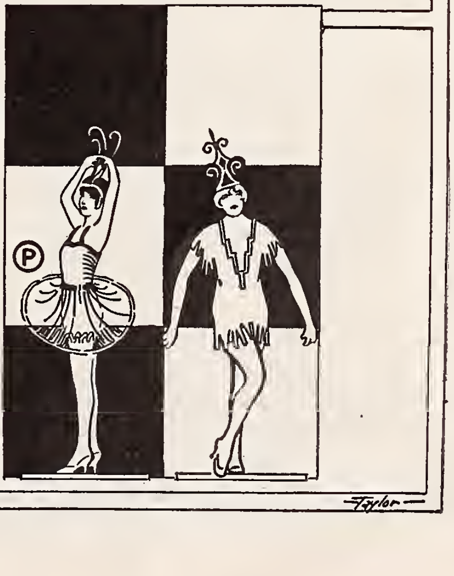


FIGURE 3



BETTER BUSINESS BUILDERS—EVERY WEEK

and sings a comedy song. "The Queen of Hearts, she has no tarts," etc., is next introduced through the chess queen.

A popular ballad could be the queen's contribution to the program. This is followed by appearance of the bishops to "The Coronation March" from The Prophet, with a slow ritualistic routine. The Rooks reveal the last couple in forms of an old gatekeeper and householder of medieval times. This should be another comedy number, either song or dance. All the characters have been appropriately heralded by the knights whom, during the action, have been stationed right and left in front of the band. During the last number the chessboard is again changed to chessmen and, as the number is finished, the chessmen reveal a chorus of eight girls who come on for a snappy dance routine. Entire company in finale.

CLASSIFIED ADVERTISEMENTS
Help and Situations Wanted Only

5c per word per insertion
Minimum charge $1.00
Terms, Strictly Cash with Order

Copy must reach us by Tuesday noon to insure publication in that week's issue.

SITUATIONS WANTED

MANAGERS, when you need better projectionists, phone New York Projectionists Equity for efficient operators. Wisconsin 3137, 241 West 42nd Street.

AT LIBERTY—Projectionist, competent and reliable, with sixteen years' experience in some of the best theatres. Have good references. Write or wire: Fred C. Shivers, Lexington, Neb.

ORGANIST wants location. Ten years' experience in best theatres. Cue to perfection. Wonderful library. Feature organ novelties and specialties. Address "Musician," 612 North Roosevelt, Bloomington, Illinois.

FOR SALE—

Motion Picture road show equipment consisting of Morelight Lamps, Synchroverters, A. D. and D. C. Fans, Picture Screens and Frames, Stage Drops, Legs and Cycs; also Thunder Drums, Shot Pads, Auto Horns, etc. Whole or part—all practically new—no reasonable offer refused. Box No. 411.

TICKETS

SPECIAL PRINTED

ROLL OR FOLDED MACHINE

AT SPECIAL PRICES

The finest and most accurate tickets printed.
Get our price list before placing your next order.

STOCK TICKETS 40c
PER ROLL

SEND DIAGRAM FOR RESERVED SEAT
COUPON TICKETS
State how many sets desired, serial or dated

NATIONAL TICKET CO.
SHAMOKIN, PA.

THE SETTING—Figures 1 and 2

The backing, A, is of black material, velour or sateen. Two treatments of the drapes concealing the chessmen are shown. The treatment to the left, D, shows a split cyc rigged to lift. At right is shown a cyc, B, with a scalloped circular opening back of which is hung a fabric tab, C, which is rigged to fly. The latter treatment is the more effective in that the tab could be of Laramette or Llama cloth, in gold or silver, or of some colored fabric, brightly decorated. The main platform has a front facing, E, of paper and wall board and shaped to the curve of the stairways, F. The secondary platform, I, resting on top of the main platform and from which a step leads down to the latter, supports the turntables and chessmen, J. The change from chessmen to characters is made by the simple, tried and true method of merely turning the tables a half turn around.

The two stairways are identical in construction except that the one to the right is flanked by a thick wall, H, and on the left, G, by artificial or natural flowers and greens. In building the setting both of the stairways are, of course, the same, either one of the two suggestions being used. The construction and operation of the turntables is shown in detail in figure 3. K is a cross section of the platforms and steps, showing turntable, chessman and panel, L. In M and N is shown top and front view of a turntable consisting of a piece of board about 1x12x24 inches fastened, by means of a floor flange, to an upright piece of ¾ inch pipe which pivots on a bearing at the lower end. The table is turned by means of a bar bolted to the pipe at square angles, the bars from the several tables adjusted to a reach beam so that all tables may be turned in unison or separately. The checkerboard panels, indicated by dotted lines on the backing, A, fig. 1, and shown in detail, P, fig. 3, are of wall board on light batten frames. One side is painted blue and white checkers, this is the side against which the characters are posed. The opposite side is covered with the same material as that used for the backing, A, and the chessmen, cut from wall board, are fastened onto the panels by means of battens, on edge, setting the cutouts three or four inches in front of the panels. The fabric covering on the panels blend in with the backing and the panels are rendered invisible. If necessary to stabilize top of the panels run a beam, also covered with backing material, across the top and sink a pivot pin through the beam into the top center of each panel.

COLOR SCHEME

The chessmen could be in ivory or old gold, shaded and highlighted to bring out the rounded contour. Blue and white makes a striking combination for the checkers. Gold, silver and colored bronzes are very effective. It is well to give wall board a thin coating of orange shellac before applying bronze, which should be mixed with bronzing liquid for a high lustre.

ATTLEBORO, MASS.—Union Theatre, Inc., has plans by R. M. Stowell, 184 Boylston street, Boston, for one-story brick theatre, 90 by 115 feet, to be located on Union street. Cost estimated to exceed $150,000.

WORCESTER, MASS.—Strand Theatre Corporation, 62 Front street, plans to erect fireproof theatre on Main street. Cost estimated to exceed $150,000.

As Broadway Does It

Outstanding programs surrounding Broadway feature pictures, selected for adaptability to your stage facilities either as a whole or in individual units.

Roxy Theatre

With Singed, S. L. Rothafel produced a four element program, any of three besides the organ being worth a place of honor on any program. After the three-console performance by his trio of organists of "L'Arlessienne" (Bizet), which did not seem to click as a demonstration of the instrument's possibilities, the Grand Orchestra was lifted into sight for the first part of Unit 2, the introduction to the routine of "Espana" in beginning which Erno Rapee conducted "Capriccio Espagnol" (Rimsky-Korsakoff) with snap and spirit, light treatment being held to warm tones of yellow and rose. With a few bars from "Blue Danube" waltz, the drapes opened on a lavish Spanish setting, castle painted on drop, stage full of choristers, troubadours, dancing girls, who rendered with fine choral effect "Espana" (Waldteufel), the troubadours taking central position for the number. "Song of the Cigarette Girls" (Bizet) from "Carmen" was next rendered by solo girl and chorus of women's voices, the stage being continually filled with movement and shift of groupings to make one charming picture after another. A male chorus next gave "Los Torros" (Lacomb) followed by "Lolita" (Buzzi-Peccia) as baritone solo in front of constantly shifting group routine and with mandolin and guitar band. The climax came with "Malaguena" (Moszkowski) from "Boabdil," by ballet and ensemble, and while all this fast routine, occupying only about 14 minutes, was swift, hot and colorful, and seen on a 90-after-sunset evening, the cool theatre made it acceptable if the salvo of applause was a criterion. The Magazine was scored to get the most out of its newsy

(Continued on page 489)

Additions on Last Week's "Dixie" Show

Although planned for full stage the setting may be reduced in size and confined within an area governed by the size of the opening in the leg drop, I, indicated by dotted lines.

This, as well as previous presentations submitted through this department, calls for a plain sky cyclorama against which the entire setting, including the most distant views, are set in forms of grounds rows, etc., instead of being painted on the backdrop. The advantage of this is obvious. A plain sky cyc can be worked without repainting in almost any scene in which a sky is used. Furthermore, if the cyc is a dyed one, repainting would ruin it for use as a semi-transparent sky for effects such as moon, sunset, etc. To make and paint new drops, or even to repaint used ones, is a costly proceeding as compared to the paper ground rows and other pieces which are easily and quickly rebuilt and repainted for other uses.

Even temporary borders can be made of heavy weight manilla paper, and serve the purpose as well as muslin borders.

National Theatre Supply to Market Sentry Safety Controls

AS THE CULMINATION of several months of negotiations the Sentry Safety Control Corporation has concluded a deal with the National Theatre Supply Company, whereby the latter organization will market the Sentry devices throughout the country.

By the terms of this contract the National Theatre Supply Company agrees to take 10,000 machines and will handle all installations and servicing.

The Sentry Corporation, while free to negotiate rentals with exhibitors on its own, will devote its future activities to rerating with exhibitor's fire insurance following installation of its devices.

It is claimed by officials of the Sentry Corporation that the installation of its fire prevention devices reduces materially the exhibitor's insurance rates and the Sentry Corporation, through its insurance engineers, Lang and Company, undertakes to obtain these reductions for the exhibitor who contracts for their devices.

Orders received during the past two months and the contract with the National Theatre Supply Company for 10,000 machines, have necessitated the opening of another factory at Thirteenth and Cherry streets, Philadelphia, to take care of this additional business.

Negotiations are now progressing for the disposal of the rights for Europe and Australia, which will mean an additional market for nearly 15,000 Sentry controls. Announcement of the successful conclusions of this contract is expected to be made shortly by the Sentry Safety Corporation.

The Sentry Safety Control has had a phenomenal growth. Although on the market but a short time, its efficiency in the elimination of fire hazard and the protection of patron and property have quickly come to be recognized by the exhibitor. No mechanical test, however rigid, has developed a flaw in its operation. Public officials, safety engineers, projection experts have all endorsed it unreservedly. The exhibitor, with the safety of his patrons and his large investments both exposed to the hazard of fire, has welcomed the Sentry control as a long awaited necessity. The nation's finest theatres have adopted it as standard equipment. Editorial writers have been profuse in their praise of its usefulness and have devoted columns urging the exhibitors to install it immediately.

In Eastern Pennsylvania, the Motion Picture Theatre Owners, considering the protection of the theatre patron, submitted the Sentry control to a thorough investiation by its Fire Hazard Committee and placed its seal of approval upon it urging the exhibitor members to install it.

The contract with the National Theatre Supply Corporation, and the contract about to be closed, will make the Sentry device a worldwide influence towards reducing the outstanding menace of theatre operation.

International Projector Corporation's Second Outing Is a Big Success

The second annual outing of the employces of the International Projector Corporation was held at Narragansett Inn, Lindenhurst, Long Island, Saturday, July 30, 1927.

Over 250 of the officers and employees made the thirty-five-mile trip to Lindenhurst in five large busses and private automobiles accompanied by the International Projector Corporation Band which supplied the music for the outing. After the customary photographing all adjourned to the Narragansett Inn for an excellent dinner free from all formalities except a few remarks by W. C. Michel, vice-president and treasurer of the company. A telegram was also read, sent from Chicago by Harley L. Clarke, president of the International Projector Corporation, who expressed his regrets that he was unable to be present, but sent a very liberal contribution, which was divided into fifty cash prizes drawn by the numbers on the tickets for the outing.

The five inning baseball game was won by the shop but the office says that next year the fourth to ninth innings will be played instead and they have every confidence that they will win next time. Farrell won the hundred yard dash; Froelich the standing broad jump; Florentine the running broad jump and McAloon won the pie-eating contest. The Committee on Games consisted of Messrs. G. A. Erickson, Charles Lutz and A. E. Meyer as chairman. After the close of the games supper was served.

Among those present were: W. E. Green, vice-president of National Theatre Supply Company, an old friend of all the company; Jacob Lurie, George Edwards, Laurence Jones, S. R. Burns, vice-president of International Projector Corporation; Messrs. Frappier, Healey and Griffin. P. A. McGuire and Charles Lutz were on the Committee of Arrangements, with Rudolph Kneuer as chairman.

Roxy Theatre

(Continued from page 488)

cycle. Followed "Divertisements" the fourth unit. Any of its four parts could be a feature. A—Ballet Imperial—opened the drapes on a dark background with a huge golden crown surmounted by a large spread eagle, highlighted, at stage left, girls grouped within the interestices of the crown for a picture opening that got the house; followed the entrance of more girls in court costumes for an old-fashioned court-dance routine centered around the ballet work of a pair of leads, man and girl. Drapes closed for brief change-wait, covered by orchestra. Drapes parted on dim lit Siberian steppes backing in which Russian Cathedral Choir rendered "Song of the Siberian Prisoners" (B of elements programmed). The C element was something surprising in value considering its simplicity. After very brief drape-closed stage wait the curtains parted to show almost entire stage occupied by a huge lamp shade, the top of chimney sticking up above it, the frame of shade and top of lamp below. The shade was semi-transparent, pink, lighted from behind, and on it the silhouetted figures of three characters gave an impressionistic dance which, with the charm of the effect made it seem in possible for the audience to respond more strongly to anything else. Nevertheless the D element, "The Glow Worm" (Lincke) came after another closing of drapes bridged by orchestra, to bring out applause both at start and finish that belied the temperature outside the theatre. Opening on a woodland glen, huge, thin trees lit by a dim woodland green, leg drop before it of green leaf cut-out tracery through which the light seemed to glimmer, and with sparkling glow-worm effect here and there as if through the trees, the stage disclosed the premiere ballerina and corps in a dance routine both graceful and colorful, during which the solo dance envisaged the chase and capture of a glow worm (light intermittently flashed in hand on capture) after which the whole ballet captured similar prizes and the whole stage was an ensemble of intermittently glowing lights, dance movement and color. As the curtains closed in for the picture the audience simply hit the roof in showing their appreciation.

You can't blame the weather.

You *know* it will be hot in July and August. It always is.
You *know* people like to be comfortable — and won't sit and perspire in a hot theatre.
So you can't blame the weather—nor the public. It's up to yourself if you want good, profitable business this summer.

Why not write for our Booklet W-12?

TYPHOON
FAN COMPANY
345 West 39th Street
New York
Jacksonville New Orleans

Year-round Business Claimed for Typhoons

That Typhoon Breeze Makers, the Typhoon Cooling and Ventilating system, is a year-round business builder is the claim made by J. F. Dailey, vice-president of Typhoon Fan Company.

"Summer Business," argues Mr. Dailey, "depends largely on the difference between the temperature outside a theatre and the lower temperature within. Winter business depends on the freshness and breatheability of the theatre air.

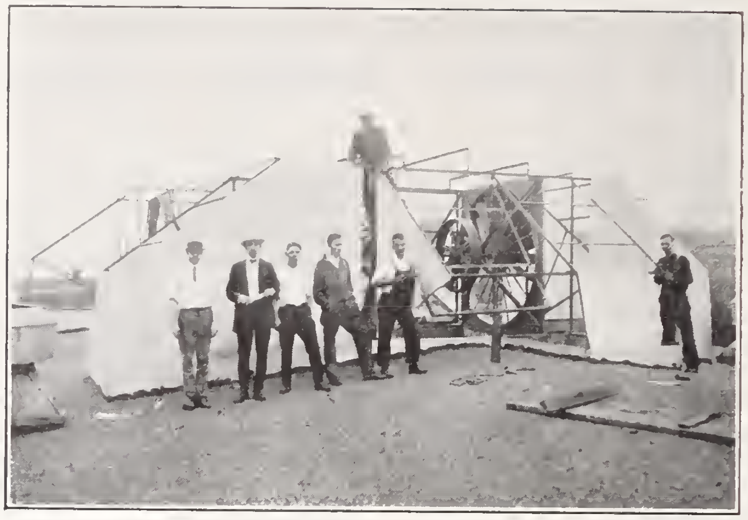
"To create more summer business it is important to make patrons feel cooler as soon as they get into your theatre. That is done by creating a breeze sufficient to keep air fresh and at the same time to remove the moisture of perspiration evaporation.

"The winter freshness of the air in the theatre is conditional upon the efficiency of the exhaust channel provided.

"Both in creating a cooling, ventilating breeze of fresh air in summer, and by being adaptable to reversing and operating at somewhat reduced speed as an exhaust in winter, the Typhoon Breeze-making system provides a better business builder for summer and winter. A roof installation adds to the certainty of effective air purity by taking good, clean air from a high point in summer, and by removing the foul air as fresh, warmed air enters below, in winter. This makes a very efficient all-year-round business help."

BRIDGEPORT, NEB.—Ben Sallos, of Alliance, Neb., plans to erect two-story theatre.

BIG SPRING, TEXAS.—R. & R. Theatres Company, Yuell Robb, local manager, has purchased site 50 by 140 feet, at Main and Fourth streets for erection of new theatre.



HARLINGEN, TEXAS.—McAllen Theatres Company, Inc., care Louis L. Dent, Dallas Country Club, Dallas, and L. J. Mason, of McAllen, Texas, are reported acquiring sites here and in Weslaco for erection of new theatres. Estimated cost, $50,000 and $100,000.

KERMIT, TEXAS.—H. W. Elliott, of Lubbock, Texas, is reported planning to erect theatre and store building in Wink.

HALEYVILLE, ALA.—B. J. Cowan has awarded contract to Putnam & Taylor to erect theatre on 20th street. Estimated cost, $16,500.

CANNELTON, IND.—Hess Construction Company, Tell City, Ind., has contract to erect Irvin Theatre, 40 by 105 feet, on Washington street.

MON. AUG. 30TH.

HEY!

All the twenty-eight Mack Sennett Star comedies will play at the Iris theatre

EXCLUSIVELY THIS SEASON!

Try the Iris for Guaranteed Amusement!

TUES. AUG. 31ST.

OH, MAN!

The entire 24 amusing comedies of sweet little Alice Day will play at the Iris theatre

EXCLUSIVELY THIS SEASON!

You're Guaranteed Plenty Laughs at the Iris!

WED. SEPT. 1ST.

Say, Fellers!

Hal Roach presents His Rascals, Mickey, Fatty, Farina, and all the rest in the famous "Our Gang" comedies at the Iris theatre—

EXCLUSIVELY THIS SEASON!

"IF IT'S AT THE IRIS IT'S THE BEST COMEDY IN TOWN."

THURS. SEPT. 2ND.

Yes-Sirree!

Ben Turpin, the cock-eyed comedy cut-up will be seen at the Iris theatre

EXCLUSIVELY THIS SEASON!

Go to the Iris and be guaranteed a good laugh!

FRI. SEPT. 3RD.

Sweet Daddy!

Clyde Cook—the boy with the India rubber legs, will appear in his eight new comedies at the Iris theatre

EXCLUSIVELY THIS SEASON!

Of course, if it's at the Iris it's the best comedy in town.

SAT. SEPT. 4TH

IT'S ONLY NATURAL—

that when you have a good thing you want to let the whole world know about it! That's why we's telling you the best comedies will be seen at the IRIS

EXCLUSIVELY THIS SEASON!

No other theatre in Muskegon will have such a comedy line-up as this:

28—MACK SENNETT COMEDIES
24—ALICE DAY COMEDIES
18—"OUR GANG" COMEDIES
20—CHARLEY CHASE COMEDIES
20—HAL ROACH STAR COMEDIES
10—MABEL NORMAND COMEDIES
8—CLYDE COOK COMEDIES
12—"THE SMITHS" COMEDIES
8—BEN TURPIN COMEDIES
and last but by no means least
5—HARRY LANGDON COMEDIES

All we ask is that you compare the comedies that you'll see at the Iris Theatre this fall and winter, with those seen at ALL the other theatres in this city and YOU'LL NOTE THE DIFFERENCE TOO!

—Yours for hearty laughs—
GEORGE E. MURPHY
IRIS THEATRE

TUES. SEPT. 7TH.

SOMETHING NEW!
Let's All Go to the Big
COMEDY CIRCUS!

IRIS

PRICES 10c & 20c ALWAYS

NOW SHOWING!
10 BIG REELS OF RIOTOUS COMEDY!
COMEDY NO. 1

EXTRA LAUGH
DINKY DOODLE COMEDY

ALSO SHOWING
The Wild Animal Thriller
"THE JUNGLE GODDESS"

George E. Murphy of the Iris Theatre, Muskegon, Mich., is a booster for Pathe comedies. He not only believes in advertising them, but he believes in advertising copy that is catchy and dynamic. Herewith is reproduced a series of teaser ads covering the week beginning August 30 which Mr. Murphy inserted in Muskegon paper.

Selling Short Features

(Continued from page 486)

exhibitors who look upon both feature and short subject exploitation as an unnecessary expense not justifying the efforts necessary to put it over. The fact remains, however, that the real showmen of the business are those who have built their reputations and their fortunes through the intelligent application of advertising as applied to the whole show rather than one or two units thereof.

Any idea, in fact, which tends to emphasize the importance to the patron of your choice of short features to round out and enhance the entertainment qualities of the program, will build business for you.

It is, in the main, necessary to place the short feature in a position of dignity and importance, as a part of the program of wisely chosen entertainment, rather than something grabbed haphaard to complete a given time allotment.

To be real business getters, short features must be chosen with common sense to be part of a balanced program. A good program has its minor climaxes building up to a major climax, just as does a story or a play. Where the feature is of known value as a major climax to the program, the comedies, the cartoons, the news or the scenic, the travel or the general-topic magazine, should be planned in harmony, not to fill in time, but to make their program time a part of the entertainment, building good will for the theatre by giving their share toward the sense of complete satisfaction.

A jarring note of ill chosen music often injures a picture, and so might an ill advised choice of short features fail to blend in with certain features, with which, nevertheless, another type of short subject could be given a place.

In cases where the feature is known to be weak as a major climax, or where it is not certain that its quality is dependable on this head, it is wise to select a booking of short features that can be counted upon—and there are many of these—to stand on their own merits, even, on occasion, to be shifted to the major place so the show will always build—build—build!

The dignifying of the short feature in the minds of the audience, the careful exploitation that gains interest, the program placement that makes of it a part of a balanced, cumulatively pleasing show, the selection of music that is both applicable and harmonious, can make of the short feature a real business getter—and repeat!

BETTER BUSINESS BUILDERS—EVERY WEEK

Better Projection

Practical Helps to Improve the Best Business Builder

Edited by F. H. Richardson

(This department was founded by its present editor in 1910)

Jim Hart Starts a Projection School

JAMES A. HART, chief projectionist, Rex Theatre Company, Oshkosh, Wis., says: "We have started a 'school' for projectionists in Oshkosh, which will be open to any one in this territory upon payment of a small fee. It really amounts to the getting together of the projectionists of local 167, a permit man and two outsiders who hope eventually to become permit men.

"The plan is to study the Bluebook of Projection and the proceedings of the Society of Motion Picture Engineers, and what I want to know is what other books you would advise.

"I just know you will tell me to take up the questions in the department, which we will do later on. Can you suggest some works like Gage's Optic Projection. We want them for reference books. Can you also suggest a method of procedure for our meetings?

"This school is the result of your constant admonitions that we projectionists get up on our toes and 'amount to something.' I will give you more details when we get thoroughly organized."

Gentlemen, it is not so much the getting together of a quantity of books and other matter, as it is to really study what may be termed fundamentals. For example, it is not merely necessary to know that a condensing lens is a six-inch lens. The thing which really counts is to know why it is a six-inch lens—what makes it a six-inch lens. Once you thoroughly understand that you can work far more intelligently, and can dope out for yourself almost any problem having to do with that class of lens.

Gage's Optic Projection was published thirteen years ago and has never been revised, hence I can no longer recommend it to you, though it, of course, contains much fundamental matter which never has and never will change. I really don't know just what books to recommend to you now. It may sound egotistical, but it is cold fact that I have never yet seen any book on motion picture projection except my own and Dr. Gage's Optic Projection which I could honestly recommend to you or any one else as worth anything at all.

I say "worth anything at all" because all of them I have seen contain such a lot of misleading things, pure bunk and piffle, mixed, of course, with some good stuff, that they really, in my judgment, do as much or more harm than they do good.

In optics there are many highly valuable works, but all of them that I have knowledge of are either mostly simple physics, or are so technical that none but a trained optician could or would understand them.

In electrics there are many excellent works, one of which Hawkins' Electric Guide, I have repeatedly recommended. I am now told there are some better works, but if so I have not seen them. My own view is that the Bluebook, with possibly a good work on simple physics and a work like Hawkins Electric Guide, will supply much more than ample material to keep any class of projectionists very busy for at least one year. Those of our readers who wish to recommend other works may address Brother Hart, care Rex Theatre Company, 171 Main street, Oshkosh, Wisconsin.

And now I arrive at the real stumbling block. It is easy to start a school, but it is exceedingly hard to keep up any semblance of interest when the novelty has worn off. I'm telling you, and telling you flat, that if you men of Local 167 want this thing to really amount to anything you will have to evolve some plan which will make it to the material interest, to some extent at least, for the men to stick, work and study. Unless you can do that in my opinion it is pretty well useless to even start. That is the experience of all the past. I dislike to tell you this, but it is only fair to do so, because it is cold fact.

Were I you about the first thing I would do would be to appoint a carefully selected committee to devise some method of making it worth while for those who enter the school to stick. Possibly—possibly I said, mark you—the local itself might co-operate to the extent of, at least so far as possible, allotting the best positions to those who make the best showing in the school, which latter I understand to be largely a local union matter. Possibly—well, I don't like to make a lot of suggestions which would probably be deemed impractical. But, boys, that's the real answer, and the only one. The man who really wants to study and perfect himself will do so, school or no school. Those who lack the energy necessary to go through the grind of a course of real study will only do so if there is a tangible, certain and immediate reward of some substantial sort.

As to the matter of procedure, you might be able to enliven some of your school meetings by securing lectures from various equipment manufacturers from time to time. I'm only too willing to help you in every possible way, but I've been a bit discouraged by the number of schools which have been started by locals, only to dwindle and die as soon as the novelty wore off and the men found out that real work is necessary to real accomplishment in study. Don't think I'm trying to discourage you. I'm merely telling you the facts in the matter.

"Better Projection Pays"

Bluebook School

Question No. 607—Is it good policy to keep projectors in use for a period of years? Give reasons for your answer. I shall ask no other question this week because of the fact that this one demands a somewhat lengthy answer to cover the matter fully.

Something New In A Metal Reflector

A few days ago, Bart Reflector Co., Inc., (New York), sent for me and I was privileged to examine something entirely new in the way of a metal reflector, the surface of which is apparently as true as any lens I have ever looked at and as highly reflective as any surface I have yet seen, though the manufacturer was honest enough to tell me that its reflection efficiency was some lower than that of silvered glass. This latter, however, may be compensated or more than compensated for by the fact that the surface is, according to the manufacturer, non-tarnishable and not subject to deterioration. If this be true (and we may assume that a manufacturer, who is honest enough to set forth the facts against his product as well as those for it, is telling the truth), then it may be that the ultimate balance in reflection efficiency would be in favor of the reflector in question.

The odd thing about this mirror is that it is not polished at all. It is a natural surface, electrolytically deposited upon a master mold—a truly remarkable stunt

The manufacturer wanted to know my opinion as to the possibilities of this reflector in motion picture work. My answer was that, in

(Continued on page 493)

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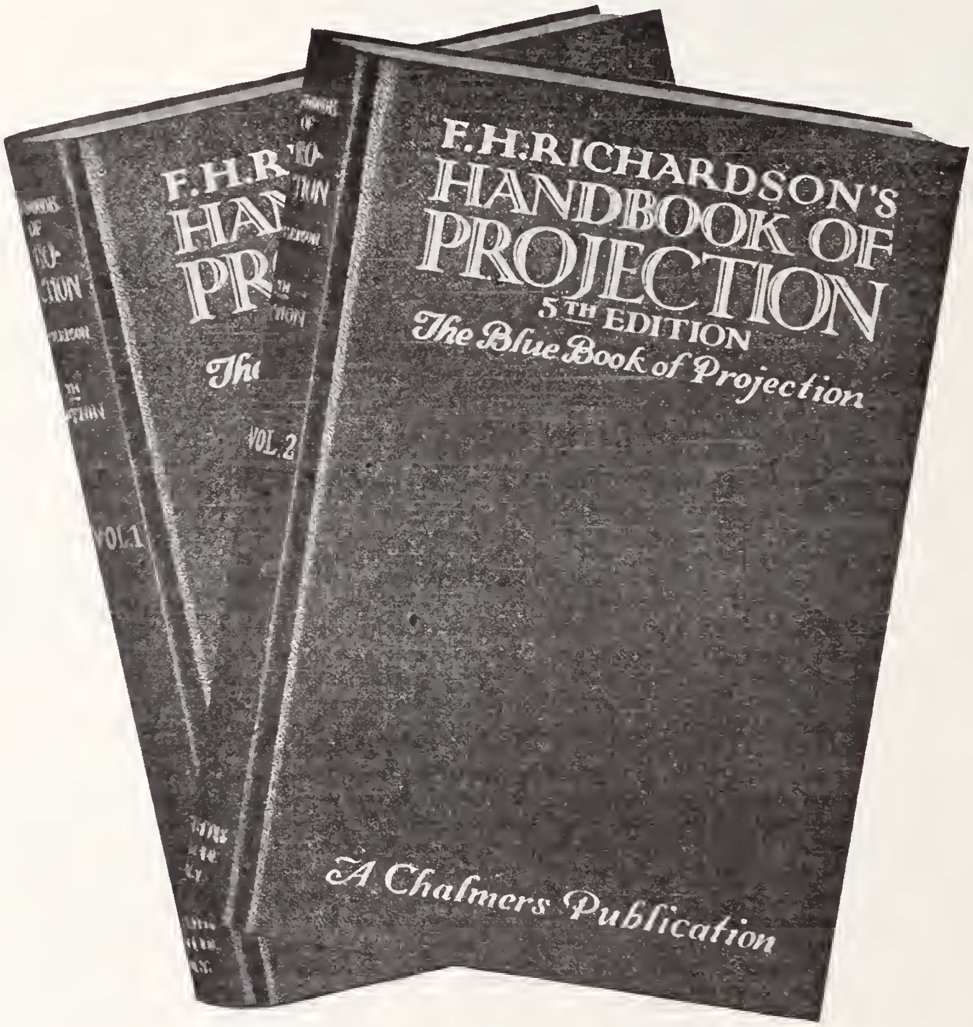

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This volume is devoted almost entirely to the explanation, care and use of well known projection room equipment.

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An idea of the subject matter covered in this volume may be had from the following: *Arc Controllers, Brinkert Apparatus, Bosch and Lomb, Cinephor, and Simplex Condensers, Curtain Machines, Current Rectification, Dowsers, High Intensity Lamps, (Powers, Ashcraft, H. E., General Electric), Mazda Projection, Mercury Arc Rectifiers, Motor Generators, Projectors (General Instructions), Projectors, Special Instructions on Powers, Simplex, Motiograph, and Baird, Reflector Arc Lamps—Powerlight, Peerless, Motiograph, Morelite, Strong, and Hallberg. Screen surfaces—their characteristics, Transformers, etc.*

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Bluebook and School Answer 580

Note:—This "School" is designed to arouse interest in the study of those many problems which constantly arise in motion picture projection, AND to cause men to really study the Bluebook and assimilate the vast amount of knowledge contained within its covers.

Question No. 580—Tell us how you would locate a grounded coil in your rheostat, assuming it to be one with a bank of coils or grids in series with each other, and not one of the multiple coil type.

I believe the answer of Brother Hanover, No. 2, is the most comprehensive of any; also it is well worded. It reads thus:

> "If there be more than one bank of coils or grids, as there may be, the first **thing** would be to find out which of the banks is grounded. To do this I would disconnect them and test them individually. This would save a lot of extra work since then it would only be necessary to disconnect the individual coils or grids on the defective side.
>
> "As to locating a grounded coil or grid in a rheostat, well, that's something else again. There are several different ways of doing the job. The first thing is to test the rheostat as a whole, to see if there were any broken coils or grids. I would proceed as follows, using a battery and bell or a high tension magneto, connect one side to one binding post of the rheostat, and then touch the other wire to the other binding post. If the bell rings or you get a spark from the 'mag' you can be sure there is no broken connections and the circuit is therefore complete.
>
> "Now for the grounds. Leaving the battery or 'mag' connected to one binding post, touch the other wire to the frame on the rheostat. If the bell rings it is grounded, if it doesn't it may be that your rheostat is in good order. Then again it may not be due to the fact that the voltage of the battery is so low it would fail to indicate, but a 'mag' would locate all such grounds.
>
> "There is one form of ground that neither a 'mag' or battery will locate, and that is when two or more coils sag together, not breaking the circuit but eliminating part of the resistance. This can only be located by close examination, or when the rheostat is in use the point of contact will probably become visible due to heating.
>
> "Then again you could use a test lamp to locate a grounded coil or grid by proceeding as follows: Insulate the rheostate from the ground by setting it on a table or some insulating material, attach one side of test lamp to the frame, turn on the current and touch the other side to the opposite polarity. If the lamp lights, or there is a spark, the coils or grids are grounded to the frame.
>
> "Another way is to disconnect wire leading from rheostat and connect it to one side of test lamp, free the carbons and touch the frame with the other wire on the test lamp. If it lights or there is a spark, there is a ground therein. If it doesn't light or there is no spark your rheostat is alright.

To locate the individual coil or grid which is grounded to the frame or cover of the rheostate, I would first remove the cover. If the ground be with the cover the spot would be discolored and burned. In fact it would almost certainly show on the outside of the cover.

If the ground be between a coil and the frame, through faulty insulation or from other cause, I would examine carefully, and if unable to determine its location, would connect one side of the test lamp, if that is what I am using, to the frame of the rheostat and the other to the opposite polarity, whereupon, assuming there is a ground, it would of course light. Leaving it thus connected I would disconnect and remove the coils or grids one by one. Upon the removal of the faulty coil or grid the light will, of course, go out, whereupon you may compliment it in language which all good projectionists know, and proceed to reassemble, remedying the defect first, of course. If a battery and bell or "mag" be used, connect same from resistance to frame, of course.

In conclusion I would remark that the best bet is to visit an auto wrecking institution, buy yourself a "mag" for a dollar or two, put a crank on it, and thus be fixed to do your ground testing right.

Please note that in using the term "rheostat" I have had in mind the resistance itself—the bank of coils or grids.

Burlington, Iowa, seems to have some very real projectionists. My compliments to them. I lived for a year in Burlington once—about 1879, I think it was. Won't you Hanover chaps send me your real moniker, in strict confidence. I'd like to know such men personally.

My compliments to Curle and Dudiak for the excellence of the drawings accompanying their answers. Good work, men—good work. Sorry their publication seems not of enough importance to use the space.

IMPORTANT NOTE—Please put each set of answers on separate sheets of paper. It will simplify matters a lot.

New Reflector

(Continued from page 491)

my opinion, it is very good, indeed, provided his statements with regard to non-deterioration and non-tarnish are true. I advised him to at once get in touch with the American Projection Society and have some of its members make a thorough test of these reflectors, which will be done.

The electrolytic deposit is about 1/37th of an inch thick, therefore, the mirror is very substantial in its construction.

I shall have more to tell you if the test of these mirrors prove to be such as to recommend them for use in motion-picture work.

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Handy, Compact Information to Help You with Your Bookings, Showing: Title, Star, Type of Story, Date of Moving Picture World Review, and Footage on Current Films

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ASSOCIATED EXHIBITORS

	Kind of Picture	Review	Feet
		1926	
Galloping Cowboy (B. Cody)	Western	May 22	4,639
Earth Woman (Mary Alden)	Drama	May 29	5,830
Rawhide (Buffalo Bill, Jr.)	Mystery-western	June 5	4,460
Dangerous Dub (Buddy Roosevelt)	Western	July 31	4,472
Twisted Triggers (Wally Wales)	Action western	Aug. 7	4,470
Carnival Girl (Marion Mack)	Melodrama	Aug. 14	4,962
Bonanza Buckaroo (Buffalo Bill, Jr.)	Western comedy-melo.	Aug. 21	4,460
Hidden Way (Mary Carr)	Crook melodrama	Aug. 28	5,919
Code of the Northwest (Sandow)	Dog-melodrama	Sept. 11	3,965
Flying Mail (Al Wilson)	Crook melodrama	Sep. 25	4,500
Call of the Wilderness (Sandow)	Dog melodrama	Dec. 18	4,218
Bandit Buster (Buddy Roosevelt)	Western	Dec. 25	4,468
		1927	
Bad Man's Bluff (Buffalo Bill, Jr.)	Western	Jan. 1	4,441

BRAY PRODUCTIONS

Comma Butterfly	Nature Special	Dec. 11	1 rl
Even Up	Physical culture	Dec. 25	2 rls
A Sport Calendar	Novelty Magazine	Dec. 25	1 rl
		1927	
So's Your Monk	Sunkist comedy	Jan. 1	2 rls
Dog Gonnit	Hot Dog cartoon	Jan. 8	1 rl
Hyena's Laugh	Unnatural History	Feb. 12	1 rl.
Present Arms	MacDougall Alley ser.	Feb. 12	2 rls.
Oh, Boy	McDougall Alley	Feb. 19	2 rls.
Bray Magazine 6	Yukon scenes	Feb. 19	1 rl.
Along Came Fido	Hot Dog cartoon	Feb. 26	1 rl
A Furry Tale	Nature special	Mar. 5	1 rl
Petering Out	Hot Dog cartoon	Mar. 12	1 rl
A Sorority Mixup	Sunkist comedy	Mar. 19	2 rls
Speed Hound	Fizzical Culture	Apr. 9	2 rls
Pete's Pow-Wow	Hot Dog cartoon	Apr. 9	1 rl
Bray Magazine	Topical news	Apr. 16	1 rl
Lunch Hound	Hot Dog cartoon	Apr. 23	1 rl

CHADWICK PICTURES CORP.

Paint and Powder (E. Hammerstein)	Stage life drama	Oct. 17	7,000
Some Pun'kins (Chas. Ray)	Rural comedy-drama	Dec. 26	6,500
		1926	
Perfect Clown (Larry Semon)	Feature comedy	Jan. 2	5,700
Prince of Broadway (G. Walsh)	Prize ring drama	Jan. 9	5,800
Count of Luxembourg (G. Walsh)	Romantic drama	Feb. 27	6,400
Transcontinental Limited (all star)	Railroad melodrama	Mar. 6	6,400
Devil's Island (Frederick)	Mother-love drama	Aug. 28	6,900
The Bells (L. Barrymore)	Drama	Nov. 13	6,300

COLUMBIA PICTURES CORP.

Lone Wolf Returns (Lytell-Dove)	Crook melodrama	July 31	5,750
Belle of Broadway (Compson-Rawlinson)	Romantic Drama		5,675
Sweet Rosie O'Grady (S. Mason)	Comedy drama	Oct. 2	6,108
Screen Snapshots	Three issues	Aug. 28	1,000
False Alarm (Lewis-Carr-Revier)	Melodrama		5,235
When the Wife's Away (Arthur)	Farce comedy		
Obey the Law (Lytell)	Crook drama		
Truthful Sex (Busch-H. Gordon)	Comedy drama		5,831
Better Way (Ince-Revier-Strong)	Melodrama		5,548
Remember (D. Phillips-E. Metcalfe)	War drama		5,495
Stolen Pleasures (Revier)	Comedy drama		5,054
Wandering Girls (Revier-Agnew)	Comedy drama		5,426

Why We Offer You a Dollar

MOVING PICTURE WORLD is told constantly that this Picture Chart is helpful to exhibitors everywhere. For a while we depended upon producers to give us accurate information to use in its columns; but changes made in a print after the New York showing from which we get review footage are never relayed to us, and sometimes even review footage is carelessly given. You need dependable information. So, as soon as an error of a major sort—anything likely to work hardship on an exhibitor, is found by you and communicated to us, we get in touch with the producer and as soon as we can get the check-up we send you a dollar—it doesn't pay for your good will, but it recompenses you somewhat for the trouble of writing the letter. We want accuracy for your sake. If we can't get it first-hand we are willing to make our accuracy-bucks bring it to us, and that's more than anybody else does in the interest of dependable picture information.

	Kind of Picture	Review	Feet
Pleasure Before Business (Davidson)	Hebrew farce	May 14	5,569
Blood Ship (Bosworth)	Virile Sea melo.	July 23	6,843

Waldorf

Price of Success (Lake-Glass)	Drama		5,567
Sealed Lips (Revier)	Drama		5,613
When Husbands Flirt (Revier)	Comedy drama		5,505
Fate of a Flirt (Revier)	Comedy drama		5,793

Perfection

Fighting Youth (W. Fairbanks)	Melodrama		4,781
Speed Mad (W. Fairbanks)	Racing melodrama		4,441
New Champion (W. Fairbanks)	Boxing melodrama		4,498
Great Sensation (W. Fairbanks)	Melodrama		4,470
Handsome Brute (W. Fairbanks)	Police drama		4,779

CRANFIELD & CLARKE, INC.

Molly May Series (Violet Mersereau)			2,000
International Twelve			
Novelty Twelve			1,000
Famous Paintings	De Luxe dramas		2,000
Real Charleston	Lesson novelty	April 24	2,000
The Angelus	Drama de luxe	May 15	2,000
Wooden Shoes	"International"	May 8	...

EDUCATIONAL FILM CORP.

		1926	
Midnight Follies	Mermaid comedy	Nov. 27	2 rls
Mighty Smithy	Life cartoon	Nov. 27	1 rl
Open Spaces (Big Boy)	Juvenile comedy	Nov. 27	2 rls
Felix Busts a Bubble	Sullivan cartoon	Nov. 29	1 rl
Flaming Romance (Al St. John)	Burlesque melodrama	Nov. 29	2 rls
Movieland	Lupino Lane comedy	Nov. 29	2 rls
The Mona Lisa	Romantic Production	Nov. 29	2 rls
Teacher, Teacher! (Hamilton)	Comedy	Nov. 29	2 rls
Bruce Scenic	Hula-Hula, etc.	Dec. 4	1 rl.
Hoot Mon (Bobby Vernon)	Comedy	Dec. 4	2 rls
Cool Off (Duffy-Cornwall)	Comedy	Dec. 4	2 rls
A Briny Boob (Billy Dooley)	Comedy	Dec. 4	2 rls
Land O' Fancy (Felix-cat)	Sullivan cartoon	Dec. 11	1 rl
Close Shaves (Arthur)	Tuxedo comedy	Dec. 11	2 rls
Reverse English (Felix-cat)	Sullivan cartoon	Dec. 11	1 rl
A Key-hole Cruise	Hodge-Podge	Dec. 18	1 rl
Have Courage (Dooley)	Comedy	Dec. 18	2 rls
Barnum Was Right	Life Cartoon	Dec. 18	1 rl
Much Mystery (Davis)	Mermaid comedy	Dec. 25	2 rls
One Sunday Morning (Hamilton)	Comedy	Dec. 25	2 rls
Parisian Importations in Color	Koda-Chrome process	Dec. 25	1 rl
		1927	
Felix Trumps the Ace	Sullivan cartoon	Jan. 1	1 rl
Balloon Tired	Life cartoon	Jan. 1	1 rl
Three Bruce Scenics	Instructive	Jan. 1	1 rl
Wild and Woozy (Jimmy Adams)	Christie comedy	Jan. 8	2 rls
Felix Collars the Button	Sullivan cartoon	Jan. 8	1 rl
Sweet Baby (Lupino Lane)	Comedy	Jan. 8	2 rls
Mister Chump (Phil Dunham)	Cameo comedy	Jan. 8	1 rl
Why Women Pay	Life cartoon	Jan. 15	1 rl
A Movie Medley	Hodge-Podge	Jan. 15	1 rl
Sure Fire	Bobby Vernon comedy	Jan. 15	2 rls
Nic-Nax	Curiosities	Jan. 22	1 rl.
High Sea Blues (St. John)	Mermaid comedy	Jan. 22	2 rls.
Hot Cookies (George Davis)	Cameo comedy	Jan. 22	1 rl.
Paris Originations in Color	Kodachrome fashion	Jan. 22	1 rl.
Funny Face (Big Boy)	Juvenile comedy	Jan. 22	2 rls.
Howdy Duke	Lupino Lane com.	Jan. 22	2 rls.
Zoo Logic	Sullivan Cartoon	Jan. 29	2 rls
Summer Day	Bruce Scenic	Jan. 29	1 rl
Break Away (Neal Burns)	Christie comedy	Jan. 29	2 rls
Dear Season (Bud Duncan)	Cameo comedy	Jan. 29	1 rl
Busy Lizzie (Geo. Davis)	Mermaid comedy	Feb. 5	2 rls
Highlights	Curiosities	Feb. 5	1 rl
Peaceful Oscar (Lloyd Hamilton)	Comedy	Feb. 5	2 rls
High Spirits	Cameo comedy	Feb. 12	1 rl
Mike Wins a Medal	Life cartoon	Feb. 12	1 rl.
Duck Out (Bobby Vernon)	Comedy	Feb. 12	2 rls.
Listen, Lem (Al St. John)	Mermaid comedy	Feb. 19	2 rls.
Peaceful City	Life cartoon	Feb. 19	1 rl.
Wedding Yells (Johnny Arthur)	Comedy	Feb. 19	2 rls
Soft Soap	Life Cartoon	Feb. 26	1 rl
Sailor Beware (Billy Dooley)	Comedy	Feb. 26	1 rl
Fiddlesticks	Curiosities	Feb. 26	1 rl
Quiet Please (Phil Dunham)	Cameo comedy	Feb. 26	1 rl
A Cluster of Kings	Hodge-Podge	Feb. 26	1 rl
Drama de Luxe (Lupino Lane)	Comedy	Mar. 5	2 rls
Heavy Date	Life cartoon	Mar. 5	1 rl
Hitting the Trail	Life cartoon	Mar. 4	1 rl
Gandpa's Boy (Big Boy)	Juvenile comedy	Mar. 12	2 rls
Icy Eyes (Felix-cat)	Snllivan cartoon	Mar. 12	1 rl
Pedigreed (Felix-cat)	Sullivan cartoon	Mar. 12	1 rl
Ask Dad (Sargent)	Cameo comedy	Mar. 12	1 rl
Bruce Scenics	Two snbjects	Mar. 12	1 rl
Wise Old Owl	Hodge-Podge	Mar. 19	1 rl
Local Talent	Life cartoon	Mar. 19	1 rl
Chicken Feathers (Cornwall)	Christie comedy	Mar. 19	2 rls
Stars and Stripes	Felix the Cat	Mar. 19	1 rl
A Perfect Day	Cameo comedy	Mar. 19	1 rl
Hot Lightning (Beauchamp)	Mermaid comedy	Apr. 2	2 rls
Felix Sees them in Season	Felix the Cat	Apr. 2	1 rl
Somebody's Fault	Hamilton comedy	Apr. 2	2 rls
Bruce Scenics	Two subjects	Apr. 2	1 rl
Roped In (St. John)	Comedy	Apr. 9	2 rls
Here Comes Precious (Adams)	Comedy	Apr. 9	2 rls
Cash and Carry (Burns)	Christie comedy	Apr. 9	2 rls

Star, Story Type, Review and Footage Here

	Kind of Picture	Review	Feet
Odd Jobs	Curiosities	Apr. 9	1 rl
Dumb Belles (Dooley)	Sailor comedy	Apr. 16	2 rls
Buried Treasure	Bruce Scenic	Apr. 16	1 rl
Brain Storms	Mermaid comedy	Apr. 16	2 rls
First Prize (Dunham)	Cameo comedy	Apr. 16	1 rl
Ruling the Rooster	Life cartoon	Apr. 16	1 rl
ierm Mania	Felix the Cat	Apr. 16	1 rl
rince of Whales	Life cartoon	Apr. 16	1 rl
limbing Into Cloudland	Howe Hodge-Podge	Apr. 16	1 rl
Barn Yarns	Felix the Cat	Apr. 16	1 rl
Jail Birdies (Bobby Vernon)	Comedy	Apr. 16	2 rls
Breezing Along	Lloyd Hamilton com.	May 14	2 rls.
Hold That Bear (Phil Dunham)	Cameo comedy	May 14	1 rl.
A Bird of Flight	Hodge-Podge	May 14	1 rl.
Racing Fever	Life cartoon	May 14	1 rl.
Jungle Heat (Al St. John)	Gag-slapstick	May 21	2 rls
Eye Jinks	Felix the Cat cartoon	May 21	1 rl
Atta Baby (Big Boy)	Comedy	May 21	2 rls
Growing Money	Curiosities	May 28	1 rl
Auntie's Ante (W. Lupino)	Cameo comedy	May 28	1 rl
North of Nowhere	Life cartoon	May 28	1 rl
Queer Ducks (J. Duffy)	Farce-comedy	May 28	2 rls
A Jim Dandy (Phil Dunham)	Cameo comedy	May 28	1 rl
Bruce Scenics	Two issues	July 23	1 rl
Meet the Folks (J. Adams)	Christie comedy	July 23	2 rls
Capers of a Camera	Hodge-Podge	July 30	1 rl
Sure Cure	Mermaid comedy	July 30	2 rls
Brave Cowards (Durham)	Cameo comedy	July 30	1 rl

EXCELLENT PICTURES CORP.

A Man of Quality (G. Walsh)	Punch melodrama	Nov. 6	5,640
His Rise to Fame (Geo. Walsh)	Pugilist melodrama	Feb. 19	5,790

F B O

Features

		1926	
Glenister of the Mounted (Flynn)	Mtd. Police melo.	June 26	5,480
Jade Cup (Brent)	Crook melodrama	July 3	3,656
Dead Line (Bob Custer)	Western	July 10	5,000
Masquerade Bandit (Tom Tyler)	Western	July 10	4,018
Bigger Than Barnum's (star cast)	Melodrama	July 17	5,391
Two-Gun Man (Fred Thomson)	Western	July 24	5,139
Her Honor, the Governor (Frederick)	Melodrama	July 31	6,712
Better Man (R. Talmadge)	Stunt comedy	Aug. 7	4,703
Cowboy Cop (Tom Tyler)	Action western	Aug. 7	4,385
Flame of the Argentine (Brent)	Melodrama	Aug. 14	5,004
College Boob (Lefty Flynn)	Comedy drama	Aug. 21	5,340
One Minute To Play	Red Grange special	Aug. 28	7,430
Laddie (John Bowers)	Romantic drama	Sept. 4	6,931
Kosher Kitty Kelly (Viola Dana)	Hebrew-Irish comedy	Oct. 2	6,105
Breed of the Sea (Ralph Ince)	Sea-Island drama	Oct. 30	5,408
Red Hot Hoofs (Tom Tyler)	**Pugilistic western**	**Nov. 13**	**4,681**
A Regular Scout (Fred Thomson)	Action western	Nov. 29	6,119
Lone Hand Saunders (Thomson)	Action western	Dec. 4	5,453
The Gorilla Hunt	Burbridge special	Dec. 11	4,362
Rose of the Tenements (Shirley Mason)	Human int. drama	Dec. 18	6,678
Timid Terror (George O'Hara)	Comedy drama	Dec. 25	4,872
		1927	
Her Father Said No (Guard-Brian)	Witwer comedy	Jan. 1	6,808
Home Struck (Viola Dana)	Drama of stage	Jan. 5	5,615
Cactus Trails (Bob Custer)	Western	Jan. 15	4,889
Lightning Lariats (Tyler)	Western	Jan. 22	4,536
Uneasy Payments (Vaughn)	Farce comedy	Feb. 12	4,770
Magic Garden	G. S. Porter novel	Feb. 26	6,807
Don Mike (Thompson)	Romantic drama	Mar. 5	5,723
Sonora Kid (Tyler)	Action western	Mar. 5	4,565
Mother (Belle Bennett)	Mother-love drama	Mar. 19	6,885
Tarzan and the Golden Lion	Jungle fantasy	Apr. 2	5,807
Moulders of Men (Frankie Darro)	Melodrama	Apr. 9	6,412
Outlaw Dog (Ranger)	Railroad melo.	Apr. 23	4,721
Naughty Nannette (Viola Dana)	Comedy drama	May 9	4,949
Silver Comes Thru (Thomson)	Thrill western	May 28	5,476
Great Mail Robbery	Marine-mail melo.	July 2	6,504
Moon of Israel (star cast)	Spectacular-Biblical	July 9	6,680
Not For Publication	Political drama	July 23	6,140
Gingham Girl (Lois Wilson)	Adapted musical com	July 30	6,257

Short Subjects

Smouldering Tires	Fighting Hearts	June 5	2,000
Lightning Slider	Fighting Hearts	June 26	2,000
Three of a Kind	Standard comedy	June 26	2,000
Big Charade	Fighting Hearts	June 26	2,000
Black and Blue Eyes	Comedy		
Up and Wooing	Fighting Hearts	July 17	2,000
When Sally's Irish Rose	Fighting Hearts	July 24	2,000
Wedding Daze (Alexander)	Comedy	Aug. 7	2,000
Vamping Babies (L. Sargent)	Comedy	Aug. 7	2,090
All's Swell That Ends Swell	Fighting Hearts	July 24	2,000
Back Fire (Fat trio)	Comedy	Aug. 21	2,000
Lady of Lyons, N. Y.	Bill Grimm's Progress	Aug. 28	2,000
		1927	
Many A Slip (Bowers)	Comedy and cartoon	Jan. 22	2 rls.
Wisecrackers (Cooke-Guard)	Witwer series	Jan. 29	2 rls
He Couldn't Help It	Charley Bowers com	Mar. 5	2 rls
Nothin' Doin' (C. Bowers)	Comedy	July 16	2 rls
Beauty Parlor (Cooke-Guard)	First of series	July 16	2 rls
Campus Romeos	Fat Men	July 23	2 rls

FIRST NATIONAL

	Kind of Picture	Review	Feet
		1926	
Dancer of Paris (Tearle-Mackaill)	Romantic Drama	Mar. 27	6.220
Kiki (Norma Talmadge)	Comedy Drama	April 17	8.270
Old Loves and New (Stone-Bedford)	Drama	May 1	7.4[illegible]
Mlle. Modiste (C. Griffith)	Victor Herbert opera	May 8	6.230
Greater Glory (Tearle-Nilsson)	Epic drama	May 15	9.710
Wilderness Woman (Pringle)	Comedy	May 22	7.53[illegible]
Ranson's Folly (Barthelmess)	Romantic drama	May 29	7.32[illegible]
Brown Derby (Johnny Hines)	Comedy	June 5	6.5[illegible]
Tramp, Tramp, Tramp (Langdon)	Farce-comedy	June 12	5,83[illegible]
Wise Guy (Kirkwood-Astor-Compson)	Human Interest dr.	June 26	7,775
Ella Cinders (Colleen Moore)	Comedy	June 26	6,540
Puppets (Sills)	Drama	July 3	7,468
Senor Daredevil (Ken Maynard)	Western	July 10	6,402
Men of Steel (Sills)	Melodrama	July 24	9,143
Duchess of Buffalo (C. Talmadge)	Comedy drama	Aug. 21	6,940
Great Deception (Lyons-Pringle)	War melodrama	Aug. 28	5,885
Into Her Kingdom (C. Griffith)	Romantic drama	Sept. 4	6,447
Amateur Gentleman (Barthelmess)	Romantic drama	Sept. 11	7,790
Subway Sadie (Dorothy Mackaill)	Comedy drama	Sept. 25	6,72[illegible]
Paradise (Milton Sills)	South Seas melo.	Sept. 25	7,090
It Must Be Love (Colleen Moore)	Typical comedy	Oct. 16	6,848
Forever After (Astor-Hughes)	Romantic drama	Oct. 23	6,330
Prince of Tempters (Moran-Lyon)	Romantic drama	Oct. 30	7,780
Unknown Cavalier (Ken Maynard)	Action western	Nov. 6	6,305
Midnight Lovers (Nilsson-Stone)	Light comedy	Nov. 13	6,100
Syncopating Sue (C. Griffith)	Drama	Nov. 20	6,770
Stepping Along (Johnny Hines)	Comedy	Nov. 27	7 rls
Ladies at Play (Hughes-Kenyon)	Farce	Nov. 29	6,119
Silent Lover (Milton Sills)	Desert drama	Dec. 4	6,500
Blonde Saint (Stone-Kenyon)	Comedy-drama	Dec. 11	6,800
White Black Sheep (Barthelmess)	Melodrama	Dec. 18	6,798
Overland Stage (Ken Maynard)	Pioneer western	Dec. 25	6,392
Just Another Blonde (Mackaill)	Romantic com-dr.	Dec. 25	5,603
		1927	
Twinkletoes (Colleen Moore)	Drama	Jan. 1	7.833
Lady in Ermine (Corinne Griffith)	Drama	Jan. 8	6,400
Masked Woman (Nilsson-Blinn)	Sophisticated drama	Jan. 22	5,442
Perfect Sap (Lyon-Starke)	Am. Detective com.	Jan. 22	5,620
Lunatic at Large (Leon Errol)	Farce	Feb. 5	5,321
McFadden's Flats (Murray-Conklin)	Irish-Scotch com.	Feb. 12	7,845
Easy Pickings (A. Q. Nilsson)	Mystery melodrama	Feb. 26	5,400
An Affair of the Follies (All-Star)	Human interest drama	Mar. 5	6,422
High Hat (Ben Lyon)	Comedy-drama	Mar. 19	6,161
All Aboard (Johnny Hines)	Fast comedy	Apr. 2	6,300
Long Pants (Langdon)	Gag comedy	Apr. 9	5,550
Orchids and Ermine (C. Moore)	Romantic comedy-drama	Apr. 9	6,734
Three Hours (C. Griffith)	Mystery and drama	Apr. 16	5,760
See You in Jail (Mulhall-Day)	Farce comedy	Apr. 23	5,800
Camille (Norma Talmadge)	Dumas picturization	May 2	8,700
Venus of Venice (C. Talmadge)	Comedy	May 7	6,300
Sea Tiger (Milton Sills)	Sea melodrama	May 14	5,606
Notorious Lady (Lewis Stone)	African drama	May 14	6,040
Convoy (Sherman-Mackaill)	Navy-war drama	May 21	7,724
Broadway Nights (Lois Wilson)	Jazz comedy-dr.	May 21	6,765
Tender Hour (Dove-Lyon)	Drama	May 28	6,631
Lost at the Front (Sidney-Murray)	War burlesque-com.	June 25	5,559
Sunset Derby (Astor-Collier, Jr.)	Race track melo.	July 2	5,000
Framed (Milton Sills)	Thrill-melodrama	July 9	5,282
Naughty But Nice (Colleen Moore)	Sprightly farce	July 16	6,520
Prince of Head Waiters (L. Stone)	Drama	July 23	6,400

FOX FILM CORP.

Features

		1926	
Rustling for Cupid (O'Brien)	Romantic western	May 8	4.835
Shamrock Handicap (J. F. McDonald)	Romantic racing drama	May 22	5,685
Early to Wed (M. Moore-K. Perry)	Domestic drama	May 29	5,912
A Man Four-Square (Buck Jones)	Western	June 5	4,744
Black Paradise (Bellamy)	Thrill melodrama	June 12	4.962
A Trip to Chinatown (Foxe)	Farce-comedy	June 26	5,594
Gentle Cyclone (Buck Jones)	Action-comedy	July 3	4,82[illegible]
More Pay—Less Work (Mary Brian)	Comedy-drama	July 10	6,02[illegible]
Fig Leaves (O'Brien-Borden)	Comedy drama	July 17	6,49[illegible]
Family Upstairs (Valli-MacDonald)	Comedy drama	July 31	5,97[illegible]
Midnight Kiss	Comedy drama	Aug. 7	5,02[illegible]
No Man's Gold (Tom Mix)	Western	Aug. 14	5,745
Three Bad Men (Star cast)	Spectacular thrill melo.	Aug. 28	8,000
Marriage License? (Alma Rubens)	Mother-love drama	Sept. 4	7,168
Flying Horseman (Buck Jones)	Action western	Sept. 11	4,971
Blue Eagle (George O'Brien)	Drama	Sep. 25	6,200
Womanpower (Graves-Perry)	Comedy drama	Oct. 2	6,240
The Lily (Belle Bennett)	Emotional drama	Oct. 9	6,268
Great K. & A. Train Robbery (Mix)	Fast melodrama	Oct. 16	4,800
Country Beyond (Olive Borden)	Curwood drama	Oct. 23	5,363
Whispering Wires (Anita Stewart)	Mystery melodrama	Oct. 30	5,906
International Eucharistic Congress	Religious	Nov. 20	
Return of Peter Grimm (star cast)	Drama from play	Nov. 20	6,950
The City (Robert Frazer)	Clyde Fitch drama	Nov. 27	5.500
What Price Glory? (all star)	War comedy-drama	Nov. 29	11.400
Wings of the Storm (Thunder-dog)	Melodrama	Dec. 4	5,374
Canyon of Light (Tom Mix)	Typical Mix	Dec. 11	5.389
Going Crooked (Bessie Love)	Crook melodrama	Dec. 18	5,425
Bertha, Sewing Machine Girl	Stage melodrama	Dec. 25	5,242
		1927	
Summer Bachelors (Bellamy)	Comedy drama	Jan. 1	6,782
Desert Valley (Buck Jones)	Western comedy-dr.	Jan. 8	4,731
One Increasing Purpose (Lowe)	Drama	Jan. 15	7,677
Music Master (Alec. B. Francis)	Belasco play	Jan. 22	7,734
Stage Madness (Virginia Valli)	Stage-home drama	Jan. 29	5.620
The Auctioneer (Geo. Sidney)	Stage success	Feb. 5	5,500
Last Trail (Tom Mix)	Zane Grey Western	Feb. 5	5,19[illegible]
Upstream (Earle Foxe)	Theatrical drama	Feb. 12	5,51[illegible]
War Horse (Buck Jones)	War (horse) story	Feb. 19	4.953
Marriage (Virginia Valli)	Drama	Feb. 26	5,440
Monkey Talks (Lerner)	Drama	Mar. 5	5,500
Ankles Preferred (Bellamy)	Light com-dr.	Mar. 12	5,498
Love Makes 'Em Wild (Johnnie Harron)	Breezy comedy	Mar. 19	5,50[illegible]
Broncho Twister (Tom Mix)	Whirlwind western	Apr. 2	5,425
Whispering Sage (Buck Jones)	Action western	Apr. 9	4,783
Madame Wants No Children (M. Corda)	Comedy drama	Apr. 16	5,415
Outlaws of Red River (Tom Mix)	Action western	Apr. 23	5,327
Heart of Salome (Alma Rubens)	Romance, mystery	May 9	5.617
Hills of Peril (Buck Jones)	Punch western	May 14	4,983
Is Zat So? (O'Brien-Lowe)	Comedy drama	May 21	6,940
7th Heaven (Janet Gaynor)	Love-war drama	May 28	....
Cradle Snatchers (Louise Fazenda)	Farce comedy	June 4	6,381
Rich But Honest (Marjorie Beebe)	Light comedy-dr.	June 4	5.480
Slaves of Beauty Herbert-Tell)	Light comedy-dr.	June 11	5,412
Good as Gold (Buck Jones)	Stunt-thrill western	June 11	4,54[illegible]
The Circus Ace (Tom Mix)	Circus and western	June 18	4,810
The Secret Studio (Borden)	Comedy drama	June 25	5,870
Singed (B. Sweet-W. Baxter)	Drama	July 16	5,790

Short Subjects Separated From Features

	Kind of Picture	Review	Feet
Short Subjects		1926	
Steeplechaser (Conley)	Farce comedy	Sept. 11	2,000
Non-Stop Bride (Gene Cameron)	Comedy	Sep. 25	2,000
King Bozo	Van Bibber comedy	Oct. 2	2,000
Rocky Mountain Gold	Varieties	Oct. 9	800
Cliff Dwellers of America	Varieties	Oct. 9	845
Dizzy Dancers (Gene Cameron)	Imperial comedy	Oct. 16	2,000
Lyin' Tamer (Ernie Shields)	Imperial comedy	Oct. 23	2 rls
Marry Month of May	O. Henry comedy	Oct. 30	2 rls
King of the Kitchen (Conley)	Comedy	Nov. 6	2 rls
Honeymoon Hospital	Imperial comedy	Nov. 13	2 rls.
Napoleon, Jr.	Animal comedy	Nov. 13	2 rls.
Maryland, My Maryland	Variety	Nov. 20	750
Not to Be Trusted (Allan Forrest)	Helen and Warren	Nov. 20	2 rls
Great Lakes	Variety	Nov. 27	900
Babes in the Jungle	O. Henry series	Nov. 29	2 rls.
Light Wines and Bearded Ladies	Imperial comedy	Nov. 29	2 rls.
Madam Dynamite	Imperial comedy	Dec. 11	2 rls
Battling Kangaroo	Animal comedy	Dec. 18	2 rls
Motor Boat Demon	Van Bibber series	Dec. 25	2 rls
		1927	
Bathing Suitor (G. Harris)	Imperial comedy	Jan. 1	2 rls
My Lady's Stockings	Variety	Jan. 8	1 rl
Tennis Wizard (Earle Foxe)	Van Bibber series	Jan. 15	2 rls
Overnight from Paris	Variety	Jan. 15	1 rl
Big Business	Imperial comedy	Jan. 22	2 rls.
Constantinople	Scenic	Jan. 22	1 rl.
Society Architect	Van Bibber	Jan. 22	2 rls.
An Old Flame	Helen & Warren	Feb. 5	2 rls
Sky Sentinel	Variety	Feb. 5	784
Roses and Ruses	O. Henry story	Feb. 12	2 rls
Slippery Silks	Imperial comedy	Feb. 12	2 rls.
Birthday Greetings	Comedy	Feb. 19	2 rls.
Everybody's Servant	Varieties	Feb. 26	900
Portugal Today	Variety	Mar. 5	786
Car Shy	Van Bibber	Mar. 5	2 rls
Rock-Ribbed Maine	Variety	Mar. 12	855
Back to Mother	Helen and Warren	Mar. 19	2 rls
The Last Word	Helen and Warren	Apr. 2	2 rls
Below the Equator	Variety	Apr. 9	1 rl
Girls	O. Henry story	Apr. 16	2 rls
Nature's Wonderland	Variety	Apr. 16	1 rl
A Dog's Pal (Jerry Madden)	Animal comedy	Apr. 23	2 rls
Old Heidelberg	Variety	May 2	1 rl
Not the Type	Van Bibber	May 2	2 rls
Just a Husband	Helen & Warren	May 9	2 rls
Kangaroo Detective	Comedy	May 21	2 rls
Reflections	Varieties	May 28	1 rl
Wine, Women and Sauer Kraut	Imperial comedy	June 4	2 rls
Monarchs of the Soil	Varieties	June 4	1 rl
Vendors of the World	Variety	June 11	1 rl
Midsummer Night's Steam	Imperial comedy	June 11	2 rls
Road to the Yukon	Variety	June 18	1 rl
Rumors for Rent	Helen and Warren	June 18	2 rls
A Man About Town	O. Henry series	July 16	2 rls
Snow Rambles	Variety	July 16	1 rl
A Hot Potato	Van Bibber	July 23	2 rls
Cupid and the Clock	O. Henry series	July 23	2 rls

GOTHAM PRODUCTIONS

Golden Web (Rich-Gordon)	Melodrama	Sept. 11	6,000
Block Signal (Ralph Lewis)	Railroad melodrama	Oct. 9	5,900
Winning Wallop (W. Fairbanks)	Action comedy-dr.	Oct. 30	5,000
Money to Burn (Devore-MacGregor)	Romantic action dr.	Nov. 29	5,900
Heroes of the Night (Landis-Nixon)	Fire-police-thriller	Feb. 5	6,500
		1927	
Final Extra (De La Motte)	Melodrama	Feb. 19	6,000

LE ROY FILMS

When New York Was Younger	Novelty specialette	July 16	1 rl

METRO-GOLDWYN-MAYER

	Kind of Picture	Review	Feet
Beauty Prize (Dana)	Comedy-dr.	Oct. 11	5,750
Tower of Lies (Chaney-Shearer)	Drama of pathos	Oct. 10	6,849
Exchange of Wives (Boardman)	Married life com.	Oct. 17	6,300
Midshipman (Ramon Novarro)	Naval com.-drama	Oct. 31	7,498
Go West (Buster Keaton)	Burlesque western	Nov. 7	6,256
Lights of Old Broadway (Davies)	Old N. Y. drama	Nov. 14	6,437
Old Clothes (Coogan)	Typical feature	Nov. 21	5,915
Bright Lights (Chas. Ray)	Type com-drama	Nov. 28	6,260
Only Thing (Boardman-Nagel)	Glyn love drama	Dec. 5	5,824
Masked Bride (Mae Murray)	Paris underworld	Dec. 12	5,690
Sally, Irene and Mary (Star cast)	Musical comedy hit	Dec. 19	5,564
Time, the Comedian (Busch-Cody)	Unique drama	Dec. 26	4,757
		1926	
His Secretary (Shearer)	Light comedy	Jan. 2	6,433
Ben-Hur (Ramon Novarro)	Lew Wallace story	Jan 16	12,000
Dance Madness (Nagel-Windsor)	Comedy drama	Feb. 6	6,395
The Blackbird (Lon Chaney)	Crook Drama	Feb. 13	6,688
Mare Nostrum (Rex Ingram prod.)	Ibanez Novel	Feb 27	
La Boheme (Gilbert-Gish)	Famous opera	Mar. 13	8,530
The Barrier (Norman Kerry)	Alaskan melodrama	Apr. 3	6,480
Devil's Circus (Norma Shearer)	Drama	Apr. 10	6,750
Beverly of Granstark (Marion Davies)	Romantic Comedy	May 1	6,710
Brown of Harvard (Pickford-Brian)	College comedy-dr	May 5	[illegible]
Money Talks (Moore-Windsor)	Farce comedy	May 22	5,139
Paris (Chas. Ray)	Parisian drama	June 12	5,580
Lovey Mary (Bessie Love)	Drama	July 3	[illegible]
Road to Mandalay (Chaney)	Melodrama	July 10	6,551
Waltz Dream	Romantic comedy	Aug. 7	7,322
Scarlet Letter (Lillian Gish)	Drama from novel	Aug. 21	9,000
Battling Butler (Keaton)	Farce comedy	Sept. 4	6,970
Waning Sex (Norma Shearer)	Light comedy romance	Oct. 2	6,025
The Temptress (Garbo-Moreno-D'Arcy)	Ibanez' novel	Oct. 23	8,221
Magician (Wegener-Terry)	Rex Ingram prod.	Nov. 6	6,960
Bardleys the Magnificent	Dashing romance	Nov. 13	[illegible]
Exit Smiling (Lillie-J. Pickford)	Comedy	Nov. 20	6,461
Upstage (Norma Shearer)	Vaudeville com.-dr.	Nov. 27	6,049
Flaming Forest (Moreno-Adoree)	Northwest Curwood dr.	Nov. 29	6,567
Tin Hats (Nagel-Windsor)	War comedy	Dec. 4	6,598
Faust (Emil Jannings)	Opera transcription	Dec. 11	8,110
Fire Brigade (McAvoy-Ray)	Spectacular fire drama	Dec. 25	8.616
		1927	
Tell It To The Marines (Chaney)	Melodrama	Jan. 1	8,800
Valencia (Mae Murray)	Romantic drama	Jan. 8	5,680
Flesh and the Devil (Gilbert-Garbo)	Suderman drama	Jan. 15	8,759
A Little Journey (Star Cast)	Comedy drama	Jan. 15	6,088
Red Mill (Marion Davies)	Adapted musical com.	Feb. 19	6,337
Taxi Dancer (Crawford-O. Moore)	Broadway drama	Mar. 12	6,203
The Show (Gilbert-Adoree)	Melodrama	Mar. 19	6,309
Slide, Kelly, Slide (Haines-O'Neil)	Baseball comedy-dr.	Apr. 2	7,865
Demi-Bride (Norma Shearer)	Comedy-drama	Apr. 2	6,886
Frisco Sally Levy (Sally O'Neil)	Hebrew-Irish com.	Apr. 23	6,909
Lovers (Novarro-Terry)	"Gossip" drama	May 2	5,291
Rookies (Dane-Arthur)	Military comedy	May 9	6,640
Understanding Heart (Joan Crawford)	Kyne story	May 14	6.657
Annie Laurie (Lillian Gish)	Scottish drama	May 21	8,750
Mr Wu (Lon Chaney)	Chinese drama	June 4	7,603
Tillie the Toiler (Marion Davies)	Light comedy	June 11	6,160
The Unknown (Chaney)	Armless wonder char-dr.	June 18	5,517
Captain Salvation (Hanson-Starke)	Gospel ship drama	July 2	7,395
Callahans and Murphys (Dressler-Moran)	All-Irish comedy	July 16	6,126
Twelve Miles Out (Gilbert)	Bootlegging com.-dr.	July 30	7,899

PARAMOUNT

		1926	
Nell Gwyn (Dorothy Gish)	Farce comedy	Feb. 6	6,800
Miss Brewster's Millions (Daniels)	Comedy-drama	Mar. 27	6,467
New Klondike (Thos. Meighan)	Comedy drama	Apr. 3	7,445
Untamed Lady (Gloria Swanson)	Society drama	Apr. 3	6,132
Crown of Lies (Pola Negri)	Romantic drama	Apr. 10	5,020
Desert Gold (Hamilton-Mason)	Zane Grey western	Apr. 10	6,850
For Heaven's Sake (Harold Lloyd)	Typical comedy	April 17	5,356
Blind Goddess (Holt-Torrence)	Mystery Drama	April 17	7,363
That's My Baby (Douglas MacLean)	Farce comedy	Apr. 24	6,805
A Social Celebrity (Menjou)	Comedy drama	May 1	6,025
The Runaway (Clara Bow)	Melodrama	May 8	6,218
Fascinating Youth (Juniors)	Drama	May 22	6,882
Aloma of the South Seas (Gilda Gray)	Drama	May 29	8,514
Wet Paint (Raymond Griffith)	Farce-comedy	June 5	5,109
Rainmaker (Collier, Jr.)	Drama	June 12	6,055
Say It Again (Dix)	Travesty-farce	June 19	7,445
Volcano (Daniels)	Thrill melodrama	June 12	5,467
Good and Naughty (Pola Negri)	Society comedy	June 26	5,503
Palm Beach Girl (Bebe Daniels)	Farce-comedy	July 3	6,918
Variety (Emil Jannings)	Drama, short version	July 10	7,804
Born to the West (Jack Holt)	Western	July 10	6,043
It's the Old Army Game (W. C. Fields)	Farce comedy	July 17	6,889
Mantrap (Torrence-Bow)	Drama	July 24	6,077
You Never Know Women (Vidor)	Drama	Aug. 7	6,064
Padlocked (Lois Moran)	Melodrama	Aug. 28	6,700
Beau Geste (Ronald Colman)	Drama	Sept. 4	10,600
The Show-Off (Ford Sterling)	Character comedy	Sept. 11	6,196
Diplomacy (Sweet-Hamilton)	Modernized Sardou play	Sep. 25	6,950
Campus Flirt (Bebe Daniels)	College comedy	Oct. 2	6,702
Tin Gods (Thomas Meighan)	Drama	Oct. 2	8,568
You'd Be Surprised (R. Griffith)	Satirical comedy	Oct. 9	5,904
Kid Boots (Eddie Cantor)	Comedy	Oct. 23	5,650
Sorrows of Satan (D. W. Griffith prod)	Drama	Oct. 23	11 rls.
Don't Give Up the Ship	One Reel special	Oct. 23	....
Ace of Cads (Menjou)	Drama	Oct. 30	7,786
Quarterback (Richard Dix)	Football comedy-dr.	Nov. 6	7,114
London (Dorothy Gish)	Drama	Nov. 13	6 rls.
We're in the Navy Now (Beery-Hatton)	Sequel, "Behind Front"	Nov. 20	5,519
So's Your Old Man (W. C. Fields)	Comedy	Nov. 20	6,347
Eagle of the Sea (Vidor-Cortez)	Sea drama	Nov. 27	7,250
Everybody's Acting (star cast)	Stage comedy-dr.	Nov. 27	6,139
God Gave Me Twenty Cents (all star)	Romance-drama	Nov. 29	6,532
The Great Gatsby (Warner Baxter)	Drama	Dec. 4	7,296
Old Ironsides (special cast)	Super-special	Dec. 11	10.689
Canadian (Meighan)	Northwest drama	Dec. 11	7,773
Stranded in Paris (Daniels)	Farce comedy	Dec. 18	6,106
Love 'Em and Leave 'Em (Brent)	Comedy drama	Dec. 18	6.075
Popular Sin (Vidor-Brook)	Love drama	Dec. 25	6,244
		1927	
Hotel Imperial (Pola Negri)	Drama	Jan. 8	7,091
Blonde or Brunette? (Menjou-Nissen)	Parisian comedy	Jan. 15	5.871
The Potters (W. C. Fields)	Human int. com.-dr.	Jan. 22	6,680
Kid Brother (Harold Lloyd)	Typical comedy	Jan. 29	7.654
Paradise for Two (Dix-Bronson)	Comedy	Jan. 29	6,187
New York (Cortez-Wilson-Taylor)	Melodrama	Feb. 5	6,877
"It" (Clara Bow)	Elinor Glyn story	Feb. 12	6,542
Love's Greatest Mistake (Brent)	Comedy drama	Feb. 26	6,000
Blind Alleys (Meighan)	N. Y. melodrama	Mar. 5	5,597
Let It Rain (Douglas MacLean)	Naval comedy	Mar. 12	6,052
Metropolis	UFA Superspectacle	Mar. 12	....
Rough Riders (Feature Cast)	Roosevelt epic.	Mar. 19	12,071
Stark Love	Mountaineer drama	Mar. 19	6,203
A Kiss in a Taxi (Bebe Daniels)	Farce comedy	Apr. 2	6,429
Fashions for Women (E. Ralston)	Comedy drama	Apr. 9	6,298
Evening Clothes (Menjou)	Light comedy	Apr. 9	6,287
Casey at the Bat (W. Beery)	Comedy	Apr. 16	6,040
Afraid to Love (F. Vidor)	Light comedy	Apr. 23	6,199
Knockout Reilly (Richard Dix)	Prizering com.-dr.	Apr. 23	7,080
Chang	Wild animal classic	May 2	6.536
Children of Divorce (Bow-Ralston)	Drama	May 2	6,871
Cabaret (Gilda Gray)	Detective com.-dr.	May 9	7.175
Special Delivery (Eddie Cantor)	Gag comedy	May 9	5,524
Senorita (Bebe Daniels)	Dashing Farce	May 14	6.634
Telephone Girl (Madge Bellamy)	Melodrama	May 21	5,455
Tired Wheels	Krazy Kat	May 28	1 rl
Rough House Rosie (Clara Bow)	Society-pugilism com.	June 4	5,952
Whirlwind of Youth (Lois Moran)	Drama	June 11	5,866
Running Wild (W. C. Fields)	Comedy drama	June 18	6,368
Ritzy (Betty Bronson)	Comedy drama	June 25	5,306
Way of All Flesh (Jannings)	U. S.-made. Tragedy	July 2	8,486
Time to Love (Raymond Griffith)	Farce-comedy	July 9	4.926
Rubber Heels (Ed Wynn)	Burlesque-Farce comedy	July 16	5,614
Ten Modern Commandments (Ralston)	Theatrical com.-dr.	July 23	6,497
Wedding Bills (Raymond Griffith)	Farce	July 23	5,869
Rolled Stockings (Hall-Brooks)	College com.-dr.	July 30	6,247

Users Help Make This Chart More Useful

PATHE

	Kind of Picture	Review	Feet
Hitting the Rails	Terry cartoon	Dec. 4	1 rl.
Bars and Stripes	Terry cartoon	Dec. 11	1 rl
There Ain't No Santa Claus	Hal Roach comedy	Dec. 11	2 rls
A Blonde's Revenge (Turpin)	Typical comedy	Dec. 18	2 rls
School Days	Terry cartoon	Dec. 18	1 rl
Top Notchers	Sportlight	Dec. 18	1 rl
Forty-five Minutes from Hollywood	Hal Roach comedy	Dec. 25	2 rls
		1927	
Anything Once (Mabel Normand)	Hal Roach comedy	Jan. 1	2 rls
Telling Whoppers	Our Gang	Jan. 1	2 rls
Musical Parrot	Terry cartoon	Jan. 1	1 rl
Kitty from Killarney (Day)	Sennett comedy	Jan. 8	2 rls
With the Wind	Sportlight	Jan. 8	1 rl
Fourflushers (Bevan)	Sennett comedy	Jan. 8	2 rls
Many Scrappy Returns (Chase)	Hal Roach comedy	Jan. 15	2 rls
When Friendship Ceases	Terry cartoon	Jan. 15	1 rl
Smith's Pets	Jimmy Smith series	Jan. 15	2 rls
Bring Home the Turkey	Our Gang comedy	Jan. 22	2 rls.
Chasing Rainbows	Terry cartoon	Jan. 22	1 rl.
Should Sleep Walkers Marry?	Sennett comedy	Jan. 22	2 rls.
Two Time Mama (Tryon)	Hal Roach comedy	Jan. 22	2 rls.
Pass the Dumplings (Alice Day)	Sennett comedy	Jan. 22	2 rls.
On Guard (Cullen Landis)	Army serial	Jan. 29	....
Sink or Swim	Terry cartoon	Feb. 5	1 rl
A Hollywood Hero (Turpin)	Sennett comedy	Feb. 5	2 rls
Should Men Walk Home (C. Hale)	Hal Roach comedy	Feb. 5	2 rls
Sporting Knack	Sportlight	Feb. 12	1 rl.
Smith's Customer	Smith Family com.	Feb. 12	2 rls.
Peaches and Plumbers (Bevan)	Sennett com.	Feb. 19	2 rls.
Plumber's Daughter (Alice Day)	Sennett comedy	Feb. 19	2 rls.
Pathe Review 6	Magazine	Feb. 19	1 rl.
Plow Boy's Revenge	Terry cartoon	Feb. 26	1 rl
Crowd Bait	Sportlight	Feb. 26	1 rl
Seeing the World	Our Gang comedy	Feb. 26	2 rls
One Hour Married (Normand)	Hal Roach comedy	Mar. 5	2 rls
In the Rough	Terry cartoon	Mar. 5	1 r
Tit for Tat	Terry cartoon	Mar. 5	1 r
Crawl Strike Kid	Terry cartoon	Mar. 12	1 rl
With Will Rogers in Dublin	Rogers Abroad	Mar. 12	2 rls
Mail Pilot	Terry cartoon	Mar. 12	1 rl
Are Brunettes Safe? (Chase)	Comedy	Mar. 12	2 rls
Why Girls Say No (Marj. Daw)	Hal Roach comedy	Mar. 19	2 rls
Weatherproof	Sportlight	Mar. 19	1 rl
Pathe Review	Review	Mar. 19	1 rl
Cracked Ice	Terry cartoon	Mar. 19	1 rl
Taking the Air	Terry cartoon	Mar. 19	1 rl
Duck Soup (Laurel-Hardy)	Hal Roach comedy	Apr. 2	2 rls
Frost Line	Sportlight	Apr. 2	1 rl
A Small Town Princess	Sennett comedy	Apr. 2	2 rls
A Dozen Socks (Alice Day)	Sennett comedy	Apr. 9	2 rls
Rival Sex	Sportlight	Apr. 9	1 rl
Smith's New Home (Mc-Kee-Hiatt)	Smith Family series	Apr. 9	2 rls
Pathe Review 12	Magazine	Apr. 16	1 rl
Magician	Terry cartoon	Apr. 16	1 rl
Ten Years Old	Our Gang	Apr. 16	2rls
Keep Off the Grass	Terry cartoon	Apr. 16	1 rl
Jolly Jilter (Ben Turpin)	Comedy	Apr. 16	2 rls
Melting Millions (Ray-Miller)	Chapter Play	Apr. 16	
Hiking Through Holland (Will Rogers)	Rogers Abroad	Apr. 23	2 rls
Pathe Review 13	Magazine	Apr. 23	1 rl
Medicine Man	Terry cartoon	Apr. 23	1 rl
Slipping Wives (Dean-Rawlinson)	Hal Roach comedy	Apr. 23	2 rls
Smith's Surprise (Hiatt)	Smith Family	Apr. 23	2 rls
Forgotten Sweeties (Chase)	Comedy	Apr. 23	2 rls
Pathe Review 14	Magazine	Apr. 23	1 rl
Smith's Kindergarten (Baby Jackson)	Smith Family	May 2	2 rls
Pathe Review 16	Magazine	May 2	1 rl
Love My Dog	Our Gang	May 2	2 rls.
Broke in China (Turpin)	Sennett comedy	May 2	2 rls
Honor Man	Terry cartoon	May 2	1 rl
Hon. Mr. Buggs (Matt Moore)	Hal Roach comedy	May 2	2 rls
Pathe Review 15, 17, 18, 19	Magazine	May 9	1 rl
Pie Eyed Piper	Terry cartoon	May 9	1 rl
Jewish Prudence (Davidson)	Hal Roach comedy	May 9	2 rls
Bubbling Over	Terry cartoon	May 9	1 rl
Agile Age	Sportlight	May 9	1 rl
A Fair Exchange	Terry cartoon	May 9	1 rl
When Snow Flies	Sportlight	May 14	1 rl.
Pathe Review 20	Magazine	May 14	1 rl.
Bigger and Better Blondes (Chase)	Comedy	May 14	2 rls.
Tabloid Editions	Sportlight	May 21	1 rl
Horses, Horses, Horses	Terry cartoon	May 21	1 rl
Crazy to Act (Mildred June)	Sennett comedy	May 21	2 rls
Tired Business Men	Our Gang comedy	May 21	2 rls
Pathe Review 21	Magazine	May 21	1 rl
Eve's Love Letters	Hal Roach comedy	May 28	2 rls
Smith's Fishing Trip	Smith Family	May 28	2 rls
Pathe Review 22-23	Magazine	June 4	1 rl
Digging for Gold	Terry cartoon	June 4	1 rl
Hunting for Germans	Will Rogers' trip	June 4	2 rls
Pride of Pikeville (Turpin)	Sennett comedy	June 4	2 rls
Flying Feet	Sportlight	June 4	1 rl
Chills and Fever	Sportlight	June 4	1 rl
Curled in the Excitement	Sennett comedy	June 11	2 rls
Hard Cider	Terry cartoon	June 11	1 rl
Crimson Flash (Cullen Landis)	Serial	June 18	....
Died in the Wool	Terry cartoon	June 18	1 rl
Fluttering Hearts (Chase)	Comedy	June 18	2 rls
Love 'Em and Weep (Mae Busch)	Hal Roach comedy	June 18	2 rls
Pathe Review 24	Magazine	June 18	1 rl
Big Reward	Terry cartoon	July 2	1 rl
Riding High	Terry cartoon	July 2	1 rl
Pathe Review 27	Magazine	July 2	1 rl
Don't Tell Everything (Davidson)	Hal Roach comedy	July 2	2 rls
One-Man Dog	Terry cartoon	July 2	1 rl
Love Nest	Terry cartoon	July 23	1 rl
Frontier of Sport	Sportlight	July 23	1 rl
Why Girls Love Sailors (Laurel)	Hal Roach comedy	July 23	2 rls
Pathe Review 28	Magazine	July 23	1 rl
Pathe Reviews 29-30	Magazine	July 30	1 rl
Subway Sally	Terry cartoon	July 30	1 rl
With Will Rigers in London	Rogers series	July 30	1 rl
Glorious Fourth (Joe Cobb)	Comedy	July 30	1 rl
The Bully	Terry cartoon	July 30	1 rl

Features	Kind of Picture	Review	Feet
		1927	
Princess on Broadway (Garon-Walker)	Comedy drama	Mar. 5	5,705
Tearin' Into Trouble (Wally Wales)	Western	Mar. 5	4,453
Arizona Whirlwind (Bill Cody)	Mine-western	Mar. 19	4,134
Fighting Comeback (B. Roosevelt)	Action western	Apr. 2	4,145
Spuds (Larry Semon)	War, farce comedy	Apr. 9	4,920
Horse Shoes (Monty Banks)	Feature comedy	Apr. 16	5,668
Ridin' Rowdy (Buffalo Bill, Jr.)	Western	Apr. 23	4,794
No Man's Law (Rex)	Black Stallion dr.	May 2	6,903
Don Desperado (Maloney)	Punch western	May 9	5,804
His First Flame (Harry Langdon)	Feature comedy	May 9	4,700
Eyes of the Totem (Hawley-Santschi)	Melodrama	May 14	6,228
Pirates of the Sky (Hutchison)	Stunt melodrama	May 21	5,465
Heart of the Yukon (Bowers)	Alaskan melodrama	May 21	6,563
Alaskan Adventures	Alaskan Trip	May 28	3,678
Meddlin' Stranger (Wally Wales)	Western melodrama	June 4	4,575
Avenging Fangs (Shadow-dog)	Crook melodrama	June 4	4 335
Trunk Mystery (Hutchison)	Police melodrama	June 11	4,328
Code of Cow Country (B. Roosevelt)	Action western	June 11	4,512
Pals in Peril (Buffalo Bill, Jr.)	Western	June 25	4,740
Little Firebrand (E. Thornton)	Comedy	July 2	4,615
Two-Gun of Tumbleweed	Western	July 23	5,670

PREFERRED PICTURES

		1926	
Romance of a Million Dollars	Melodrama	Aug. 7	5,300
Dancing Days (Star Cast)	Domestic	Sept. 25	5,900
Shameful Behavior? (Edith Roberts)	Romantic com.-dr.	Oct. 30	5,218
His New York Wife (Alice Day)	Comedy drama	Nov. 27	5,294
		1927	
Exclusive Rights (L. Rich)	Politics-melodrama	Jan. 22	6,087

PRODUCERS DISTRIBUTING CORP.

		1925	
Coming of Amos (Rod LaRoque)	Comedy-drama	Sept. 19	5,077
Off the Highway (W. V. Mong)	Drama	Oct. 3	7,641
Simon the Jester (O'Brien-Rich)	Comedy-drama	Nov. 28	6,168
Road to Yesterday (J. Schildkraut)	Tense drama	Dec. 12	9,980
		1926	
Wedding Song (Leatrice Joy)	Comedy-heart int.-dr	Jan. 2	7,373
Steel, Preferred (star cast)	Steel industry dr	Jan. 9	6,717
Braveheart (LaRocque)	Indian drama	Jan. 23	7,238
Rocking Moon (Tashman-Bowers)	Alaskan drama	Jan. 30	6,013
Danger Girl (Priscilla Dean)	Comedy-drama	Feb. 6	5,668
Million Dollar Handicap (all star)	Horse race melo.	Feb. 13	6,095
Three Faces East (Jetta Goudal)	Suspense-spy-melo.	Feb. 20	7,419
Fifth Avenue (De La Motte)	Human int. drama	Feb. 20	5,503
Wild Oats Lane (Viola Dana)	Melodrama	Apr. 10	6,900
Red Dice (Rod LaRocque)	Underworld melodrama	May 1	7,257
Whispering Smith (H. B. Warner)	Melodrama western	May 8	6,155
Volga Boatman (W. Boyd-E. Fair)	Melodrama	Apr. 24	10,660
Paris at Midnight (Jetta Goudal)	Melodrama	May 15	6,995
Prince of Pilsen (Geo. Sidney)	Comedy drama	May 8	6,600
Bachelor Brides (La Rocque)	Mystery drama	May 22	6,612
Eve's Leaves (Leatrice Joy)	Romantic Comedy	May 29	6,750
Silence (H. B. Warner)	Self-sacrifice dr.	June 5	7,518
Unknown Soldier (Chas. Mack, etc.)	War drama	June 12	7,979
Dice Woman (Priscilla Dean)	Farce-melodrama	June 19	5,614
Flame of the Yukon (Seena Owen)	Melodrama of Yukon	June 26	5,800
Up in Mabel's Room (Marie Prevost)	Farce-comedy	June 26	6,345
Shipwrecked (S. Owen-J. Schildkraut)	Melodrama	July 3	5,863
Meet the Prince (Jos. Schildkraut)	Comedy-Drama	July 3	5,908
Sea Wolf (Ralph Ince)	Jack London story	July 10	6,763
Sunny Side Up (Vera Reynolds)	Comedy drama	July 17	5,994
Speeding Venus Priscilla Dean)	Melodrama	July 24	5,560
Clinging Vine (Leatrice Joy)	Comedy	July 31	6,400
Young April (Bessie Love)	Romantic com-dr.	Sept. 11	6,858
For Alimony Only (Leatrice Joy)	Divorce com-drama	Oct. 9	6,400
Gigolo (Rod La Rocque)	Drama	Oct. 16	7,295
Nervous Wreck (Ford-Haver)	Farce-comedy	Oct. 23	6,730
Pals in Paradise (star cast)	Kyne mining story	Nov. 29	6,636
For Wives Only (M. Prevost)	Sophisticated farce	Dec. 4	5,790
Corporal Kate (Reynolds-Faye)	Girl War-workers	Dec. 18	7,460
		1927	
Jim, The Conqueror (Boyd-Faire)	Suspense western	Jan. 1	5,324
Nobody's Widow (Joy-Ray-Haver)	Farce comedy	Jan. 15	6,421
Man Bait (Marie Prevost)	Comedy drama	Jan. 29	5,865
Getting Gertie's Garter (Prevost)	Farce comedy	Feb. 19	6,859
White Gold (Jetta Goudal)	Emotional drama	Apr. 9	6,198
Rubber Tires (Ford-Love)	Auto comedy	Apr. 9	6,303
King of Kings	Biblical drama	Apr. 23	13,500
Night Bride (Marie Prevost)	Farce comedy	May 9	5,736
Yankee Clipper (William Boyd)	Sailing ship melo.	May 14	7,820
Heart Thief (Schildkraut-dePutti)	European drama	May 21	6,035
Fighting Love (Jetta Goudal)	Desert drama	June 4	7,107
Vanity (Leatrice Joy)	Melodrama	June 18	5,922

RAYART

		1925	
Midnight Limited (star cast)	Railroad melodrama	Dec. 27	5,255
		1926	
Call of the Klondike (Glass-Dwan)	Melodrama	Aug. 21	5,803
Moran of the Mounted (Howes)	Northwest M. P. melo	Sept. 4	5,303

RED SEAL

		1926	
Reelview (Scenes in Turkey)	Magazine	Apr. 10	850
Hair Cartoon	Marcus cartoon	Apr. 10	55
Old Black Joe	Song Car-tune	July 17	500
Hair Cartoon	Marcus cartoon	July 17	1,000
Toot! Toot! (Ko-Ko)	Fleischer cartoon	July 17	1,000
Hair Cartoons	Marcus cartoon	July 31	1,000
Reelview (Issue E)	Pictorial	July 31	1,000
Searchlight (Issue H)	Pictorial	Aug. 7	1,000
Song Car-tune	Song series	Aug. 7	1,000
Marvels of Motion	Issue L	Sept. 4	800
Morning Judge	Carrie of the Chorus	Sept. 4	2,000
Ko-Ko in the Fadeaway	Fleischer cartoon	Sept. 11	1,000
Film Reporter	Series	Sept. 11	1,000
Churchyards of Old America	Humor	Sep. 25	1,000
Film Reporter (Issue B)	Sport subjects	Oct. 9	1,000
Berth Mark	Carrie of Chorus	Oct. 9	2,000

We Try Always to Make it Better for Users

STERLING PICTURES CORP.

	Kind of Picture	Review.	Feet
		1926	
Men of the Night (Rawlinson)	Melodrama	July 24	5,723
Wreckage (Mav Allison)	Drama	July 24	5.723
Closed Gates (Harron-Novak)	Emotionai dama	May 28	5,563

TIFFANY PRODUCTIONS, INC.

The Enchanted Island	Romantic drama	June 25	4,857
Flaming Timber	Woodland drama		
Squads Right	War farce comedy		
The Song of Steel	Society-business drama		
Snowbound	Comedy drama of the North		
Wild Geese (Speoial)	Human drama		
Princess of Hoboken	Comedy drama		
Lightning	Zane Grey drama		
Tale of a Vanishing People	Society drama		
The Broken Gate	Emotional drama	Jan. 15	5,300
Fools of Fashion (Mae Busch)	Social life drama	Oct. 9	6,484
College Days (Marceline Day)	College comedy-dr.	Nov. 6	7,300
Josselyn's Wife (Pauline Frederick)	Emotional drama	Nov. 27	5,800
Sin Cargo (Shirley Mason)	Melodrama	Dec. 11	6,100
		1927	
Redheads Preferred (Hitchcock-Daw)	Farce comedy		
The First Night (Lytell-Devore)	Farce comedy	Feb. 19	5,500
Husband Hunters (Mae Musch)	Sophisticated com.-dr	Feb. 26	5,600
Cheaters (O'Malley-Ferguson)	Crook meldrama	Mar. 12	6.022
Backstage (Bedford-W. Collier, Jr.)	Comedy drama	July 9	5,784
Beauty Shoppers (Mae Busch)	Small town-N. Y. dr.	July 16	5,669
Snowbound (Blythe-Rich-Agnew)	Farce comedy	July 30	5,182

UNITED ARTISTS

		1926	
Black Pirate (Douglas Fairbanks)	Technicolor feature	Mar. 20	8,388
The Bat (all-star)	Mystery drama	Mar. 27	8,219
Son of the Sheik (Valentino)	"Sheik" sequel	Aug. 7	6,685
Sparrows (Mary Pickford)	Comedy drama	Oct. 9	6,000
		1927	
Winning of Barbara Worth (Banky)	H. B. Wright western	Dec. 4	8 rls.
Night of Love (Banky-Colman)	Romantic Drama	Jan. 29	7,440
The General (Buster Keaton)	Civil War comedy	Feb. 12	7,500
Love of Sunya (Gloria Swanson)	Episodic drama	Mar. 19	7,311
Beloved Rogue (J. Barrymore)	Romantic drama	Apr. 2	9,264
Resurrection (Rod LaRocque)	Tolstoy drama	Apr. 16	9,120

UNIVERSAL

Features			
		1926	
Rustler's Ranch (Acord)	Western	June 5	5,230
Love Thief (Norman Kerry)	Romantie drama	June 12	6,822
Chasing Trouble (Morrison)	Action western	June 19	4,304
Bucking the Truth (Morrison)	Action western	June 26	4,305
Marriage Clause (Lois Weber)	Drama	July 3	7,680
Under Western Skies (Norman Kerry)	Western	July 10	6,352
The Terror (Art Acord)	Western	July 10	4,862
Man in the Saddle (Gibson)	Western	July 17	5,492
Poker Faces (Horton-LaPlante)	Farce comedy	July 24	7,808
Whole Town's Talking (E. E. Horton)	Farce comedy	Aug. 14	6,662
Wild Horse Stampede (Hoxie)	Western	July 31	4,776
Runaway Express (Daugherty-Mehaffy	R. R. thriller	Aug. 28	5,865
Her Big Night (Laura LaPlante)	Farce comedy	Sept. 4	7,603
Old Soak (Jean Hersholt)	Comedy drama	Sept. 11	7,445
Texas Streak (Hoot Gibson)	Thrill western	Sep. 25	6,256
Ice Flood (Harlan-Dana)	Lumber camp melo.	Oct. 2	5,747
Yellow Back (Fred Humes)	Western	Oct. 9	4,766
Take It from Me (Reginald Denny)	Comedy drama	Oct. 16	6,649
Michael Strogoff	Russian Melodrama	Oct. 30	9,315
Spangles (O'Malley-Nixon)	Circus comedy-dr.	Nov. 6	5.6[illegible]
Buckaroo Kid (Hoot Gibson)	Farce-drama-western	Nov. 20	6,107
Red Hot Leather (Hoxie)	Western	Nov. 27	4,535
Man from the West (Acord)	Blue Streak Western	Dec. 4	4,474
Cheerful Frand (Denny)	Farce comedy	Dec. 11	6,945
Prowlers of the Night (Humes)	Blue Streak western	Dec. 18	4,390
Silent Rider (Hoot Gibson)	Western	Dec. 25	5,598
		1927	
Butterflies in the Rain (LaPlante)	Romantie drama	Jan. 1	7,319
Rough and Ready (Hoxie)	Western	Jan. 8	4,409
Loco Luck (Art Acord)	Action western	Jan. 22	4,827
Sensation Seekers (Billie Dove)	Romance-drama	Jan. 29	7,015
Perch of the Devil (Busch-O'Malley)	Melodrama	Feb. 5	6,807
One Man Game (Fred Hnmes)	Blue Streak westn.	Feb. 12	4,689
Taxi! Taxi! (E. E. Horton)	Farce comedy	Feb. 19	7,172
Denver Dude (Hoot Gibson)	Action western	Feb. 26	5,292
Wrong Mr. Wright (Jean Hersholt)	Farce	Mar. 5	6,450
Held by the Law (Lewis)	Crime-detective	Apr. 2	6,929
Hey! Hey! Cowboy (Gibson)	Action western	Apr. 9	5,378
Men of Daring (Hoxie)	Thrill western	Apr. 9	6,155
Fourth Commandment (Bennett-Carr)	Sentimental drama	Apr. 23	6,892
Down the Stretch (Agnew-Nixon)	Racing melodrama	May 2	6,910
Beware of Widows (Laura LaPlante)	Light farce-comedy	May 9	5,777
Cat and the Canary (LaPlante-Hale)	Mystery-thriller	May 14	7,712
Grinning Guns (Jack Hoxie)	Action western	May 14	4,689
Love Thrill (Laura-LaPlante)	Farce comedy	May 21	6,038
Fighting Three (Jack Hoxie)	Western melodrama	May 21	4.198
The Claw (Windsor-Kerry)	South African drama	May 28	5,252
Painting the Town (Tryon)	Farce comedy	June 25	5,900
Alias the Deacon (Jean Hersholt)	Crook com.-drama	June 25	6.869
Painted Ponies (Gibson)	Rodeo stunt western	July 23	5,416

Short Subjects	Kind of Picture	Review.	Feet
		1926	
Jane's Flirtation (Wiley)	What happened to Jane	Jan. 1	2 rls
Menace of the Mounted (Cobb)	Mustang N'western	Jan. 1	2 rls
Snookums' Playmate	Newlyweds comedy	Jan. 8	2 rls
Hop Along (Arthur Lake)	Bluebird comedy	Jan. 8	1 rl
By George (Sid Savlor)	Let George Do It (ser.)	Jan. 8	2 rls
Fast and Furious (Reginald Denny)	Typical farce	July 9	5.282
Three Miles Up (Al Wilson)	Aviation-thrills	July 9	4.041
Dude Desperado (Gilman)	Mustang com.-western	Jan. 22	2 rls.
Tied Up	Piperock western	Jan. 22	2 rls.
What's Your Hurry?	Excuse Makers	Jan. 22	2 rls.
Love on a Weak Stomach (N. Edwards)	Comedy	Jan. 22	1 rl.
Newlyweds Build	Newlyweds and Baby	Jan. 22	2 rls.
Cinder Path	Collegians	Jan. 22	2 rls.
High and Dizzy (Puffy)	Bluebird comedy	Jan. 22	1 rl.
Youth and Beauty	Gump comedy	Jan. 29	2 rls
Thanks for the Boat Ride	What Happened to Jane	Jan. 29	2 rls
George Runs Wild	George series	Feb. 5	2 rls
Oh, What a Kick (Summerville)	Burlesque war com.	Feb. 5	1 rl
Tenderfoot Courage	Mustang western	Feb. 5	2 rls
		1927	
In for Life (Neely Edwards)	Bluebird comedy	Feb. 12	1 rl.
Meet the Husband (Arthur Lake)	Comedy	Feb. 12	1 rl.
Snookums Disappears	Newlyweds	Feb. 19	2 rls.
A Strange Inheritance	Mustang comedy	Feb. 19	2 rls.
Buster's Dark Mystery	Buster Brown	Feb. 19	2 rls.
Ranger's Romance (Fred Gilman)	Short western	Feb. 26	2 rls
Some More Leave Home (Summerville)	Excuse Makers	Feb. 26	2 rls
Why Mules Leave Home (Summerville)	Comedy	Feb. 26	1 rl
A Party Man (Duffy)	Blue Ribbon comedy	Mar. 5	1 rl
Flashing Oars	Collegians	Mar. 5	2 rls
Jailhouse Blue (Arthur Lake)	Comedy	Mar. 12	1 rl
Backward George (Saylir)	Let George Do It	Mar. 12	2 rls
Hot Air (Puffy)	Bluebird comedy	Mar. 19	1 rl
Return of the Riddle Rider	Sequel serial	Mar. 19	....
Breaking Records	Collegians	Apr. 2	2 rls
Pride of Piperock	Western comedy	Apr. 2	2 rls
She's My Cousin	Excuse Makers	Apr. 2	2 rls
Jane's Hubby	What Happened to Jane	Apr. 9	2 rls
Courage of Collins	Short western	Apr. 9	2 rls
Haunted Homestead	Mustang western	Apr. 16	2 rls
Buster, Don't Forget	Buster Brown	Apr. 16	2 rls
Newlyweds' Shopping Tour	Newlyweds	Apr. 16	2 rls
They Call It Love (Edwards)	Comedy	Apr. 16	1rl
Flaming Snow	Western comedy	Apr. 16	2 rls
Keeping His Word	Excuse Makers	Apr. 23	2 rls
Smother O'Mine (Chas. Puffy)	Comedy	Apr. 23	1 rl
Kelcy Gets His Man (Cobb)	Mounted police dr.	Apr. 23	2 rls
Midnight Bum (Arthur Lake)	Farce comedy	May 2	1 rl
Lone Star (Fred Gilman)	Mustang western	May 2	2 rls
Kid George	Let George Do It	May 2	2 rls
Jane Misses Out	What Happened to Jane	May 9	2 rls
Stop Snookums	Newlyweds	May 9	2 rls
Buster's Frame-up	Buster Brown	May 14	2 rls.
Silent Partner (E. Cobb)	Western	May 14	2 rls.
Ore Raiders (Fred Gilman)	Western	May 14	2 rls.
Pipe Rock Blues (Holmes-Corbett)	Western	May 14	2 rls.
Red Suspenders (Summerville)	Comedy	May 14	1 rl.
George's Many Loves	Let George Do It	May 21	2 rls
That's No Excuse	Excuse Makers	May 21	2 rls
Do Or Diet (Puffy)	Comedy	May 21	1 rl
Rest Cure	Piperock western	May 28	2 rls
Doctors Prefer Brunettes (Edwards)	Bluebird comedy	May 28	1 rl
Home Trail	Western	May 28	2 rls
Gune Justice (Gilman)	Short western	June 4	2 rls
My Mistake	Excuse Makers	June 4	2 rls
Cowboy Chaperone (Ed. Cobb)	Western	June 4	2 rls
Jane's Sleuth	What Happened to Jane	June 4	2 rls
Collegians (second series)	Jnnior Jewel com.	June 11	2 rls
Cows Is Cows	Short western	June 11	2 rls
Buster's Infatuation	Buster Brown	June 11	2 rls
Snookum's Asleep	Newlyweds	June 11	2 rls
Under the Bed (Puffy)	Bluebird comedy	June 11	1 rl
Sleepy Time Pal (Edwards)	Bluebird comedy	June 18	2 rls
What An Excuse	Excuse Makers	June 18	2 rls
Barrymore Tommy (Gilman)	Short western	June 18	2 rls
Ah, Gay Vienna (Puffy)	Comedy	July 2	1 rl
On Furlough (Sid Saylor)	Let George Do It	July 2	2 rls
Plumed Rider (Gilman)	Western	July 2	2 rls
Roaring Gulch (E. Cobb)	Western	July 2	2 rls
Surprised Honey (Neely Edwards)	Comedy	July 16	1 rl
Buster's Handicap	Buster Brown	July 16	2 rls
Tale of a Shirt (Aubrey)	Bluebird com.	July 16	1 rl
Jane's Relations	What Happenedt o Jane	July 16	2 rls
Snookums Cleans Up	Newlyweds	July 16	2 rls
Pawns and Queens	Short western	July 23	2 rls
Oh, Taxi! (Sid Saylor)	Comedy	July 23	2 rls
Square Shooter (Gilman)	Short western	July 23	2 rls
Plain Jane	What Happened to Jane	July 30	1 rl
His Day of Days (Edwards)	Bluebird comedy	July 30	1 rl
Horse Trader (Gilman)	Western	July 30	2 rls

WARNER BROS.

		1926	
Bride of the Storm (D. Costello)	Melodrama	April 10	6,[illegible]
Night Cry (Rin-Tin-Tin)	Dog melodrama	April 24	6,380
Other Women's Husbands (Blue)	Comedy drama	May 8	6,721
Hell Bent Fer Heaven (Miller)	Mystery drama	May 15	6,578
Little Irish Girl (D. Costello)	Crook drama	May 22	6,667
Why Girls Go Back Home (Miller)	Comedy drama	May 29	5,263
Silken Shackles (Irene Rich)	Drama	June 5	6.061
Social Highwayman (Devore-Love)	Farce-comedy	Jnne 26	6,107
Footloose Widows (Fazenda-Logan)	Farce-comedy	July 3	7,163
Don Jnan (John Barrymore)	Romantic drama	Ang. 21	10,018
Across the Pacific (Monte Blne)	Melodrama	Oct. 16	6,945
My Official Wife (Rich-Tearle)	Drama	Nov. 6	7.846
Private Izzy Murphy (Jessel)	Comedy	Oct. 30	7,889
The Better 'Ole (Syd Chaplin)	Supercomedy	Oct. 23	8,649
Millionaires (Sidney-Fazenda-Gordon)	Heart-int. Hebrew com.	Nov. 20	6.903
While London Sleeps (Rin-Tin-Tin)	Dog melodrama	Dec. 11	5,810
		1927	
Third Degree (Dolores Costello)	Stage melodrama	Jan. 8	7,647
Don't Tell the Wife (I. Rich)	Light comedy	Feb. 5	6,972
Finger Prints (Fazenda)	Crook-detective	Jan. 22	7,031
Wolf's Clothing (Blue-Miller)	Action-thrill melo.	Jan. 29	7,068
When A Man Loves (J. Barrymore)	Classic romance	Feb. 12	10,049
Hills of Kentucky (Rin-Tin-Tin)	Dog melodrama	Feb. 26	6,271
Gay Old Bird (Fazenda)	Farce-comedy	Mar. 12	6,284
What Every Girl Should Know (Miller)	Romantic comedy-drama	Mar. 19	6,281
White Flannels (Louise Dresser)	Football-thrills	Apr. 2	6.820
The Brute (Monte Blue)	Western drama	May 2	5,901
Bitter Apples (Monte Blue-Myrna Loy)	Melodrama	May 9	5,453
Missing Link (Syd Chaplin)	Farce comedy	May 14	6,485
Matinee Ladies (May McAvoy)	Modern life comedy	Apr. 23	6.352
Tracked by the Police (Rin-Tin-Tin)	Dog melodrama	May 21	5,813
The Climbers (Irene Rich)	Drama	May 28	6.631
A Million Bid (Dolores Costello)	Melodrama	June 4	6,310
Irish Hearts (May McAvoy)	Comedy drama	June 11	5,397
Simple Sis (Fazenda-C. Cook)	Heart Interest melo.	Jnne 11	6,218
Dearier (Irene Rich)	Heart-int. drama	June 18	5,897
Old San Francisco (D. Costello)	Romance-melodrama	June 25	7,961
First Auto (Barney Oldfield)	Old-time autos dr.	July 9	6,767
What Happened to Father (W. Oland)	Character farce-com.	July 9	5,567
Black Diamond Express (Blue)	Railroad melodrama	July 23	5,803
Heart of Maryland (D. Costello)	Civil War melo.	Jnly 30	5.968

Give Them the Best

Theatre patrons are entitled to the best screen quality—which means Eastman quality.

Give them the best. Most productions are made on Eastman Negative. Specify prints on Eastman Positive and you get the film combination that first made movies practicable—that has maintained its superiority from the beginning of the industry.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

Pathé has the best Westerns

Here they are

- 4 LEO MALONEY
- 8 DON COLEMAN
- 8 WALLY WALES
- 8 BUFFALO BILL, JR.
- 2 BUDDY ROOSEVELT
- 8 JACK PADJAN
- 8 JACK DONOVAN
- 6 NEW DOG SPECIALS

Leo Maloney

Buddy Roosevelt

Buffalo Bill, Jr.

Jack Padjan

Don Coleman

Wally Wales

For years Pathe has lead the field in delivering smashing, up-to-the-minute, sure-fire Western action dramas—not just once-in-a-while, not a flash in the pan, but consistently week in and week out. Millions of fans look for Pathe's great out-door specials as the best in this type of entertainment. Thousands of exhibitors KNOW that they build patronage and bring in the cash. And this year they're better than ever—all the established favorites and several new ones in bang-up stories and ideas by the best writers of Western fiction. The great round-up includes Leo Maloney, Don Coleman, Wally Wales, Buffalo Bill, Jr., Buddy Roosevelt and two big new, up-standing, hard-hitting, attractive personalities, Jack Padjan and Jack Donovan.

Leo Maloney will star in 4, with his marvelous horse, "Monte Cristo" and his trained dog "Bullet." He will produce and direct 8 others starring Don Coleman. Lester F. Scott, Jr. of Action Pictures, will produce 8 pictures starring Wally Wales; 8 with Buffalo Bill, Jr.; and 2 with Buddy Roosevelt. Jack Padjan will star in 8, and Jack Donovan in 8. Also a new Dog Star in a series of 6.

PATHÉ EXCHANGE, INC.

DEMILLE STUDIO PICTURES · PATHE NEWS · PATHE WESTERNS · PATHESERIALS · PATHECOMEDIES

Member of Motion Picture Producers and Distributors of America, Inc.
WILL H. HAYS, *President*

N THIS ISSUE:

- Industry Seeks to Trace Rumors of Outside Competition
- Cranfield and Clarke Form Canadian Company
- Coast Production Activity Slow in Getting Under Way

MOVING PICTURE WORLD

VOLUME 87
NUMBER 8

—The Motion Picture Business Paper—

AUGUST 20, 1927
PRICE 25 CENTS

$1,250,000 for 19 minutes

¶ That's what the public paid to see the Dempsey-Sharkey fight. A short feature—but oh, my! ¶ Short features with real class, punch and reputation behind them always pay big! That's why smart exhibitors are booking

paramount news
paramount-christie comedies
paramount-horton comedies
paramount novelties
paramount krazy kat and
inkwell imps cartoons

PARAMOUNT 100% PROGRAM

Published by CHALMERS PUBLISHING COMPANY 516 FIFTH AVE. NEW YORK CITY

WATCH M-G-M'S THE BIG PARADE

IT'S STARTED!

LOS ANGELES

Police handling mobs. Doors at Criterion open 8:45 A. M.

CLEVELAND

After two Roadshow engagements, Stillman breaks all records in 4 mid-summer weeks.

CHICAGO

Every record smashed. Doors open 9 A. M. at McVickers. S. R. O. up 'till closing.

SAN DIEGO

Pantages can't begin to handle mobs clamoring for admission. All records crashed.

remember!

¶ Remember when Wallace Beery was playing villains? Remember Raymond Hatton's shuddering role in "The Whispering Chorus"? Good standard "heavies" these boys. Fine names with which to round out a cast. But character men. And character men can't break theatre records. ¶ Then Paramount showmanship, always pioneering, teamed them up, risked money and valuable personnel and made "Behind the Front". Over-night a mighty box office asset was built in Beery and Hatton that has meant literally millions of dollars to exhibitors! ¶ The first comedy team. And, despite the recent flock of near-Beerys and Hattons, still the first comedy team in drawing power. "We're in the Navy Now", following "Behind the Front", an even bigger clean-up. And now "Firemen, Save My Child". The biggest yet! ¶ Wire from Riviera Theatre, Omaha: "'Firemen, Save My Child' opened to splendid business against famous band and all-star bill playing at opposition house. Audience reaction marvelous. Continuous roar of laughter". That's just the start! ¶ Beery and Hatton. Three more knockouts from this golden pair in Paramount's 100% Program. "Now We're in the Air", "We're in Society Now", "The Big Game Hunt". ¶ Remember. Paramount first with comedy teams. First with pictures like "Chang", "Beau Geste", "Way of All Flesh", "Barbed Wire". First with stars like Clara Bow, Richard Dix, Emil Jannings, Bebe Daniels. First with everything that means bigger grosses for you. Should any exhibitor be content with second fiddles when he can get Paramount?

PARAMOUNT 100% PROGRAM

Member of Motion Picture Producers and Distributors of America, Inc. Will H. Hays, President.

SELL WHERE THE MONEY IS!

IT will always be a pleasure
TO MOVING PICTURE WORLD
TO demonstrate
TO any and all **SKEPTICS**
THAT the largest circulation
IN this particular industry
IS EARNED
BY giving
THE BEST SHOWMAN'S BOOK
TO the exhibitor.

LOOK it over
READING from left to right
OR vice versa
OR beginning at the middle
AND going both ways
AT once
YOU will find
THAT more people
USE THIS BOOK
BECAUSE IT IS A BETTER PAPER
WEEK IN AND WEEK OUT
THAN any other
THE motion picture business
HAS ever known

THAT'S why
WITH little or no effort
ON our part
THE WORLD is walking away
WITH 7619 exhibitor circulation
RIGHT NOW
A clear lead of 1356
OVER our nearest
ABOVEBOARD competitor

THE CHALMERS PUBLISHING COMPANY
UNDERTAKES to lead
ANYBODY by the hand
TO THE NEAREST ALIENIST
WHO SAYS
THIS DOESN'T MEAN A THING
AND THAT'S THAT

WITH apologies to
HOWARD DIETZ
AND
METRO-GOLDWYN-MAYER
ADVERTISING

BOX-OFFICE ANALYSIS

of M-G-M's Great Junior Features

HAL ROACH COMEDIES

(Look up your books and check over business done while a Hal Roach Comedy was on your bill—ask other exhibitors to verify your experience—then you can judge whether you can do without these money-makers!)

10 "OUR GANG"

The Greatest Short Subjects in the entire world—bar none!

10 CHARLEY CHASE

Next to "Our Gang," exhibitors tell us that Charley Chase is the biggest known draw in the short-subject field.

10 MAX DAVIDSON

We have seen his first character comedy for '27-'28 and predict he will be one of your strongest shorts next season.

10 ALL-STAR

These Hal Roach gems challenge many a feature in class. They're proven money-makers.

M-G-M NEWS

104 ISSUES—*Twice Weekly*

No program can afford to be without the newest and greatest of all Newsreels, produced by Hearst, plus M-G-M's aggressive ideas.

M-G-M ODDITIES

26 SUBJECTS—*Every Other Week*

Produced by UFA all over the world, they now play at the 5,400-seat Capitol, N. Y., and are singled out by the critics as high-spots on the great Capitol program.

M-G-M GREAT EVENTS

(IN TECHNICOLOR)

6 SUBJECTS—*Every Two Months*

A brand new idea in Shorts. Wonderful little dramas produced entirely in Technicolor. We have seen the first, "The Flag," and it is a wonder!

READ THE CRITICAL ESTIMATES OF THE TRADE PRESS!

—they agree that in Shorts too, M-G-M is the Top of the Industry

AT A PREVIEW IN THE EMBASSY THEATRE, N. Y., THE INDUSTRY'S LEADING WRITERS ACCLAIMED M-G-M JUNIOR FEATURES

KANN *in Film Daily:*

"M-G-M has no worry in short subjects. The company need not take a back seat for any competitors. Taken by and large, the special program of short subjects flashed on the Embassy screen yesterday demonstrated that.

"The trade well knows the abilities of Hal Roach in the comedy field. And so when you learn that Our Gang appears in the M-G-M line-up there isn't very much more to be said. The first is 'Yale vs. Harvard' and it is there. The well-deserved popularity of this series is again demonstrated by this subject."

SEWELL *in M. P. World:*

"The showing suggests that M-G-M is in line for the short subjects war and right in the front line. The various items will be more definitely treated in a later issue."

JOHNSTON *in M. P. News:*

"Altogether, fine dramatic short subjects."

CRUIKSHANK *in Telegraph:*

The preview of the first short subjects to be released by Metro-Goldwyn-Mayer indicates that the short product emanating from the Lion's lair may be expected to maintain a high standard of excellence.

"AN AFRICAN ADVENTURE"—Here is a gem.

"THE STING OF STINGS"—One of the best of the Hal Roach produced Charley Chase comedies, two reels in length and bordering on an "Our Gang" in merit.

"SOARING WINGS"—Another UFA one-reeler which is one of the most beautiful and fascinating pictures ever created.

"THE FLAG"—It is a thoroughly high class production, a "prestige picture," with plenty of real acting. This is another one to bill equally with your feature, or an ideal feature itself on an all-shorts bill.

"YALE VS. HARVARD"—One of the good old "Our Gang" comedies with Farina, Fatty and others of the "old-timers" is augmented by a lot of new kids, two of whom are especially good. It is a high class short, as are all of these series. It is more lavishly produced than the majority of its forerunners and ranks as a wow.

HANK LINET *in Exhibitors Daily:*

"The showing demonstrated very clearly that Metro-Goldwyn-Mayer mean to handle their shorts with the same attention to detail of production which has always been evident in their feature length product."

THE BIG PARADE OF BIG PARADES

THE SPECIALS

GARDEN OF ALLAH *(Rex Ingram)* **THE COSSACKS** *(John Gilbert)* **THE CROWD** *(King Vidor)*
ROSE-MARIE—NAPOLEON MLLE. FROM ARMENTIERES IN OLD KENTUCKY BODY AND SOUL

STAR HITS

3 CHANEYS 4 HAINES 3 DAVIES 1 NOVARRO 1 GISH 2 GILBERTS
SHEARERS 1 SYD CHAPLIN 2 GARBOS 2 COOGANS 6 McCOYS
2 DOG STAR 3 CODY-PRINGLES 3 DANE-ARTHURS 5 COSMOPOLITANS

JUNIOR FEATURES

HAL ROACH COMEDIES—OUR GANG—MAX DAVIDSON—CHARLEY CHASE—ALL STAR

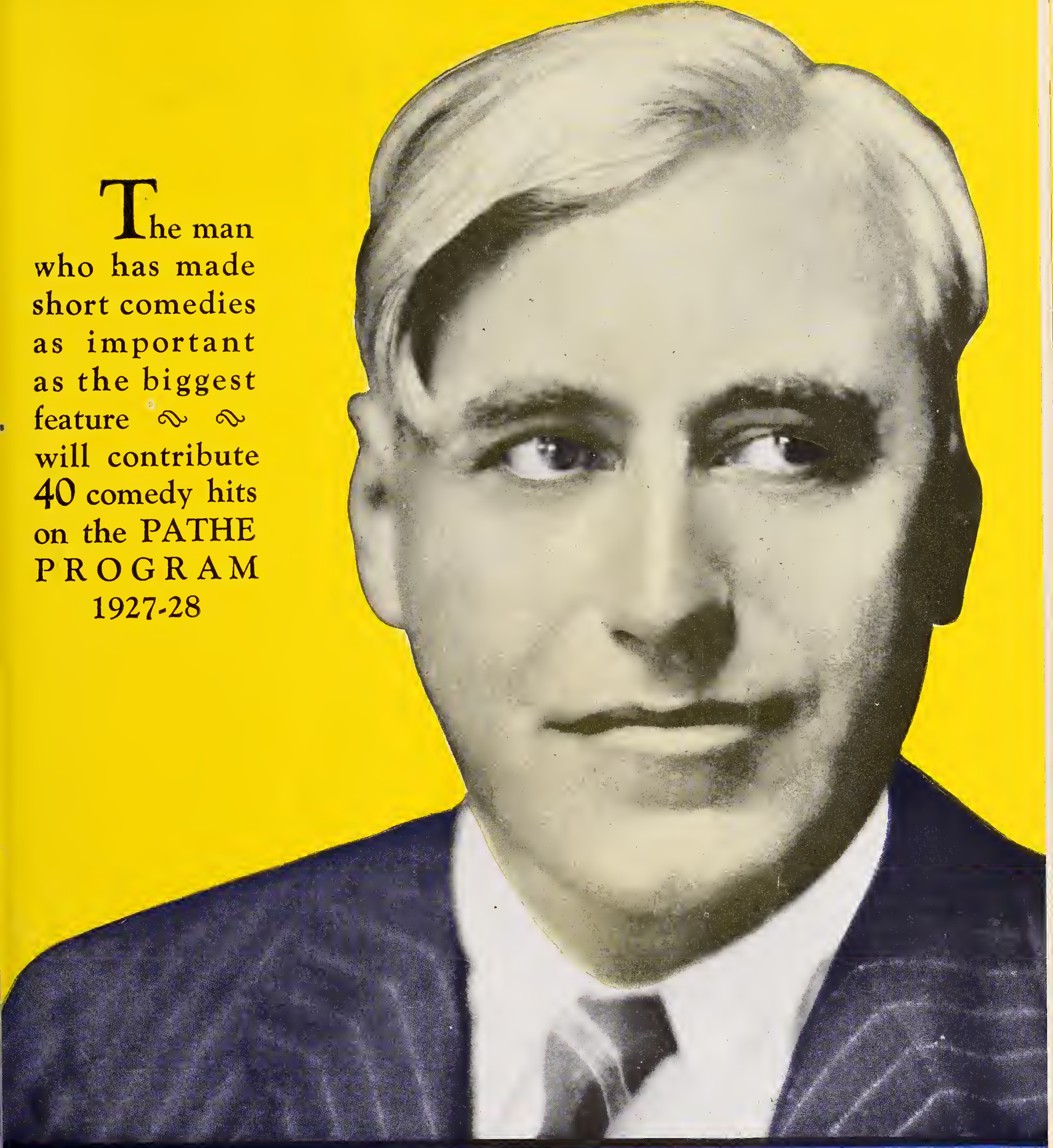
M-G-M NEWS *Twice Weekly—The New Newsreel*

M-G-M GREAT EVENTS *Entirely in Technicolor*

M-G-M ODDITIES *Produced all over the world by UFA*

METRO-GOLDWYN-MAYER IN '27-'28

The man
who has made
short comedies
as important
as the biggest
feature
will contribute
40 comedy hits
on the PATHE
PROGRAM
1927-28



MACK SENNETT
is with PATHÉ

BETTER THAN EVER

The Most Famous Screen Family in the World

MACK SENNETT

presents

"The Smiths"

in a series of 12

featuring

MARY ANN JACKSON, RUTH HIATT *and* RAYMOND McKEE.

12 MACK SENNETT *Girl Comedies*

with

MACK SWAIN, DAPHNE POLLARD, STERLING HOLLOWAY, DOT FARLEY *and the famous Sennett Bathing Beauties.*

Many sequences produced in Technicolor.

12 MACK SENNETT *Comedies*

with

BILLY BEVAN, ALMA BENNETT, VERNON DENT, MADELINE HURLOCK *and a host of others.*

Never Before Released

MACK SENNETT

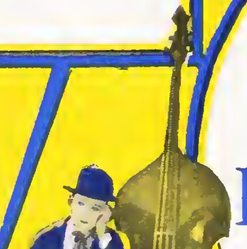
presents

Harry Langdon

in two knockouts

"FIDDLESTICKS"
(2 reels)

"SOLDIER MAN"
(3 reels)



MACK SENNETT

presents

Ben Turpin

in 2 Short Comedy Specials

Pathé has the best comedies

PATHÉ EXCHANGE, INC.

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Member of Motion Picture Producers and Distributors of America, Inc.
WILL H. HAYS, *President*

Last Minute News From Everywhere

MOVING PICTURE WORLD

The Motion Picture Business Paper

Vol. 87 New York, August 20, 1927 No. 8

THE FEWER THE HIGHER

One of the dailies says over-dressed presentations flop. Didn't know they dressed 'em these days.

MAKING IT NATIONAL

The Department of Commerce announces a "Cut Waste Week" next October. Another 10 per cent. cut!

Fox Buys Opera

Winfield R. Sheehan has purchased the story and music of "The Dollar Princess," the Viennese operetta hit, for production by Fox Films. News of the purchase was contained in a cable received August 15 by the Fox home office from Mr. Sheehan, vice-president and general manager, who personally negotiated the purchase from the widow of Leo Fall, the composer, and Willner and Grunbaum, authors of the book.

Ambitious French Program

Paris—The Albatros Co. of France is planning an ambitious program for the coming season, to include films of international appeal. Well-known names signed with them are Sandra Milovanoff, Mona Mortensen (booked later by Metro-Goldwyn), Louis Lerch (don Jose in "Carmen"), and other French and also English stars.

Back to London Stage

London—Flora le Breton has come back to the music hall stage at the Palace Theatre, London, in a Clayton Waller show. At the same time Miss le Breton will be able to see herself in the film, "The Prince and the Dancer," with Edna Purviance, to be trade-shown at the same theatre.

Harbor Landmark

The Paramount Building, with its huge ball at the apex, has been entered on the U. S. Harbor charts as a landmark for navigators.

Berlin Cable

(Moving Picture World Bureau, Berlin, August 18.)

The situation around the Phoebus scandal is not clear yet. Director Isenberg is going into court with the Phoebus officials and all papers which wrote against him. Papers charge that he was the man who brought the scandal before the public. Ben Lyon left for Paris to make outdoor scenes for the Fitzmaurice picture, "French Dressing." Bruce Johnson was here for a short visit and found Defina at full speed. Defina has now completed four pictures of its European product. They are now in their new offices at Friedrichstrasse 225.

Cranfield and Clarke Form Canadian Company; To Announce Government Backing This Week

Capt. Bruce Bairnsfather Writes First Story for Production—Seek American Director

By Sumner Smith

COLONEL W. F. CLARKE, of Cranfield & Clarke, has been in Ottawa for the past fortnight with Captain Bruce Bairnsfather, creator of "Ole Bill" and other world-famous war cartoons, making plans for the formation of an all-British film company, which will be backed entirely by Canadian capital. It is reported that Col. Clarke will within a few days announce having secured the backing of the Premier and other important government officials, and the active support of prominent Canadian bankers. The company is known as British Empire Films of Canada, Ltd. Arthur Meighan, former premier, is president and Cranfield & Clarke of New York are the sponsors and promoters.

Before the end of this week announcement should be made by Cranfield & Clarke of the successful conclusion of negotiations for official Canadian support of the company sponsored by Cranfield & Clarke. That was admitted this week at the offices in New York, where it was said that any other statement was at this time premature.

R. T. Cranfield denied a report from Ottawa to the effect that Herbert Brenon, now directing "Sorrell & Son" for United Artists, would direct the first feature picture. Mr. Brenon will not direct for the company, he said.

Capt. Bairnsfather's first story for production will be "Carry On,

(Continued on next page)

Wm. Le Baron, F B O vice-president in charge of production, is in New York conferring with President Joseph P. Kennedy.

Franklin Escapes Death

Ottawa—J. M. Franklin, manager of B. F. Keith's Theatre, and family had a narrow escape from death when their big Buick skidded on a street in the outskirts of the Canadian capital, mounted the sidewalk and knocked down a Keith Theatre billboard in the adjacent lot. The only one injured was Mr. Franklin's daughter, Lillian, who received head bruises.

Miss Siegel at Excellent

Miss Jennie E. Siegel, who from 1920 to 1924 was private secretary to Samuel Zierler, has joined Excellent Pictures in an important secretarial capacity. When she left Commonwealth in 1924 she joined an executive organization in which Mr. Zierler was interested. Now the press of business at Excellent has called her back.

Supreme Moves

The Supreme Film Corp. of Boston has moved to new offices at 54-56-58 Piedmont street.

Infantile Paralysis Closes Up Lexington

Louisville—A threatened epidemic of infantile paralysis has resulted in the barring of children under 16 years of age from the theatres of Lexington, Ky. Some predict that this drastic action will extend to other cities of the state, as the disease has gained something of a foothold in four Central Kentucky counties.

Physicians from all parts of Kentucky met on August 14 at the Lafayette Hotel, Lexington, and recommended the closing of all public places to children under 16 years of age. Dr. C. H. Voorhees, Lexington health officer, the next day closed all picture theatres to children.

The medical men are considering extending the scope of the prohibition.

Michalove in Atlanta

Dan Michalove, general manager of Universal Chain Theatrical Enterprises, Inc., is in Atlanta, Georgia, for a conference with his Southern district manager, Willard C. Patterson. Michalove will return to New York next Monday.

Rubin Back Sept. 8

J. Robert Rubin of M-G-M will return from abroad Sept. 8.

London Cable

(Moving Picture World Bureau, London, August 18.)

Big American interests begin work immediately in the British production field. Cinema and theatre owners also are entering production. "Q" mystery ships to be filmed in action. Leading French studio plans a great war period film. French producers of Tolstoy's "Resurrection" protest the Paris release of the American version, claiming inferiority. Big British studio project for Victoria, B. C.

MOVING PICTURE
WORLD
The Motion Picture
Business Paper

FOUNDED BY J. P. CHALMERS, 190

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VOL. 87 No. 8

Minneapolis Policy of Assessing Films Talked

Minneapolis—At the final meeting of the year the Minneapolis Board of Equalization called before it representatives of several local film exchanges to discuss the method of assessing films held in the city for storage and rental purposes. As a result of this hearing tax officials expect to fix a policy for taxing films.

The exchange officials explained that the film is valued at about $25 a reel and that it has a rental value of from $10 to $1,000 a day. Some of the exchanges average from 700 to 1,200 films daily in storage. A report was prepared and presented to the City Council by the Board of Equalization.

Lloyd Company Here

Harold Lloyd and a company of approximately 50 actors and technicians arrived in New York Thursday morning on the Broadway Limited, Pennsylvania station, at 10.40 a. m. In addition to his production unit Mr. Lloyd was accompanied by his wife and mother-in-law and baby.

Katz Back, Silent

Sam Katz returned from abroad Wednesday morning and went into executive session with high officials of Paramount. No statement was forthcoming. Attempts to learn when Mr. Katz will call a conference of Publix managers on the question of reducing overhead were unsuccessful. It was suggested that a statement might be issued later in the week.

Signs Scenarists

Sam Warner, who has signed two scenario writers for Vitaphone.

Vitaphone Signs Two Writers of Scenario

S. L. Warner, in charge of the Vitaphone activities at the new Hollywood studios, has signed two scenario writers to write exclusively for Vitaphone. The men are Murray Roth and Grant Clarke. Roth has been associated with Fox for five years, being a comedy writer. Grant Clarke, his new partner, in addition to being a well known writer is the man who titled "Casey at the Bat" and "McFadden's Flats."

The work of these men, says Mr. Warner, will consist of supplying gags, drama and unusual effects for future Vitaphone productions. Both Roth and Clarke are now hard at work on a unique subject which promises to be something new in the realm of Vitaphone presentations. Bryan Foy will direct the subjects that these scenarists prepare, under the supervision of Mr. Warner.

Record "Wings" Sale

A record-breaking advance sale for "Wings," Paramount's aviation spectacle, is announced by A. Griffith Gray, head of the Paramount roadshow department. The ticket sale reached $8,600 before the premiere on Friday night, Mr. Grey said.

London Sees Connie

London—Constance Talmadge's latest picture, "Breakfast at Sunrise," will run for a week or two at the Marble Arch Pavilion from August 15. She is supported by Bryant Washburn and Marie Dressler in this First National six-reeler.

Saxe Cuts Negotiations With Finkelstein-Ruben

Minneapolis—All negotiations between the Saxe Circuit of Wisconsin and Finkelstein & Ruben interests in Minnesota and the Dakotas are completely off, at least for the time being, it is understood from semi-official sources.

The proposition outlined by F. & R. was rejected by the Saxe people, largely no doubt because of the Federal Trade Commission ruling in its case against Paramount. The decision of the commission would indicate that there will be a retarding of theatre building and acquisition on the part of distributor-exhibitors.

This relieved the Saxe circuit of its fear of Universal. F. & R. has, of course, shown some concern over the leasing by Publix of the new $2,000,000 theatre in Minneapolis.

Walenstein "Spelling" Honeymooning President

Irving L. Walenstein, home office representative for Sterling Productions Inc., who has been making his offices with Joe Rock, producer for that company at Universal Studios, has been called to the New York office to take charge during the absence of Henry Ginsberg, president of Sterling. Ginsberg, who was recently married, is now on his honeymoon.

Walenstein came to Los Angeles a few months ago to represent Sterling in the movie capital and has since been associated with Rock. As soon as Ginsberg returns to New York to resume his presidential office, Walenstein will return to the Coast to continue his activities as representative.

New Fineman Contract

Just before he left Hollywood last Saturday to sail for a five weeks' vacation in Europe, B. P. Fineman, first assistant to B. P. Schulberg, associate producer on the West Coast, signed a new contract for one year with Paramount. Fineman on his trip to the continent will combine business with vacation by scouting for new screen material.

Re-name Exchange

Pittsburgh—The Capitol Film Exchange, located at 1014 Forbes street, will hereafter be known as Columbia Pictures Corp. This exchange is part of a nation-wide system of Columbia branches, with home offices in New York, and releases solely the Columbia product.

Two Million for Roxy

The Roxy Theatre announces that $2,000,000 has been garnered to date. The house was in its nineteenth week, for the weekly average was over $105,000.

Exploitation Division Now at M. P. T. O. A.

An exploitation division will soon be in full operation at the headquarters of the M. P. T. O. A. in New York City through which theatre owners will be aided by practical exhibitors of nation-wide prominence in making their business pay.

National President Woodhull and Business Manager O'Toole brought this matter to the attention of the Columbus convention in their reports, and the Administrative Committee approved.

Kirkpatricks Sail

A. S. Kirkpatrick, assistant general manager of Educational Film Exchanges, and Mrs. Kirkpatrick sailed Thursday on the American Merchant for a one-month pleasure trip abroad.

Canadian Studios

(Continued from preceding page)

Sergeant." It is expected to enter production late this month.

The story broke at a meeting of the Belleville, Ontario, Rotary Club on August 11 but did not gain circulation until some days later. At this luncheon Capt. Bairnsfather declared that he was now identified with British Empire Films of Canada, Ltd. He stated that the Ontario Government's picture studio at Trenton will be the home of the company's Canadian activities. Other guests at the luncheon, *Moving Picture World's* correspondent reveals, were Col. Clarke, listed as "managing director" of the company; W. Brotherhood, a director, and G. E. Patton, director of the Ontario Government studio.

Several months ago *Moving Picture World* learned that negotiations were under way for the promotion of an all-British producing company in Canada under Cranfield & Clarke auspices. At that time it was stated that negotiations still were in the trial stage and the matter gained little publicity.

Since then Col. Clarke has been working rapidly toward the consummation of his pet plan. It will reach fruition this week, it is believed.

The extent of the activities undertaken by the Canadian company will be wide and real opposition afforded American companies. Beautiful Canadian backgrounds will be utilized to the greatest possible extent. Two or three leading American directors will be invited to sign contracts; in fact, it is said that already two have been approached and are considering offers. There will be plenty of capital and every effort will be made to produce real entertainment pictures.

Golden to "Shoot" At the Cosmopolitan

Sidney Golden is about to "shoot" at the Cosmopolitan Studio on a picture that he has written and will direct himself. The name of the picture is "When a Woman Loves" and the leads in it are Zita Ma-Kar and Paul Ellin. Frank Zuker is the cameraman and Ben Berk production manager.

Miss Ma-Kar is a Hungarian beauty that Sidney Golden discovered while he was in Vienna. When she was there she worked for Joe May, Lubitsch, Korda, and Cordez.

Golden has been abroad for seven years working in all the studios in Europe. He built the first studio at Prague.

Paul Ellen is an Argentine and has been in Hollywood for twelve months. He played the lead opposite Corinne Griffith in "Three Hours, and was with Mary Astor in "The Pace That Thrills."

New Orpheum Policy

Oklahoma City—The Orpheum Theatre, owned by John and Pete Sinopoulos, has changed its policy from twice a week to once a week big-time vaudeville and pictures. The owners have appropriated $50,000 to be used in redecorating and also for a new lighting system. The house will be "dark" for the week of August 28 to September 2.

Champions May Repeat

Toronto—The softball team of Famous Players Canadian Corp. directed by Thomas Daley, manager of the Tivoli Theatre, is once more headed for the Toronto Industrial League championship. Last year the film ball stars cleaned up in the Toronto race and are again headed for the title. Duffield, leading twirler of Famous Players, recently registered a no-hit, no-run game.

Paramount in the Swim

Toronto—There will be one moving picture man actually in the swim when the $50,000 swimming marathon of 21 miles is held at Toronto on August 31 under the auspices of the Canadian National Exhibition. This competitor is Charles St. Clair Duhig, who represents the Famous Players Canadian Corps. in the big race which has drawn more than 200 starters.

Italians Watch Vaudeville

The Italian Government, say news dispatches, has warned Italian exhibitors against any moral laxity in the vaudeville acts with which they intersperse their picture programs. The warning came from the Department of Interior. Recent censorship laws have pretty thoroughly made laxity in films impossible.

Ford Denies He'll Invade Film "Game"

Henry Ford denies any intention of invading the motion picture field.

A wire addressed to him elicited the following reply Thursday:

"No truth to rumor mentioned in your telegram."

It was signed by C. A. Zahnow, one of Ford's secretaries.

Sell Little Gold Mine

Pittsburgh—After having operated the Idle Hour Theatre on Diamond street in downtown Pittsburgh for sixteen years, Chris. Vollmer and Paul Huhn have sold it to I. Golden. The Idle Hour is a small house in the market house district of the city, but for years has been a little gold mine. The new owner has been active in the picture theatre business, having first entered the game some time ago when he operated the Rivoli at East Pittsburgh. Since disposing of that house he has conducted the Colonial, Turtle Creek, and 2 theatres in Ellwood City.

Coffin Publicity Chief

Ray Coffin, for a year and a half Hal Roach's personal representative, has also assumed the direction of the publicity department of the Hal Roach studios now releasing their comedies through Metro-Goldwyn-Mayer. Coffin is president of the "Wampas."

Oklahoma Incorporation

Incorporation: Ardmore Amusement Co., Ardmore, Okla. Capital none. Incorporators, E. Barnes, Earl Jones and Jess Bridges, all of Ardmore.

Great Industrial Corporations Plan Film Invasion, Say Rumors

DuPonts, Henry Ford and Am. Tel. & Tel. Are All Prominently Named—First Likeliest

VAGUE reports that great industrial corporations outside the motion picture business would invade it within a few months, both producing and distributing pictures, received additional impetus this week from a fresh crop of rumors. Inspiring fresh conjecture was the discovery that a certain New York newspaper has assigned one of its star men to trace recurring rumors in Wall Street that an unnamed corporation is investigating the motion picture business as a field for pronounced activity. It is understood that he is particularly interested in future activities of the duPonts, Henry Ford and the American Telephone & Telegraph Co. *Moving Picture World* two weeks ago stated exclusively that the American Telephone & Telegraph will produce a $250,000 picture to demonstrate a new synchronization device it is perfecting, and that it might decide to produce other pictures if the first one proved successful. An earlier issue described a leaning of Henry Ford toward films.

The rumors were discussed with one well known film official who asked that his identity be not revealed. He did not profess any accurate knowledge of outside interests entering motion pictures in competition with established companies, but thought that attempts might be made within a short time.

In substantiation of his belief he pointed out how difficult it is today to obtain a dividend of more than 5 per cent. in a sure-fire investment. The motion picture field, popularly accredited with yielding a far greater interest on one's investment, naturally, he said, was attracting the attention of big investors.

He was interested in the news from Hollywood that, should producers go ahead with their supposed intention of developing new stars and dropping the established ones for reasons of economy, "other interests" would be ready to sign the "old" stars and exploit them to their fullest value. That the independents were not the "other interests" alluded to was his belief, though he thought that some of the independents almost certainly would sign some of the stars now being headlined.

Sees Stock Manipulation

That a powerful outside corporation would attempt to start an entirely new motion picture company, one lacking at the start in established stars, executives and good will, he did not consider likely. He thought it more plausible to believe that the outsider either would purchase an established company outright, or so manipulate its stock as to gain control of it.

"I am particularly interested in

(Continued on page 510)

Mrs. Ralph Ince Ill

Lucila Mendez (Mrs. Ralph Ince) is confined to her bed at the Hotel Westover, New York City, with a heavy cold. Ralph Ince, her husband, is shooting the interiors on "Coney Island" at the Hollywood studios of FBO, having returned two weeks ago.

Mayor Cryer of Los Angeles issued a proclamation stressing the significance of West Coast Greater Movie Season, and calling for a general observance of the season which was inaugurated August 18. West Coast executives attended the ceremony. Left to right: A. L. Gore, Harold B. Franklin, Mayor Cryer, and M. Gore.

Fox Color Films

Reports from Copenhagen quote the newspaper Kobenhavn with the announcement that Carl Alstrup, Danish actor, and Viggo Jensen, an engineer, have perfected a process for the production of colored films and have sold all rights in it to Fox Films for a reputed $1,000,000. The New York office of Fox had no statement to make regarding the story.

Film Executive Gets N. Y. C. Job

The film world is now represented in the cabinet of Mayor James J. Walker of New York through the appointment of Richard C. Patterson, Jr., as Commissioner of Corrections. The designation of Mr. Patterson as successor to Mr. Frederick Wallis, the resigned commissioner, came as a surprise to many of his friends, particularly as he had taken little part in New York politics.

Mr. Patterson, who is extremely popular in film circles, is president of the Peacock Motion Picture Co. of Shanghai, which distributes First National pictures in China. Although he does not intend to forsake the film business, in view of his new duties Mr. Patterson will leave much of the actual direction of the Peacock in the hands of his first man, Luther M. Jee, a native of China but a product of Harvard and the University of Southern California.

Feldstein at St. John

Toronto.—B. F. Lyon, general manager for Canada of Warner Bros., has appointed William Feldstein manager of the Warner branch office at St John, N. B. Some little time ago, Wolfe Cohen of the sales staff at St. John, was appointed manager of the Warner office at Winnipeg, Manitoba. The manager at Vancouver, B. C., is Joseph Plottel and at Calgary, Alberta, R. W. Wilson.

Solomon Joins J.-S.

M. Solomon, who has been connected with the Pathe-DeMille organization, has left to assume new duties at the post of supervising and booking for Joelson-Suchman Enterprises in the Bronx.

Nice Work

Entirely creditable is the 1927-28 Buyers' Directory and Exhibitors' Guide, just issued by the Theatre Owners' Chamber of Commerce. It gives the New York exhibitors much useful information in a compact and intelligent form, including the product, listed by companies on a special insert which permits the exhibitor to keep a record of his entire season's bookings by companies, with additional space for product of companies yet to appear.

In addition to this record there is included the standard contract form, the added clauses, the arbitration agreement, theatres in alphabetical order and by zones.

The work shows appreciation of exhibitor needs, and is a real help to the man who wants to conduct his business in a systematic fashion.

Represents "Doug"

Carroll S. Trowbridge, named by Doug Fairbanks as eastern representative. He was a boyhood friend of Doug's.

N. Y. Incorporations

Albany, Aug. 15—Last week witnessed the incorporation of 6 companies in New York State, either producing pictures or showing pictures. This is at the rate of one company per day and shows some improvement in the number incorporated over past weeks. The companies were: Humanitarian Pictures, Inc., $40,000, Hannah Kass, Abraham Schneider and Claude H. MacGown, New York City; Art Dramatica, Inc., $50,000, Piero Garofalo, Carmelo Naso, Vincenzo Martinez, Brooklyn; Tippecanoe Theatre Corp., Gloversville, capitalization not stated, E. Pratt Keiner, J. Guy Selmser and George V. Lynch, Gloversville; Eveready Movies, Inc., capitalization not stated, Walter Reichert, R. A. Graham, Karl G. Schreff, New York City; Alhambra Theatre Corp., $5,000, Norma O'Connor, Sigmund Sigler, Lillian Mangsan, New York City; Quality Distributing Corp., capitalization not stated, Harry Lewis, Grant Hoerner, Alexander Brown, New York City.

Fox in Minneapolis

Minneapolis—The new deal between Fox Films and Alexander Pantages by which the entire Fox product for this season has been sold for use in some of the Pantages theatres will bring the Minneapolis Pantages the Fox products, it is understood. When road show productions are shown the vaudeville acts will be entirely dispensed with and atmospheric prologues will be added.

Coming and Going

CHARLES CHRISTIE, business manager of the Christie Company, is in New York from Los Angeles. He is here to confer with Paramount executives on the Christie comedies scheduled for release on the Paramount 100 per cent program. Pat Dowling, sales manager and publicity chief for the Christies, is en route from the Coast and will arrive in New York on Friday.

* * *

Charlie Chaplin has left New York for Los Angeles to defend the suit brought against him by his wife, Lita Grey Chaplin.

* * *

Betty Jewel, who affirmed the report of her engagement to Ronald Colman only to have him deny it, is in New York for a vacation. The next film engagement of this actress who played in several Paramount westerns is not known.

* * *

Billie Dove, film star, is in New York. So were Richard Barthelmess, H. B. Warner and most of the "Wings" and "Patent Leather Kid" players, who visited the City to see their pictures.

* * *

Sam Morris, Warner Bros. general manager of distribution, has gone to Chicago on a sales mission. He will return in a week or 10 days.

* * *

Reginald Denny is reported as returning to this country from England within a week.

* * *

Herbert Brenon last Saturday took H. B. Warner, Nils Asther, Mary Nolan, Norman Trevor and Mickey McBann back to Hollywood. They are playing in "Sorrell & Son."

* * *

Budd Rogers, vice-president of Gotham, has returned from an extended sales trip to arrange first-run showing of Mrs. Wallace Reid's "The Satin Woman."

Fredrica Sagor, well known scenarist, arrived in New York this week.

* * *

Don Clark of the M-G-M publicity department is on his vacation.

* * *

R. H. Cochrane, vice-president of Universal, has returned from a vacation in Europe. P. D. Cochrane, another high "U" official, returned from a vacation in the Canadian Rockies.

* * *

Wm. Rabkin of R. & R. Studios has begun a six months' tour of Europe. He will sell a series of shorts to be produced in New York.

* * *

Arthur W. Kelly, vice-president of United Artists, is back from Hollywood. Charlie Chaplin's "The Circus," he said, will be ready some time before Christmas.

* * *

Paul Swift, Vitaphone sales executive, left New York, where he keeps his headquarters, for a two-weeks' stay in Chicago. Mr. Swift is primarily interested in the matter of sales, but also intends to look over the Mid-Western territory in regard to the general situation of Vitaphone.

* * *

The Marquis de la Falaise de la Coudray is en route to New York to sail for a vacation in France. Gloria Swanson, his wife, remains at work in Los Angeles.

* * *

Paul Ellis has arrived in New York to play in a Robert S. Kane picture, "The Chosen People."

* * *

Will Rogers, Louise Fazenda, Ann Rork, Douglas Fairbanks, Jr., Sam Hardy, Mack Swain and George Marion are due in Washington on August 26 to film scenes for "A Texas Steer." Rogers has the role of a Texas cattleman elected to Congress.

* * *

Jesse L. Lasky, vice-president in charge of production for Paramount Famous Lasky, left New York City Wednesday bound for Hollywood and the Paramount studios where he will resume supervision of production. John Monk Saunders, author of "Wings," will accompany Mr. Lasky.

* * *

Thomas Meighan and George Ade are conferring at the former's home at Great Neck, L. I., on a new screen story.

* * *

Billie Dove is in New York from Hollywood.

Fox Stirs Dayton Dope

Dayton—According to those who claim to have information, what might be isn't. This refers to the repeated and persistent rumors that William Fox has acquired a site at Dayton, Ohio, now occupied by the old Masonic Temple on South Main Street, on which a pretentious picture house will be built, in opposition to the Keith houses in Dayton, as reported in Moving Picture World. Committee members who have sale of building in charge, say the rumors and published reports are without foundation, while others contend the deal has practically been closed. However, there seems to be something in the air, the definite details of which are expected to be made public soon.

Loew in Detroit

Detroit. — Starting August 21 a radical change in policy of the State becomes effective. Details concerning the revision reveal that Detroit is to be a center for the Marcus Loew interests. On that date, programs of Loew vaudeville acts and motion pictures at popular prices will be inaugurated. Loew has desired to invade the vaudeville field here for some time, according to rumors, and the affiliation with the Kunsky-B. and K. interests adds much to the prestige already secured by Publix in this city.

30 Per Cent. Canadian?

Ottawa—The new Paramount News has made its bow throughout the Dominion of Canada, being featured at the more than 100 theatres of Famous Players Canadian Corp., and others. Intimation has been given that the Canadian Paramount news weekly will contain 30 per cent. Canadian topical views.

New House Record

The Roxy Theatre broke its own week day house record Monday when the total receipts for the Monday performances of "What Price Glory" totalled $18,363.10. The Fox production is being held over for a second week.

Reporter Now Titler

E. A. Patterson, a former New York newspaperman, has been engaged to title "Shootin' Irons," the first starring picture of Jack Luden, Paramount's new western hero.

Buy Rex Beach Stories

Universal has purchased two Rex Beach novels for its 1928-1929 program, "The Mating Call" and "The Michigan Kid."

Syd Starts Soon

London—Syd Chaplin and Betty Balfour expect to start work on "A Little Bit of Fluff" by the end of August.

In a Deadlock

Kansas City.—A meeting this week, at which it was hoped to settle the controversy between first-run houses, suburban and also small town theatres in the Kansas City territory, was postponed for a few days. In the meantime, both sides are remaining stubborn and refuse to budge an inch. The first-runs, which now have 60-day protection in Kansas City, Mo., are seeking 30-day protection from all theatres within six miles of Kansas City, which would not only take in many small towns, but also Kansas City, Kas., a city of 135,000 population. Pending the outcome of the situation, Kansas City exchanges have taken no move in either direction.

"Blood Ship" Opens Asbury Park Mayfair

Immediately after it finished a successful run on Broadway at the Roxy, Columbia's "The Blood Ship" was selected as the opening feature of Asbury's $1,000,000 Mayfair Theatre. This is Asbury Park's newest and most pretentious picture house.

A gala opening was arranged for the Columbia production—a strictly paid affair, with tickets selling at $5 each and the entire proceeds going to charity. Gold embossed invitations, enclosing tickets, were sent all the prominent men in the business, as well as Asbury's leading citizens, including county and municipal officials.

Many New Yorkers attended. A special train was run from New York on Friday, arriving in Asbury Park in time for the premiere.

"Miserables" Date Changed

Dr. Hugo Riesenfeld announces a change in the opening of the Universal Film de France special, "Les Miserables," at the Central Theatre. The premiere performance will take place at 8:30 on Monday night, August 22, instead of on August 21, as previously announced. Max Cooper has been appointed house manager.

"Manny" Lee Marries

Manfred B. Lee, who handles all advertising and publicity for Henry Ginsberg at Sterling Pictures, beat his boss to the altar by three days when he married Miss Betty Miller of Philadelphia last Saturday. The newlyweds are on their honeymoon in New York City.

Jackie Today

Jackie Coogan, star in M-G-M's "Buttons," and Marie Dressler, in "The Callahan's and the Murphys."

No Exhibitor Complaint At News Reel Selling

Repeated assertions that exhibitors are loudly complaining because various distributing companies are forcing them to take the news reel along with a year's supply of feature pictures was denied this week by Michael J. O'Toole, business manager of the M. P. T. O. A. He knew of no such complaints.

Exhibitors generally, he said, welcome the advent of new news reels in the belief that prices will be reduced through competition.

Johnny Hines, (center with cake), celebrates the opening sequence of his latest First National Picture, "Home Made," by dividing a "home-made" birthday cake with his supporting players and technical staff. On the comedian's right is C. C. Burr, producer, and among other personalities are Director Charles Hines, Margaret Seddon and De Witt Jennings.

Reach Agreement On Musicians in St. Louis Houses

Compromise of Original Exhibitor Demand

THE threatened silence of the 35 neighborhood picture theatres controlled by members of the St. Louis Motion Picture Exhibitors League has been averted through an agreement reached by the theatre owners with officials of the Musicians' Union for a reduction in the orchestral personnel of the theatre.

The arrangement finally reached is a compromise of the original demand of the theatre owners, who asked for lower wages, a reduction in orchestras and an extension of the Summer season for two weeks, or until September 1. Under the new plan the orchestras of all the theatres having 850 seats or less will be reduced one man each.

Theatres in the 850-seat class will have orchestras of 3 pieces instead of 4, and those with 500 seats or less can be operated with a pianist instead of 2 pieces of music.

The summer season is also extended for the two weeks closing on September 1 instead of August 15, as formerly.

Houses that rate more than 850 seats are not affected by the new agreement with the Musicians' Union.

The new arrangement became effective on Monday, August 15.

In the summer season theatre owners are permitted to regulate the size of their orchestras. Under the new plan June, July and August will constitute the summer season.

The move for a reduction in orchestral costs is the first of a series of similar requests that will be submitted to motion picture theatre mechanics by the theatre owners. The radio, automobile, municipal opera and other forms of amusements, including the dog races, have cut heavily into the receipts of the neighborhood theatres and the majority of such houses are being operated at a loss. Costs must be reduced if these houses are to remain open, owners say.

Late Chicago News

Burglars looted the Pershing Theatre and escaped with the entire receipts.

Stench bombs were thrown in the Tower and Diversy Theatres of the Orpheum Circuit. The cause is unknown as yet.

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Crabtree Is Arranging S.M.P.E. Fall Meeting

J. I. Crabtree, Research Laboratory, Eastman Kodak Company, Rochester, N. Y., has been appointed chairman of the Committee of Arrangements for the fall meeting of the Society of Motion Picture Engineers to be held at Whiteface Inn, Lake Placid, N. Y., September 26 to 29. Mr. Crabtree has been chairman of the Papers Committee for some years and a member of the Committee of Arrangements for many of the recent conventions of the S. M. P. E.

Mr. Crabtree will shortly announce the names of those who will act with him on the Committee of Arrangements and give full details of the program of the coming meeting of the S. M. P. E.

Shafer Succeeds Miller as Manager in Toronto

Toronto—Fred Shafer, theatre manager of Buffalo, N. Y., has been appointed manager of the Pantages Theatre here, Canada's largest theatre, in succession to N. K Miller, who died with tragic suddenness last June after having been in charge of the house since it was opened seven years ago. It is interesting to note that Mr. Shafer and Mrs. Miller had been close personal friends for years.

A welcome to Canada was extended to Mr. Shafer at a luncheon of 50 representatives of the picture business at the King Edward Hotel, those present including officials of Famous Players Canadian Corp., Regal Films, Ltd., and numerous exhibitors. Greetings were extended by Arthur Cohen, vice-president of Regal Films, and by Main Johnson, the latter representing the newspapermen of Toronto.

Two More For Loew

Marcus Loew has taken over the Manor Theatre, Coney Island avenue and Avenue H, which will offer a straight picture policy starting August 31. A second theatre, the Piccadilly, will become a Loew theatre when completed within several months. Loew's Canal Street Theatre, at Canal and Ludlow, another addition to the Loew chain of straight picture theatres, will open early in September. Loew's Commodore, Second avenue and Sixth street, a recent acquisition will be opened September 1.

Brown with Sparks Circuit

E. T. Brown, who has been closely associated with the S. A. Lynch Enterprises, which formerly owned and controlled all the theatres in the South, is now connected with the E. J. Sparks Circuit in Florida as chief booker and buyer of pictures.

Olson Got $970,000 In Central Co. Deal

St. Louis—Friends of Charley Olson, part owner of the Central Amusement Co. of Indianapolis, have learned that he was paid $970,000 for his 54 per cent. interest in the amusement company by the John R. Thompson Restaurant Company. The entire transaction represented $1,800,000 and included the Lyric and Alhambra theatres and a 99-year lease on 45 feet of ground at 42 West Washington street, Indianapolis.

Details of the sale were revealed by Frank Quinn, a St. Louis attorney who has been a life-long friend and business associate of Olson.

Charley Olson was widely known in St. Louis in the days when wrestling produced something more than acrobatic exhibitions, but he quit the sport 17 years ago to enter the amusement field in Indianapolis. He is said to have had but a few thousand dollars saved when he invested in his first picture house in Indianapolis, but now rates as a millionaire.

Variety Loses to Harris

Cincinnati—John Harris, Jr., Pittsburgh, Pa., in connection with H. R. and W. N. Skirboll, Cleveland, has acquired lease on the Opera House, Mansfield, which has heretofore been under control of Variety Amusement Co., Inc., Cleveland, who took it over after Jake Greenbaum, also of Cleveland, lost out on renewal of the lease a few years ago. The township owns the house, and leases it to the highest bidder each three years.

Kent Handles Special

Willis Kent will handle the special combination bookings comprising the personal appearances of Mrs. Wallace Reid and her company of players in the dramatic sketch. "Evidence," and the screen appearance of Mrs. Reid in her first Gotham Special, "The Satin Woman." Kent has left the West Coast to work his way East. He is due to arrive in New York about Sept. 1.

United Artists Signs King

Henry King, director, has signed a contract to make one Henry King Production for release by United Artists in 1928. It will probably be based on an original story to be written by Mr. King.

St. Louis Stocks

St. Louis—Film stocks closed on August 13 as follows: Skouras A. $32 bid and $35 asked, one year ago, $51.25. St. Louis Amusement A, $42 asked. One year ago $49.

French Film News

By Correspondent

"Les Decembristes" and "Valenfilms, are about to be shown in Paris. Some color work by Russian studios also will be seen.

"Joan of Arc" interiors are nearing completion at the Billancourt studios. The scenario is freshly written and not adapted from any historical work.

"Duel" is the title of a film now in the capable hands of M. de Baroncelli. Andree Standard, of "Napoleon" film fame, is in the cast.

"L'Invitation au Voyage" is in prospect for production under the direction of M. Dulac. Raymond Dubreuil, the sheik in "Eleonora," will have a leading role.

Film Invasion

(Continued from page 507)

duPont," he said. "Henry Ford and others to the contrary, I consider duPont much the likeliest invader. Few people realize the magnitude of the duPont interests. Most of its money was made during the war and it has untold millions that must be invested to yield returns. Then, too, there are large personal fortunes back of it.

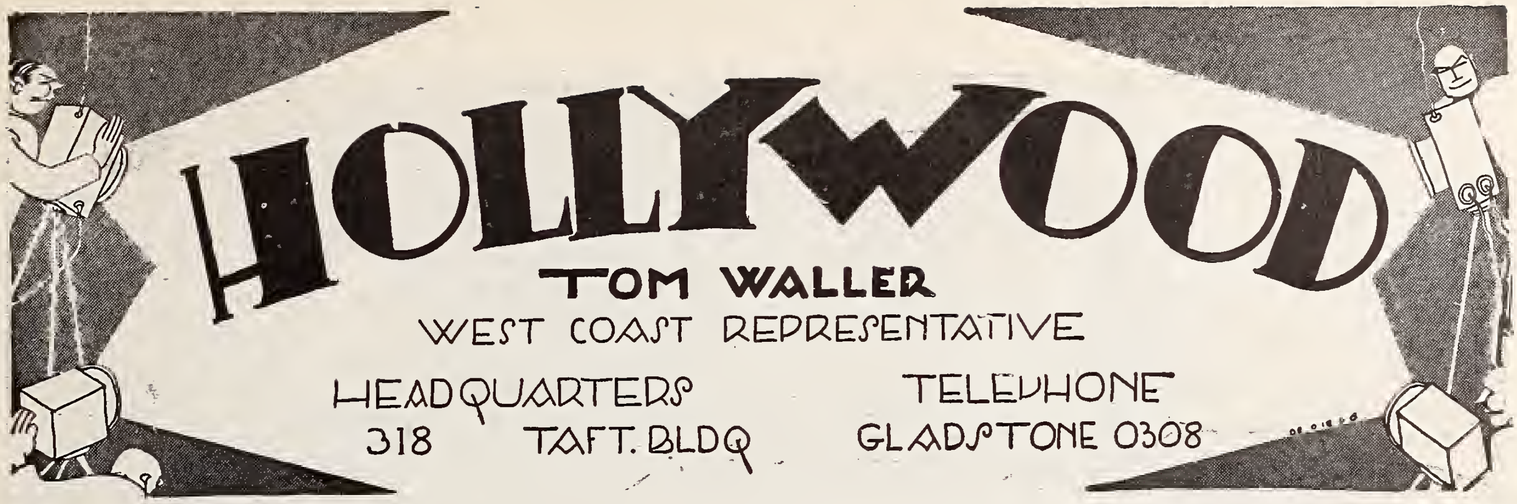
"DuPont recently went into steel, purchasing about 4,000,000 shares of United States Steel. It has well over 20 subsidiary corporations, and it is known to be looking for other fields of business in which to invest its money."

DuPont is in the raw stock business, and at the time the Pathe-Albee-P. D. C. merger was announced there were stories to the effect that duPont had a distinct leaning toward the motion picture business.

Thus, at the present time, there is a great deal of smoke but little fire. No positive predictions can be made. But there is a general uneasy feeling among some film men that the future will develop new difficulties in the form of trade competition by what are now outside interests.

Stench Bombs

Detroit.—A number of theatres here not employing union janitors have been stench-bombed. H. M. Ritchey, manager of the M. P. T. O. in Michigan, referred indignantly to these attempts last week, saying: "Unions have gone too far already. We have to contend with musicians' federations and operators' organizations, but I. personally, cannot understand why we should be forced to recognize a janitors' union. That is more than any theatre owner should be expected to do."



Turnbull Back from Europe After Survey

Hector Turnbull, Paramount unit producer, is back in Hollywood after a ten-week vacation in Europe. During his sojourn abroad he made an intensive survey of the motion picture industry in foreign countries.

According to Turnbull, American motion pictures are improving theatre conditions in Europe and are themselves improving because of the European market.

Turnbull went on to say that American pictures are having a great influence abroad. The scope is not confined to impressions and other abstract influences, but also extends to concrete affairs. Especially he mentioned the theatres, stating that the influx of American pictures has been responsible for the building and success of many big European houses.

Brenon Due From England Shortly

Herbert Brenon and his company of United Artist players, who have been in England making exteriors in the actual locale of "Sorrell and Son," are expected back in Hollywood shortly. The company is scheduled to do a few interiors upon their return.

Foggy weather and England's anti-picture climate resulted in few of the many scheduled sequences being filmed, according to reports here. Mickey McBan, who is one of the featured players, is remaining abroad for a time with his mother on a visit to his grandfather.

Demarest Cast

William Demarest has been cast for an important role in May McAvoy's latest Warner Brothers production, "Roulette." Robert Ober and Hedda Hopper are also in the cast. The leading man has not as yet been picked.

Production Activity on Coast Is Slow in Getting Under Way

M-G-M Leads With Seven Pictures in Work—Fox Is Close Second; Universal and Paramount Moderately Busy

By Tom Waller

West Coast Representative

PRODUCTION activity is not at its height in Hollywood, as published reports in the East would indicate. Quite the contrary, work on the 1927-28 schedule in the average studio has been slower in getting under way this season than in any in the past, it is generally observed on the Boulevard, and admitted in many of the studios.

A canvass of the major studios by the *World* this week reveals that the Metro-Goldwyn-Mayer lot has suddenly jumped to the fore in production. Based on pictures now actually in the shooting stage and not in the course of preparation Metro this week is the busiest of all contemporaries, with seven pictures before the cameras in its studios and four more in the shooting stage on location throughout the country.

Fox is Close Second

Fox is a close second. Snapping from a lassitude which for weeks had kept its camera activities close to the bottom of the list the Fox cameras this week were actually clicking away on ten stories.

Universal and Paramount, which have been moderately busy, were shooting on only two pictures each, while Warners, which has been moving right along, was down to one.

Two in Work for F-N

First National had two in the works in Burbank with the Johnny Hines unit steadily underway at the Tec-Art studio where two independent companies, as well, were working.

De Mille Making Four

At the DeMille studios four pictures were being ground out, while at United Artists Gloria Swanson's company was the only one found actively engaged.

The lone company at United Artists found Gloria Swanson working on the concluding scenes of "Sadie Thompson," a screen version, with reservations, of the famous stage play, "Rain." Raoul Walsh is directing this production as well as playing one of the important roles.

Griffith Postpones

The D. W. Griffith and John Barrymore units at U. A. seem to find it difficult getting things shipshape in order to start shooting. Griffith and Barrymore have again postponed work, while Corinne Griffith, scheduled to make "The Garden of Eden," should start this week or next. The latter picture was started at once but production was halted and a new company of players and directors are being engaged for the second attempt.

George Jessel is the lone star busy on the Warner lot. He is making "Sailor Izzy Murphy," with Henry Lehrman directing and

(Continued on page 514)

Charles Rogers Offers Radios to Hospitals

Charles R. Rogers, First National producer, has come forward with an offer to donate radio receiving sets to every hospital ward in the city that makes application for installation. Rogers' offer came after his discovery of a letter from a dying patient at the Sawtelle Hospital and thanked the donor of the radio and expressed the pleasure he found in listening to the program.

Joining Rogers in the offer are Ken Maynard, Milton Sills, Dorothy Mackaill and other prominent players. Their first gift was to the tuberculosis ward at the County Hospital.

On the Rocks

The matrimonial starring team of Bert Lytell and Claire Windsor has been dissolved. Judge Falk in the Superior Court did the dissolving when he granted Miss Windsor a divorce during the past week. A property settlement was effected out of court by the couple, the details of which were not made public.

Back Again

Charlie Murray is back in Hollywood after a visit to Muncie, Ind., where he was the central figure in "Old Home Week." Murray also visited New York and Chicago. He is now at work on "The Gorilla" for First National.

The Sandman Visits The Studios

Marie Prevost

MARIE PREVOST

Beauty Is Her Forte—She Has Won More Beauty Contests Than Any Other Star

By Tom Waller

West Coast Representative

HOLLYWOOD boulevard is a unique thoroughfare!

It's a boulevard of the regulation size that you would find in any fair-sized town or third-kind of store fronts and office buildings. Even the lunch carts that peep out of a few of its corners are the same. Physically, it's just like the main stem in any high class village except that the climate permits painters to shade its architectural coloring and at the same time encourages knots of palm trees to thrive here and there.

Feminine Loveliness

But it's most unique, nevertheless. Most, because it is hourly patted upon by the feet of the prettiest girls from thoroughfares like it all over the country. By prettiest feet from Hyde Park as well as Broadway and Main street.

While the handsome male must derive considerable of the overworked thrill to hear his plus fours plank crisply on the pavement among so many light patters, yet there is more significance than this to the swish of silk or wavelets of flannel.

The loveliness of the boulevard's femininity is so in the majority that it actually makes less attractive promenaders conspicuous.

An Outstanding Example

That is one reason why the belle of the average town should remain on her native boulevard unless she is willing to invest in a return ticket for the gamble that her gambol down Hollywood boulevard will do for her what it has done for a few—get her a jewelled crown on the silver screen.

That more than symmetry is required is witnessed in the tiny minority of those who have acquired a crown. Marie Prevost is an outstanding example of contour. Hers has been publicized the world over. She has not only been elevated to stardom in pictures but has been crowned queen of more beauty contests than any woman we can think of at this moment.

In Pictures Eight Years

Naturally the dainty curves reaching from her feet right to her thick black bobbed hair played a leading part in her gaining universal recognition as a part of screenland's constellation. But a part just as important in her success which is appreciated by film executives and her studio associates and admired by her friends is the way she uses what she has packed into her cerebrum.

About eight years ago Miss Prevost entered the film game. Three years later she was playing featured parts. Three years still later on she became a star. Now she is just starting in her next vehicle, "On to Reno," which is James Cruze's first production for DeMille and which is also her first production under Cruze's direction.

From Classroom to Studio

Miss Prevost got into pictures at an early age. In fact, it was just after she had finished her schooling in Los Angeles. She had come here as a child from her home town in Ontario.

A friend, we are told, persuaded Marie to accompany her to her job one morning. This was in the bathing troupe on the Mack Sennett lot. And after that Miss Prevost, finding an opportunity to make "pin money," reported regularly at the Sennett gate. It was not such a long time thereafter that the Prevost name became outstanding in the troupe whose ranks have groomed many of the industry's greatest stars. Marie was one of the girls who could use her bathing suit in deep water as well as display it on the beach. She uses it today, as box offices throughout the land know, in many of her starring vehicles. As the sophisticated comedienne Miss Prevost holds sway in Hollywood's constellation the same as she did when at the height of her success in two-reel comedies. Box office reports today show that she is one of the greatest drawing cards on the Pathe-DeMille program.

Salary Takes Jump

Incidentally, with the recent completion of "The Girl in the Pullman," her latest release, and just before she started work in "On to Reno," her salary took another jump. The latter picture marks her first vehicle for DeMille under whose banner her starring contract has yet four years to run.

Her pictures on the new DeMille program which will follow "On to Reno" include "A Blonde for a Night" and "Free and Easy." Altogether her pictures for this 1927-28 program number five, of which the fifth which has been completed is "The Rush Hour."

During 1923 Miss Prevost's fame in feature productions began to materialize. Largely while under the directorial eye of Ernst Lubitsch on the Warner lot, Miss Prevost's reputation as a sophisticated comedienne began to develop. Her work in "The Marriage Circle," "Brass" and "The Beautiful and the Damned" gave outstanding impetus to her name in the field of feature length pictures.

Her 1925 Pictures

Others of the pictures in which she was featured or co-starred during 1923-24-25 include "Don't Get Personal," "Dangerous Little Demon," "Her Night of Nights," "Kissed," "Nobody's Fool," "A Parisian Scandal," "Cornered," "Kiss Me Again" and "Bobbed Hair."

In 1926, Al Christie is credited with having been instrumental in securing Miss Prevost her first starring vehicle. This was the Christie comedy, "Up in Mabel's Room." Following that she was signed to star in Metropolitan pictures, distributed through Producers' Distributing Corporation. Some of the pictures which she made under this contract include "Almost a Lady," "Man Bait," "Getting Gertie's Garter," "The Night Bride" and others which we have previously mentioned.

Newspaper and magazine editors are welcome to use this material in whole or in part with proper credit.

In a City of Beautiful Girls Marie Sparkles

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Manager

IT PAYS TO ADVERTISE IN THE HOLLYWOOD DIRECTORY

Slow Production Activity

(Continued from page 511)

Warner Oland in the supporting cast. Audrey Ferris, a newcomer, has the feminine lead.

At Tec-Art, Hines, flanked by a good cast, is turning out "Home Made," the story of a boy that made good selling his mother's jam or jelly or something or other in the big city. Marjorie Daw, Charles Garrard, Maud Turner Gordon, Margaret Seddon and DeWitt Jennings have the featured parts.

At the same studio the Imperial Pictures, independent, have completed 'The Million Dollar Sap," a feature production knocked out in eight days. This was directed by Jack Irwin, with Buster Collier and Alberta Vaughn headlining the cast. Ferdinand Schumann-Heink, Ann Carter, Barney Hellman and Yvonne Howell are the supporting players. This is the story of an oil field worker, who falls in love with a show girl.

On a nearby stage, Burton King was directing Marguerite De La Motte in "Broadway Madness," the first of two starring pictures for which she has contracted with King. Donald Keith has the male lead.

Paramount apparently was resting up for future productions with only two companies in operation. The "Beau Sabreur" unit, back from location, was engaged in making interiors and the latest Wallace Beery-Raymond Hatton comedy, "Now We're in the Air" happened to be the other company at work. John Watters is directing "Beau Sabreur" and Frank Strayer the Beery-Hatton comedy.

At William Fox's plant James Tinling was busy on "Very Confidential," starring Madge Bellamy with Pat Cunning in the male lead.

"The High School Hero," with Nick Stuart and Sally Phipps, is being directed by David Butler.

J. J. Blystone is kept interested directing "Pajamas"; Al Ray with "Publicity Madness"; John Ward with "Grandma Bernie Learns Her Letters" (temporary title); Ray Flinnis directing Buck Jones in "Petticoats and Cactus"; Tom Mix is making "Silver Valley," and Edwin Carewe finished taking some re-takes of "The Jungle Flower," with Dolores Del Rio.

A Van Bibber Comedy was completed by O. O. Dull, while Eugene Ford completed the list of directors busy with a comedy of two reel length as yet untitled.

At First National "Helen of Troy," directed by Max Korda and starring his wife, Maria Corda, is entering its second week of shooting. This is the picture in which Ricardo Cortez was selected for the male lead. "No Place to Go," which was also started last week, is a society farce with Mary Astor and Lloyd Hughes. Incidentally, it marks Mervyn LeRoy's debut as a director. At First National we were told that six more companies will be under way within a few weeks.

On the Metro-Goldwyn-Mayer lot camera work is being completed this week on the "Thirteenth Hour," a picture based upon a detective story. Other pictures on that Culver City lot which are in the shooting include "In Old Kentucky," a race track drama with J. Wesley Barry and James Murray. "Rose Marie," from the musical comedy, with Renee Adoree and Ralph Forbes; Lon Chaney's latest titled "The Hypnotist." This is also based upon a detective story and shooting will be culminated two weeks from this writing. Beatrice Fairfax's "Lovelorn," with Molly O'Day and Sally O'Neill, which is half way through. "Bringing Up Father," from the cartoon with Marie Dressler, Polly Moran, J. Farrell McDonald. "Baby Mine," from the stage play. At the time of this writing the cast for this picture had not been selected, but we were informed it was scheduled to go in shooting before the end of the week.

Four M-G-M companies are on location at this time, including Marion Davies' 'The Fair Co-Ed," which is at Pomona College. John Gilbert in "The Fires of Youth." Filming of this story, based upon newspaper life, has taken place in Washington, D. C. The company is expected back in Hollywood within the next week. The William Haines' company is at West Point, making "The West Pointer." The Lew Cody and Aileen Pringle company will also be back next week from a location where they were shooting "Mixed Marriages." "The Enemy," a special being directed by Fred Niblo with Lillian Gish and Ralph Forbes, will see the last of its camera work this week.

New Contract

Harry J. Brown, supervisor of the Ken Maynard westerns, has been signed to a new five-year contract by Charles R. Rogers, First National producer. In future Brown will direct as well as supervise the Maynard pictures.

Held For Burglary

Believed to be the man who burglarized the home of E. M. Asher, First National producer, last month, Joseph Willis was being held this week by Denver authorities awaiting the arrival of Detective Sergeant Barada of Beverly Hills.

Economy Record on M-G-M Film

For a big special "North of '96," which will be previewed within the next eight weeks, comes close to establishing a record from the standpoint of economy.

On the basis of one take out of the battery of cameras used in filming various scenes Clarence Brown shot only twenty reels of film on this M-G-M special. The picture, which is now being edited, will come out of the cutting room within the next two weeks in exactly twelve reels. This means that out of the total length presented the film editor only used eight useable reels will be discarded. Not only this conservative amount of footage, but the fact that Brown was but four days over his seven months shooting schedule and was dollar for dollar within his budget, are also outstanding on Hollywood's record for the making of specials.

By comparison, one of the so-called biggest pictures made by one of the biggest producers a year ago was four months over its shooting schedule and close to two million over its budget. The same is true of another special just completed by another producer which was over twelve months over its schedule.

Shooting within schedule is one of the most important items in a producer's policy because, regardless of the delay overhead continues.

Fight Picture Denny's Next Starring Vehicle

Universal's plans for Reginald Denny's next screen appearance upon his return from Europe have been changed. Joseph Franklin Poland, in charge of the feature comedy department, announces that he is now supervising the writing of a prizefight story, as yet untitled, which will be produced as Denny's next starring picture instead of "Good Morning, Judge." The fight story will be directed by Fred Newmeyer.

Has Strong Cast

Madge Bellamy has a strong supporting cast in her current Fox production, "Very Confidential." Pat Cunning, a newcomer, has the lead and Mary Duncan, Joseph Cawthorne, Arthur Houseman, Marjorie Beebe, are in the cast. James Tinling is directing "Very Confidential" as his first directorial assignment.

Posed as Charles Ray's Brother

Grady Terry, who has been posing as Albert M. Ray, a brother of Charles Ray, screen star, is due to spend the next 120 days in the Beverly Hills jail. Terry had been posing as Ray's brother in seeking subscribers to a magazine.

Terry was sentenced by Judge Sterlinger on two charges of obtaining money under false pretenses. One complainant asserted Terry had taken $14 from her ostensibly for magazines after posing as the brother of the star. The magazines, she claimed, never arrived. According to Terry, he meant it only as a "joke." The judge couldn't see it, so alias Albert M. Ray has 120 days to laugh it off at his leisure.

Menjou's Lead

Fay Wray has the feminine lead opposite Adolphe Menjou in his next picture.

"Paradise Lost" For Screen

Henry Otto, who produced Dante's "Inferno" for Fox a few years ago, is to bring to the screen "Paradise Lost," by Milton, according to a report here. It was thought that Fox might also release the Milton opus, but at the studio they declare there is nothing on the year's program to that effect.

Gilda Starts

Production on Gilda Gray's first picture for Samuel Goldwyn started during the past week. The cast includes Clive Brook, Anna May Wong, Sojin, and Barbara Tennant.

Edward and Victor Halpern Close Contracts With Inspiration Pictures

CONTRACTS have been closed between Edward and Victor Halpern and Inspiration Pictures, Inc., whereby these two film executives will join hands with the producing organization in making a series of big productions. This announcement was made during the past week by J. Boyce Smith, vice-president and general manager of Inspiration.

The Inspiration-Halpern deal is patterned along the lines of the Edwin Carewe arrangement and, according to Smith, the pictures to be made will be of a magnitude equal to those in which Carewe is interested.

"Inspiration Pictures," declared Smith, "plan to enlarge its production program materially this season. The executives of the organization feel that the industry is enjoying a most prosperous regime and they have the utmost confidence in the future, both insofar as the production, distribution and exhibition angles are concerned. Our forthcoming program calls for the expenditure of many hundreds of thousands of dollars."

PROP SHIP—Monster ship set on Paramount "lot," which is used in numerous productions thereby making the renting of coastwise liners unnecessary during the filming of pictures requiring steamship background.

Hays' Coast Office to Foster Studio Rentals

Plan Will Eliminate Duplication and Building Costs

By TOM WALLER

West Coast Representative

BEFORE Labor Day members of the Hays organization on the coast will have in actual practice a system whereby they will rent one another's sets. Official announcement of this plan will be made within the next two weeks by Fred Beetson, secretary of the Association of Motion Picture Producers.

It is figured that this system of renting sets will prove one of the greatest means of practical economy that Hollywood has yet devised. That producers have actually reached an agreement whereby they will open up their studios and allow their colleagues to use standing sets, many of which would cost thousands of dollars to duplicate them, Beetson admitted following the semi-annual meeting of the western wing of the ays organization this week.

Beetson said that he is now preparing in the producer headquarters a file system which will include a photograph of every set in Hollywood which may be rented and the price for the rental of the same.

While many producers in Hollywood have always rented certain of their larger sets the action taken by the Hays organization is the first which officially makes certain sets in all studios of its members available to its members. Beetson said that when this system goes into effect an untold amount of duplication in set building will be eliminated. He said that in the case of a producer having a script that requires a large ballroom set, same can be rented for the shooting time from some other member.

Beetson also said that producer members of the Hays organization are co-operating with the scientific study of lighting. In addition to this they have agreed to a greater exchange of material in their property rooms.

When asked as to whether this move on the part of members of the Hays organization was not inspired by producer pledges at the recent Academy of Motion Picture Arts and Sciences' banquet, Beetson said that his organization's Committee on Economy had discussed this proposition long before the Academy was formed.

Studios May Hang Out Rental Shingles

The Hollywood Photographic Section

M. P. W. Staff Photo.

DOING LEADS—Nora Lane, an "extra" girl until recently, has the lead with Fred Thomson in "Jesse James."

NORA LANE is so recent in the ranks of screen leading ladies that she seemed a little diffident and rather difficult to interview. We located her on one of the F. B. O. stages, where she was working in one of the sequences of "Jesse James," Fred Thomson's initial starring picture for Paramount under his new contract.

Miss Lane was an "extra" until recently and her current lead is but her second. Her first was also with Thomson in "Arizona Nights."

She was born in Chester, Illinois and moved to St. Louis with her family when ten years old. She lived in the latter hamlet the greater part of her life and received her education there. After completing her education she served as a model in various modiste shops for a time.

In 1925 she came to Hollywood on a visit without a thought of entering pictures. Some time after her arrival she met a casting director and he suggested a screen test.

However, she started as an "extra" and was given a "bit" in her first picture, "Paris." She continued doing "extra" work for a considerable period and later was selected to play a small part in "Upstage."

While working as an "extra" in "Don Mike," one of Thomson's western operas, she attracted the star's attention and was given a small part. So pleased was Thomson with her possibilities that he cast her for the leading feminine role in "Arizona Nights."

She now has a chance to take a long jump towards being established with her present role in "Jesse James."

Death of Mother

Mrs. Isador Myers, mother of Carmel Myers, screen actress, died suddenly during the past week. Her death occurred while she was riding on a beach tram car between Ocean Park and Santa Monica. Mrs. Myers was 60 years of age at the time of her death and was residing with her daughter.

M. P. W. Staff Photo.

MARGUERITE DE LA MOTTE—Is being starred in "Broadway Madness" by Burton King Productions.

MARGUERITE DE LA MOTTE, until not so long ago with the DeMille-Metropolitan organization, is now free-lancing and doing extremely well. At present she is under contract to the Burton King Productions to be starred in two pictures. She is now appearing in "Broadway Madness," being made at the Tec-Art studios and her next vehicle will be "Satan and the Woman."

Since leaving Metropolitan she has appeared in numerous productions including "Held by the Law" for Universal.

Several years ago, while she was making quite a name for herself as a dancer, Miss De La Motte attracted the attention of Douglas Fairbanks and he placed her under contract to appear in his productions. With Fairbanks she made a number of pictures, probably the best known of which were, "The Mark of Zorro" and "The Three Musketeers."

It was on the Tec-Art lot, where she is now working, that Miss De La Motte received her baptism of fire under the kliegs. For the first time since then she is back on the same lot and is using the same dressing room that holds so many pleasant memories.

When Renaud Hoffman made "The Unknown Soldier" he cast Miss De La Motte for the feminine lead opposite the late Charles Emmett Mack. In this picture both of these players scaled the heights to screen fame. Miss De La Motte gave one of the finest screen performances ever filmed as the girl in the war-time classic.

M. P. W. Staff Photo.

NICK STUART—Now playing the featured male role in "The High School Hero" for Fox.

NICK STUART had the courage of his convictions. That's why he is now under contract to Fox as a leading man instead of puttering around the studio as an assistant director.

Stuart, six or seven months ago, was sort of a second assistant to Director Howard Hawks at Fox's. When it was decided by studio executives that Hawks was the selection as director of "The Cradle Snatchers," Stuart went to him and asked for a chance in the picture.

A screen test was taken of the second assistant and he landed the job. He was cast as one of the youngsters that helped brighten the daily routine of the "three merry wives," Louise Fazenda, Dorothy Phillips and Ethel Wales.

Following this picture he made five more comedies for Fox and an independent production. A month ago Fox concluded that he was too good a bet to be running around loose, so he was placed under long term contract and henceforth will be seen regularly in their productions.

He is now playing the male lead in "The High School Hero," which is also serving as David Butler's first directorial assignment. Sally Phipps, another prospective star, has the feminine lead opposite Stuart.

When we located Nick he was doing a sequence in the gym of the Hollywood High School. A basketball game was in progress and Butler was shouting himself hoarse trying to pep up the two or three hundred "extras" that were serving as an audience at the critical game.

M. P. W. Staff Photo.

PEP—David Butler started direction on his first picture for Fox last week.

LOCATING David Butler, now a director for Fox, was easy. A loud commotion emanating from the gymnasium at the Hollywood High School apprised us of the fact that Dave was somewhere in the neighborhood.

His first picture as a director is now well along and Dave, not given to prognostication, when he leaves to fortune tellers and palmists, was reticent when it came to predicting that the finished production would startle the movie-going world. He hopes it will be a howling success and prove satisfactory entertainment. So do all his Hollywood friends, who hope he leaves some of our better advertised and publicized directors in the dust.

The title of Dave's first picture is "The High School Hero," and deals with a boy and girl romance and a big basketball contest for the championship or something or other. We watched him work through a few scenes with a mob of "extras" in the gymnasium of the local school and decided that if hard work spelled success, then Dave would soon be making his own productions. He was working harder than the whole gang, including technicians, players, electricians, and what have you?

Butler comes of a theatrical family and has been fooling around studios for years as an actor. He is one of the foremost character comedians on the screen and if he sticks to directing he will be missed for the comedy touch he has lent so many previous productions.

As Gobin, the street washer in "Seventh Heaven," he runs Charles Farrell and Janet Gaynor a close second for honors. It was his work in this as much as anything that earned for him his present chance to direct.

The Hollywood Photographic Section

M. P. World Staff Photo

SPEAKING OF CHIPS—Meet Bryan Foy, son of the famous Eddie. Bryan has charge of the Vitaphone program at Warners.

EDDIE FOY did a lot for the stage. He has also done quite a bit for the screen. He gave his son, Bryan, to the screen, or at present writing, more particularly to Warner Brothers and the Vitaphone.

Bryan Foy is in charge of the Vitaphone entertainment at Warners and is mainly responsible for the programs that are an integral part of the Vitaphone productions. He is now busy on "The Jazz Singer," a Vitaphone picture starring Al Jolson.

Foy has been fooling around pictures for a number of years and during his time has taken a flyer at everything from acting to directing, writing stories, thinking up comedy gags, acting as assistant director and the thousand and one other things that arise around a studio.

He was born in Chicago and has been in Hollywood now for the past six years.

His first stage appearance was with his father in "Off the Earth." He latter appeared with Foy senior in a number of shows, and in 1912 started off on tour with Eddie and the "Seven Little Foys" in "Over the River." He served in the army during the war and in 1919 rejoined the family act.

Bryan's first picture work was as a gag-man with Chuck Reisner in making the two-reel comedy, "Dog Days." In 1922 he was with Fox as a gag-man and later directed a series of comedies on "Hysterical Hystery" for Universal.

He has helped gag many a weak picture and at present is ambitious to direct feature length comedies.

M. P. World Staff Photo

JOHN BOWERS—Spends part of his time in pictures and the rest fooling with his pet airplane.

WITH trans-Atlantic and trans-Pacific flying the subject of the hour it is not surprising that the "bug" should hit the movie colony and make its quota of converts. John Bowers, who has been playing leading roles opposite our best known feminine stars for a number of years, has become one of Hollywood's most rabid aeronautic conversationalists.

Bowers has his own plane and besides is financially interested in a company specializing in the construction of airplanes. To date he has not threatened to make a non-stop flight to Bombay or Singapore but mayhap the announcement will be forthcoming soon.

Before entering the pictures Bowers was a popular favorite on the legitimate stage. He appeared opposite any number of prominent stars in their stage vehicles.

At the suggestion of William Brady, noted theatrical magnate, he was induced to forsake Broadway for a try at pictures. Brady at that time had just organized the World Film Company and Bowers was one of his first leading men.

For a time Bowers spent his time between pictures and stage and finally decided to stick to pictures entirely. For several years now he has been appearing regularly on the screen, one of his latest pictures having been "Three Hours," with Corinne Griffith.

Previous to becoming a free-lance player, he was under contract to DeMille-Metropolitan.

He is married to Marguerite De La Motte and they are well up in the running for the title of Hollywood's "happiest couple."

Starred by De Mille

Franklin Pangborn, whose meteoric rise on the screen is one of the events of the past six months in pictures, will be starred first by Cecil DeMille in "My Friend From India." His second starring picture will be an adaptation of "The Indiscretions of Archie," by P. G. Wodehouse.

M. P. World Staff Photo

PAUL RALLI—Reputed to be the only Greek player pastiming in pictures.

PAUL RALLI lends a Grecian touch to Hollywood, the melting pot of all nations. LeRoy is one of the few Greek actors lending his thespian talents to "bigger and better and more economical productions."

A few months ago he rattled into Hollywood in an enemic flivver of 1910 vintage after a transcontinental trip from New York City. The flivver was on its last legs—or should one say, its last "chug"—when he finally rattled up Hollywood Boulevard on the urge of a physical breakdown. He disposed of its earthly remains as a museum piece and then set about notifying casting directors that another mouth must needs be fed in Celluloidia.

Our noted transcontinental tourist has been rather fortunate since his unostentatious arrival in our midst. Shortly after checking in he went to work with Warner Brothers and helped transfer "The Outpost" to the screen. Following this he dropped into a four-week engagement as a Russian officer in Metro - Goldwyn - Mayer's "Anna Karenina," starring John Gilbert and Greta Garbo.

Educated in London, Ralli felt the histrionic urge while "rassling" with higher mathematics and the fourth dimension. A chance to appear in Charlot's Revue resulted in his refraining from further pursuit of knowledge and memorizing a few musical numbers instead.

A year later he came to New York and spent a year in vaudeville, working on the stage and in pictures simultaneously. He had small parts in Gilda Gray's "Cabaret," "Broken Homes" and "High Hat" before trekking to the coast.

Spence to N. Y.

Ralph Spence, playwright, leaves for New York this week to confer with Gotham producers on his latest play. While on the coast, Spence titled "The Callahans and the Murphys," "Tillie the Toiler," "Classified," and "Behind the Front."

M. P. World Staff Photo

DISCOVERED — Audrey Ferris, recently taken out of the "extra" ranks by Warners and made a leading lady.

AUDREY FERRIS believes in Santa Claus—or at least she should.

Not so many months ago Audrey was attending Hollywood High School and spending her spare currency for tickets to the numerous picture houses in the vicinity, where she could sit and watch the stars of the silver screen flitting hither and yon.

At this time Audrey little dreamed that some future day would see her own name thrown on the screen as one of the principals in the shadow dramas that intrigued her interest.

Today a dream that might have seemed far-fetched at the time has become a reality. She is now under contract to Warner Brothers to play leading roles.

After graduating from high school she started making the rounds hoping for occasional "extra" work. This came slowly at first but gradually she found more and more calls to appear in make-up.

It was while doing "extra" work at the Warner studio that she attracted the attention of the powers-that-be at that plant and she was given the usual screen test. This must have proven satisfactory, as she was placed under contract and given the lead with George Jessell in "The Broadway Kid."

When this was finished she was immediately assigned the lead in Jessel's current picture, "Sailor Izzy Murphy."

Del Rio to Hawaii

Dolores Del Rio, Inspiration star, left for Honolulu last Saturday accompanied by her husband to enjoy a short vacation before commencing work again.

Lloyd To Make Film in East

Harold Lloyd left Los Angeles on Sunday night for New York with a company of players and technical aides to film part of his current picture in the East. Two carloads of laugh-hunters are making the trip. Included in the party is Mildred Gloria, Lloyd's three-year-old daughter, who will be getting her first close-up of the big town.

The personnel of the Lloyd menage trekking East includes John L. Murphy, production manager; Ann Christy, leading lady; Ted Wilde, director; John Grey, Lex Neal, oward Rogers and Jay A. Howe, of the scenario force; Walter Lundin and Henry Kohler, cameramen; Gaylord Lloyd, assistant director, and Lloyd's complete technical force. William R. Fraser, general manager of the unit, will follow eastward in a couple of weeks. Of course, Joe Ready, noted publicist, is a part of the contingent.

Lloyd will make his eastern headquarters at the old Paramount studio at Astoria, Long Island.

California's Governor Urges Movie Season Co-operation

Governor Young has joined the ranks of public officials urging the co-operation and support of the public in making the West Coast Theatres Greater Movie Season a success.

The California executive issued his statement at the United Artists studio last week at luncheon where he was the guest of Joseph M. Schenck, Douglas Fairbanks, Mary Pickford and other U. A. officials.

"To California: Inasmuch as California is the home of the motion picture industry, all Californians should enthusiastically support the movement for a greater movie season.

"The more support that is given to better motion pictures the more motion pictures of the higher type we will have.

"Better motion pictures mean an influence for greater educational good and that is something that we all should give serious thought.

"The motion picture has become such an important factor in our social life that every thinking citizen should give the right type of screen entertainment his earnest support."

★ Studio Row ★

FRANCIS X. BUSHMAN is scheduled to arrive in Seattle this week from his trip to the Orient, according to a cablegram received by Francis X. Bushman, Jr.

* * *

WINIFRED DUNN is preparing the scrip of "Lilac Time," Colleen Moore's next production for First National. "Lilac Time" will follow "I'll Tell the World," which she is to make upon her return to the coast.

* * *

DAPHNE POLLARD, Mack Sennett comedy star, has returned to the studio after a two weeks illness from ptomaine poison contracted while on location for the filming of "The Girl From Everywhere."

* * *

W. C. FIELDS and Chester Conklin, Paramount's comedy team, will make their first picture together with a circus background. Ralph Cedar will direct.

* * *

LEON D'USSEAU, has been appointed representative of the F. B. O. studios on the censor board of the Associated Motion Picture Producers, according to an announcement.

* * *

EMIL JANNINGS has been signed to a long term contract by Paramount.

EDWARD CONNELLY has just signed a new contract with M-G-M. This makes his thirteenth year with the one studio.

* * *

LOWELL SHERMAN has been signed for the "heavy" role in Corinne Griffith's "The Garden of Eden" for United Artists release.

* * *

EVELYN BRENT is back from Red Rock Canyon, where she was on location with the Paramount Company filming "Beau Sabreur."

* * *

JANE WINTON, screen actress, suffered a severely strained neck when thrown from a motorcycle this week during the filming of a scene in a picture.

* * *

LOUISE BROOKS is playing a dual role in Paramount's, "Now We're in the Air," co-starring Wallace Beery and Raymond Hatton.

* * *

NORMAN KERRY, Universal star, has been made defendant in a suit for $12,218 filed by D. A. Hamburger, Los Angeles, as the result of an accident on May 26 of the present year.

* * *

RICHARD ARLEN has been assigned the lead opposite Bebe Daniels in her next Paramount picture, "She's a Sheik." Clarence Badger will direct the production.

* * *

KATHERINE DALE OWEN, well-known stage player, has a small part in "The Wise Wife," De Mille production, featuring Phyllis Haver and Jacqueline Logan.

* * *

FIRST NATIONAL announces that the next story for Jack Mulhall and Dorothy Mackaill will be "Man Crazy," an adaptation of the Saturday Evening Post story, "Clarissa of the Boston Post Road."

* * *

TEDDY SAMPSON, at one time a Fine Arts star, is back in Hollywood after a prolonged sojourn in Europe. She is contemplating a return to pictures.

* * *

LOUISE DRESSER has signed for a part in Corinne Griffith's "The Garden of Eden" for United Artists.

* * *

B. P. FINEMAN, Paramount executive, has left Los Angeles for New York en route to Europe on a vacation trip.

* * *

HENRY KING, formerly associated with Samuel Goldwyn, has signed a long term contract to direct for United Artists.

* * *

NEIL NEELY, stage actor, has been signed to a long term contract by M-G-M and will have his first important role in William Haines' current picture.

Studio Questionaire Probes Family Jobholders

It leaked out this week that already in one studio employees from property men up to stars are receiving a questionaire which is started by two pertinent questions.

According to information reaching the *World* from a reliable source the first question is to the effect: "Are you related to anyone in this studio? If so, who are they and what is their capacity?"

The second question is along similar lines, but makes the same point in regard to the entire industry. Other questions are for the purpose of securing a general biography of the employee's experience.

Several other sources in this studio who admitted they were recipients of such a questionaire construe the first two questions as being highly significant to the family political situation which is known to exist in the industry. That attempts will be made to kill off any possibility of the industry being a refuge for the relations of some of its executives, is another belief advanced.

Reports that this questionaire was brought about by the concerted action of producers could not be corroborated at this writing. As far as can be learned only one studio, First National, has submitted this questionaire to its employees.

Standard Contract Form Awaits Action

A standard form of contract, one of the most important contributions promised actors, writers and technicians, as one of the producer's pledges to the Academy of Motion Picture Arts and Scientists at its recent sieger for economy, has not yet materialized. Since the banquet at which the pledge was made the Academy cording to headquarters, nothing was entered upon the record concerning the contract.

Since then, members of the Association of Motion Picture Producers have had their semi-annual meeting. It was learned after the meeting that the Association's Executive Committee headed by Jesse Lasky, will take the contract matter "under consideration."

A check-up in another source reveals that the attorney for the Association who is also the attorney for the Academy is absent in Honolulu and that all action on the standard contract will be held up until producers can consult him on the legal angles of the promised formula.

Air-mailograms from the Lots

Before and After —

The Play and the Player

ONE of the most formidable jolts given the prevalent star system comes from the presentation of "Barbed Wire" at the Paramount theatre last week.

A few years ago the German production,"Passion," swept the country off its feet. Pola Negri was acclaimed the greatest actress of the screen and minor mention was made of Emil Jannings. Adolph Zukor put the new luminary under contract and brought her to America. Negri, with the advantage of American methods and resources, would become even greater.

In the bromidic atmosphere of the American studios, Miss Negri became a total wreck. With each succeeding picture, produced along the regulation lines, her drawing power grew less. Even "The Cheat," in which Fannie Ward had achieved a brilliant success, failed to score. Many exhibitors refused to book her. Others, taking the releases en bloc, shelved the Negri pictures. It was not merely that she did not attract. She actually kept persons from attending the theatre.

Critics marveled at the failing powers of the once great player. They wrote her artistic obituary, covertly or openingly intimating that her success in "Passion" was merely a flash in the pan. Artistically, Pola Negri was dead.

The final straw came when the Cameo theatre, playing "Passion," newly revived by Tiffany, offered it as an Emil Jannings production because Jannings, who had remained in Germany, had continued to appear in productions with real stories and possessed a drawing power that Negri lacked.

But her work in "Hotel Imperial" showed promise and in "Barbed Wire" we have not a new Negri, but the Negri of old; of the days of "Passion." There has been nothing the matter with the star; it has merely been that her vehicles lacked suitability.

Negri's success in "Barbed Wire" is a terrific arraignment of the American production system where everything is considered but the prime essential of story. The system worked well enough with the pretty women and good looking men who are stars by the grace of their press agents rather than through virtue of their abilities. They walk through a series of incidents and are accepted. But a great actress needs great vehicles, and Hollywood was not organized to produce great stories. Given the story and the intelligent supervision of Pommer, Miss Negri proves herself. Given real story, many of our own stars who now seem to be no more than clothes horses can prove themselves worth while.

Without story, the finest artist is hopelessly lost, and without story the minor players are no more than puppets. Hollywood has been organized to edit the last ounce of originality out of its picture plots. It is to be hoped that the Negri picture is a foretaste of a new dispensation in which the story element will be regarded as of equal importance to the star and both superior to all minor considerations.

This Week and Next

The Proper Supervisor for Pictures Is A Man Who Knows What Pictures Should Be

It Is Suggested That Fox Open "Sunrise" With a "Sunrise Matinee" at Early Dawn

Harry C. Arthur, Jr., Has Been Flying And It Looks As Though He Is Converted

Business Down in Texas Is Most Promising Following Two Years of Mighty Hard Times

ONCE more it has been demonstrated that you can spend a million on a picture and if you overlook the story it is not quite there. That's ninety-nine per cent. of the trouble with this business. Production is in charge of people who don't know story.

•

AND until pictures pass to the supervision of people who do know story, pictures will not thrive, no matter how much money is spent.

•

THE most highly paid, the most deferred to person in any studio should be someone with a real knowledge of what motion picture stories are and should be; not some highly paid novelist, nor know-it-all dramatic critic, but someone who knows the very elementary rules of picture-making.

•

AND he must be in a position to guard the picture plot against the big boss and the little bosses, the supervisors and the directors, the title writers and the film cutters.

•

A PICTURE does not have to cost a lot of money to be good. A million dollars cannot replace the want of a plot, but a good plot can take the place of about $950,000 of that million.

•

THERE was a time when a five-reel picture costing $50,000 got over nicely. It was not until picture writers were virtually kicked off the lots, to be replaced by play and book rights tortured into the semblance of picture plots, that it became necessary to spend six figures trying to make the reels look like something.

•

THAT'S why, every now and then you'll find a Columbia or Tiffany or some other product of a non-chain producer invading the chain houses. They make pictures with stories. They may not spend three or four hundred thousand dollars on a production, but they get something on the screen that means more than money.

•

FOX is going to start the roadshowing of "Sunrise" next month. Why not make the premier at sunrise; which comes about six o'clock? And take the critics over to Childs for ham and eggs after the show. It would not be much wores than some of the midnight matinees, and more of a novelty.

•

THE truthful press agent has been found at last, but we had to go to Bangalore, India, to locate him. The Imperial theatre gets out a house organ titled "The Picturesque Exaggerator."

IN a recent story on advertising we forgot to include Pathe in the list of real advertisers. That's only because Pathe has been using selling ads for so many years that it's an old story. P. A. Parsons has been writing sales copy ever since he took the job. It's a novelty with the others.

•

IT looks as though Harry C. Arthur, Jr., is by way of becoming an aviation enthusiast. He made the trip from San Diego to Los Angeles the other day and sent his father a bunch of photographs of himself and the boat. His letter was most enthusiastic.

•

A RECENT trade paper house ad is reminiscent of a time-worn wheeze in which the victim was asked if he had heard the story of the eggs. When he said "No," the come-back was "Two bad!" This time it's three eggs—and all rotten.

•

DOWN in Monesson, Pa., a prisoner broke jail to see a picture show and went back to the hoosegow without escort. Perhaps he was following a serial and did not want to miss a chapter.

•

ON the other hand a lot of people would prefer jail to some of the pictures we got last season. No accounting for tastes.

•

JOE BRANT is pointing with pride to the press book Columbia got out for "The Blood Ship." We don't blame him. It's as close to 100 per cent. exhibitor service as anything we've seen.

•

J. P. HARRISON, of the Hippodrome Theatre, Waco, Texas, writes that things are going to bust wide open in Texas. The cotton crop is a big one, and the floods have reduced the Mississippi Valley crop and raised the price, and still more important, the planters have been raising their own crops this year instead of letting on sharing terms. Texas is going to be at the top of the prosperity column.

•

A TEXAS organist has invented a "pipeless" organ that will be all right, he thinks, when he has done a little more inventing. What we would appreciate even more is some pipeless press agents.

•

THE other day an East Indian wrote for assistance in getting into some studio. His chief qualification seemed to be that he spoke Hindustani. He thought that would help writing sub-titles. It would. We move that all Smith Brothers jokes be written in that language. The address of the applicant may be had on request, but prepay your own telegrams, please.

•

MOST as bad as the request the other day from an East Side banker for a picture of the Roxy Theatre, "or perhaps the Paramount." He explained that he was forming a stock company down in the Italian section, to promote theatre enterprises, and he wanted the picture for his prospectus to show the sort of theatres he was going to build.

Epes W. Sargent.

by the way

Film Industry Needs Leader Like Elbert H. Gary, the Late Steel Wizard

Emergency May Develop a Man Who Can Win Public Good Will and Create Confidence in Governmental Circles In Sincerity of Motion Picture Aims

Analogy Between Patents Co. in 1910 And Situation in Industry Today Show Many Points of Similarity

The First State Right Feature, 1909?

WHAT this industry needs most at this time is a man of the type of Judge Elbert H. Gary, the "wizard of steel," who has just died, with the industrial genius, adroitness and courage that were his to weld the warring elements of the motion picture business into an intelligent and harmonious whole.

●

JUDGE GARY was ruthless at times, as all big men must needs be to achieve their objectives, but he was too wise to believe that these could be gained by the crushing of smaller competitors or by indulging in unscrupulous and dishonest practices to gain his ends.

●

WHEN Judge Gary entered the steel business, he found it in much the same condition that the motion picture industry is in at this time, a mess of wastefully competitive, top heavy groups, a prey to unscientific mergers, dubious and shady practices and piratical adventurers, whose vision extended no further than the immediate advantage of their own pockets.

●

HE realized the value of conciliating the good will of the public and in securing and maintaining the confidence of the government in the steel business and he set himself to achieve these things, with the result that he probably did more to make so-called "big business" the chief controlling factor in American life than any other man.

●

IT will be said that our own captains of industry have long recognized the importance and necessity of both these factors in bringing the motion picture to its fullest development, yet their success in achieving them has not been conspicuous or apparent to the average citizen, either within or without the trade.

●

THE test of public confidence and government good will must be measured in acts and not in words and these acts must be founded upon a basis of sincerity and economic wisdom such as has not yet been made evident except in the fine speeches and splendid, but impotent gestures, of this industry's overlords.

●

MATCH the abilities and achievements of the so-called "big men" of motion pictures with the leaders occupying similar position in almost any other industry of like dimensions, steel, textiles or automobiles, and they appear very insignificant, indeed, although their names are broadcast in the four corners of the earth, while those of the big men of other industries, with occasional exceptions, are known only to the few.

●

IT has been said that the emergency creates the Man, and the urgent need for an industrial and financial genius, who will take the motion picture out of the welter of waste and industrial panic in which it is now struggling and put it where it belongs, is becoming obvious even to the man in the street.

●

WHAT the film industry must have—regardless of the blitherings of lesser men—is a leader of the type of Judge Gary, the elder Morgan, Rockefeller, Carnegie, E. H. Harriman or Henry Ford, and such a leader to which its bigness and vital importance in the structure and progress of civilization clearly entitles it, its need, inevitably ultimately, will produce.

WHETHER this man comes from within or without the film industry matters little—the important thing is that he appear soon.

●

TO draw an analogy between the motion picture industry in 1910, when the Motion Picture Patents Company and its subsidiary, the General Film Co., were at the apex of their power, and the conditions which exist today, might be difficult, and certainly would necessitate comparisons, which in some instances, might be called unfair and which surely would be objectionable.

●

YET there is no doubt that in many respects there are points of much similarity between the two periods, in the disregard for the rights of the individual theatre owner, for instance, the determination to obtain by force and intimidation advantages which properly could and should be gained by legitimate means and in the blind (if not dumb) and consistent refusal to discard systems, and methods which have become antiquated and which have always been uneconomic.

●

AS in the days of the Patents Co., *"Whom the gods would destroy, they first make mad,"* fatty degeneration seems to be setting in and a drastic readjustment must come, whether by governmental intervention or otherwise, that will restore the proper balances again and enable this industry to function normally.

●

THE motion picture business is too big and complex ever to be *"trustified,"* in the sense that it can effectually and permanently close the door of opportunity to independent initiative and originality, either in the theatre or the production field.

●

THOSE who believe it can be done, able though they may be in other respects, are selfish and shortsighted, and in due time will see the great organizations they may have built disintegrate into their original elements as surely as did those members of the Patents Company, who believed in the doctrine of force and disregarded the operations of governmental and economic laws.

●

THERE has been frequent speculation and many claims as to the name of the first film to be sold territorially on a State Right basis, "Queen Elizabeth," Adolph Zukor's early importation, which came along in 1911 or 1912, often being given this distinction.

●

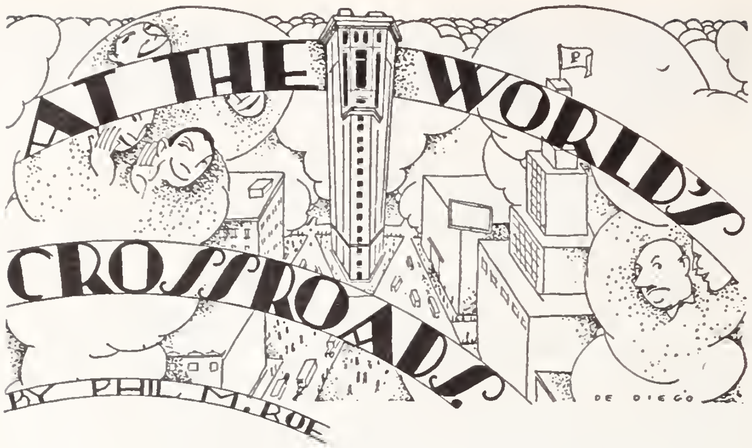
ACCORDING to Max Cohen, of Artclass, "Temptations of a Great City," a three-reel Great Northern production, was the first picture to be sold on State Right basis, i.e., by territories, which was distributed by this method by Pliny P. Craft in 1909. Ingvall C. Oes was the American agent for the Swedish producers of this picture.

●

THIS begins to look like an argument.

*

Merritt Crawford



THE fact that the M.P.T.O.A. plans to establish a Bureau of Exploitation for its membership, which will stress the idea that the "picture's the thing" and through which theatre owners will be aided by showmen of nation wide prominence and experience in making their business pay, has in it a thought for some of our leading producers.

Metro-Goldwyn-Mayer is today practically the only company that maintains a nation-wide exploitation organization, the year round, under the able leadership of Bill Ferguson, and the beneficial results of this policy are too obvious to require comment.

Others who may indulge in exploitation activities, sporadically, or at certain seasons, may not have found the results adequate as compared to the expense incurred, but the failure to realize the importance of exploitation has led to ignoring the vital entertainment element in this business—the picture—and the adoption of other means to attract patronage. This in turn has resulted in a falling off in rental values and has had a reaction upon the picture-going public that is the reverse of helpful to the film business.

Clearly, therefore, anything which the M.P.T.O.A. may be able to do to bring the picture back to its true place in the film theatre's program will be decidedly constructive and useful to all the industry.

MERIAN C. COOPER and Ernest B. Schoedsack, producers of "Chang" and "Grass" are off again on their wanderings and may be expected back in a year or so with another cinematic masterpiece. Much mystery has been made as to their destination, but it is rumored that this time these two intrepid adventurers will take their cameras into the upper regions of the Amazon, perhaps into the "River of Doubt" country explored by the late Col. Theodore Roosevelt, where life in its most primitive state is found. In any event it is certain that these distinctive and original producers as usual will bring back with them something that is quite out of the ordinary in pictures.

*

CHARLES E. HASTINGS, alias the "Bishop," John Pycroft Smith and other appropriate monikers, created a sensation when he returned to Broadway last week from his vacation with an ostermoor on his upper lip and a couple of ear-muff sideburns, that would have made Lord Dundreary envious.

He was stopped at the gate of the *Moving Picture World* editorial rooms, and called upon to establish his identity for his disguise was perfect until he took off his hat. Now he is going to have his face lifted.

*

YOU never see Charlie Christie without expecting to see Pat Dowling, his able lieutenant, who is seldom far from his chief. At the moment they are in New York conferring with the Paramount officials about the comedies the Christie Company is going to release through that organization. Ten days or so ago Pat was in Seattle. Next week he will be—well, your guess is as good as anyone's. But it is a safe gamble it will not be very far from Charlie Christie's locale, wherever that then happens to be. They make a great team.

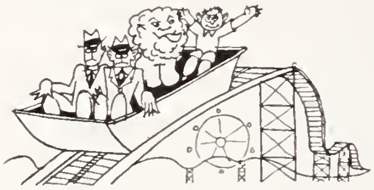
*

JULES COWLES, eccentric character actor, who has just been signed to play the role of Dinty Moore in Cosmopolitan's picture version of "Bringing Up Father," which will be released through M-G-M, is an able artist with brush and oils as well as with grease paint. Before he left Broadway to take up his permanent residence in Hollywood, he frequently used to indulge in painting landscapes to eke out his income, when engagements were none too plentiful and many New York drawing rooms still display specimens of his skill

NOW that Al Lichtman is back from Hollywood, with the promise that United Artists will have at least eighteen productions for the coming year, the Motion Picture Club of New York ought to be heard from again. The idea is a fine one and should not be put on the shelf merely because its originator has to look after his job and cannot follow up the organization work.

Yet since Al took his departure for the Coast some weeks ago, hardly a word has been heard of the progress of the plans previously formulated at the Astor for the new club.

"Let Al do it," isn't the sort of a motto, which will make the club a success. Others must lend a hand. Al did plenty when he started it.



JACK and Bobby Nelson, respectively, director and kid star of Artclass' wild animal serial, "Perils of the Jungle," returned to Hollywood this week after a fortnight spent in the wilds of New York and Philadelphia. Most of little Bobby's waking hours and a lot of those when he ought to have been asleep, he insisted on spending at Coney Island. Lions, elephants, hippos and hairy gorillas no longer possess any thrills for this youngster who is said to demand excitement that can only be found on the Luna roller coaster or the shoot the chutes. He almost wore out Louis Weiss and his father making them take him over the jumps.

*

THIS is a business of efficiency experts and specialists, is it not? Yes, teacher, it is not.

A conspicuous example of which, is the story now going the rounds to the effect that Arthur Hornblow, Jr., of the Samuel Goldwyn forces, had the nerve to tell Nellie Revell that she didn't know her ABCs about the circus in her titles for "The Magic Flame."

Ye gods and little fishes! Hey Rube! This to Our Nell, who cut her first tooth on a tentpin sitting in the sawdust of the big top between the lions' cage and the monkey house. Augr-r-h!

Was it the same party, who after asking for the refusal on an original story of unusual quality from a foreign author, kept it five months and then returned it because it called for period costumes?

These are the things which make this a great business!

*

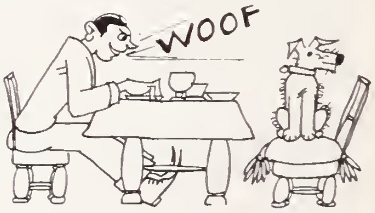
WITH Harold Lloyd coming to New York to make his next picture in the Paramount Long Island Studios and with the big Cosmopolitan plant already as busy as a beehive, it begins to seem as if production in the East was to have a new lease of life. Yet for a while it looked as though the metropolitan section was only a "location" to which the big Hollywood studios would send their companies as the scenes were required.

By next year, it may well be, the pendulum will have swung back and a dozen or two companies will be working here. Many big pictures can be made more economically in New York than in Hollywood, in spite of propaganda to the contrary.

*

PERILOUS are the pitfalls these days for the best intentioned motion picture producer. The great human race says: "Have all the fun you want to but don't take any liberties with the bunch with whom I travel."

The circle, accordingly, steadily narrows. Now that the Irish have laid aside their dignity and picked up the shillaleh because some one has caricatured them, it appears that about all the comedy film producer will soon have left to work on will be the Eskimos or the Australian bushmen.



HERB CROOKER, Eastern representative for C. C. Burr and Johnny Hines, has bought himself a dog. It is a wire haired fox terrier, with a pedigree, and as Herb was not properly introduced to the aristocratic animal in the first place he has been having quite a time to get acquainted. To say that his dogship treated Herb with reserve is putting it mildly. The exclusive beastie would have none of him, perhaps, because he found he was in the picture business, for several days. However, all is well now and Herb hopes soon to have the terrier consent to accompany him to the Algonquin to lunch.

*

DWIGHT C. LEEPER, vice-president of Rayart, is back in New York after supervising the completion of his company's schedule of productions on the Coast.

RINGING THE BELLE

by EPES W SARGENT

THE second day Bill Hawley was in school, he took a thrashing for putting a pin in the teacher's chair, and because Bill had a sense of humor that was doubled back on itself, he felt the whipping a small price to pay for having made the others laugh.

When a youngster gets into that frame of mind, discipline fails as a corrective measure, and Bill went from bad to worse. He graduated from the bad boy of the school to the village cut-up. Everyone agreed that Bill would be a thoroughly likable chap if he only knew when to quit his kidding. But Bill didn't know, and he was not as popular as he thought he was.

When his Aunt Sarah Sickles died and left him $8,000, Bill decided to quit clerking in the grocery and open a picture theatre. He wanted to be in business for himself, for it was seldom that he held a job more than a month or two.

When he opened the Cunningham Cutie Corner, he ran true to form, for his widely advertised souvenirs for the opening night were the one-piece coat and suit hanger. But people laughed, for the idea was better than Bill's usual output and they could not know that the stunt had been devised years before by a chap down in Georgia.

They laughed so hard over the idea that Bill came out the second week with the offer of a pair of rubbers to each Saturday patron, and gave out nearly two pounds of rubber bands.

For a while it was good business. People used to go to the Cutie Corner just to see what Bill would do next, and Bill, intoxicated with the seldom tasted appreciation, worked hard on new ideas.

It was along in the third month that Bill sprang his star inspiration. It really was not his. He got the idea from a drummer who had stopped in town overnight. Bill pledged him to secrecy and the next afternoon he came out with the announcement that the second week following a beautiful ring would be presented the local girl collecting the greatest number of votes.

Backing up his throwaway, Bill repeated the offer in the window of the local jeweler, a neat card proclaiming that a beautiful ring would go to the local belle. A solitaire price tagged $150 was placed on a velvet cushion directly in front of the card.

Although every one was wary of Bills practical jokes, a few of the girls started to collect the votes issued with each ticket, and Bill noted with glad surprise that for the first time he was drawing from the Milltown. Milltown was merely a section of Cunningham, down by the steel works, and Bill's only opposition house was located in this district. Bill had been unable to coax its patronage over to his Cutie Corner. He noted with delight that he was getting them now, and modestly ascribed it to his throwaway which had flooded the district with the appeal, "Why not go to the downtown house?" and gently kidding the Milltown preference for "a dingy old hovel."

Bill got a better idea of the patronage when the votes were counted and 2,800 ballots were cast for Sonia Petrov, whose home was in the heart of Milltown. Bill would rather have had what he called a local girl, but he duly sent an invitation to Sonia to be present Saturday to receive her ring.

Sonia came and brought Milltown with her, in a body; pretty husky bodies, at that.

And after the first night show Bill led the bashful Sonia out upon the stage and in a brilliant speech proclaimed her the winner of the ring, "which I now have the honor of presenting," he concluded.

Stepping into the wings he returned with an old-fashioned hand dinner bell, which he rang violently. Sonia stared dumbly at him, her hand still outstretched.

"That's the ring," exclaimed Bill.

"But it was a diamond—in the store," stammered Sonia.

"Sure," assented Bill, "but the card did not say '*this*' ring but 'a' ring. Have another," and he shook the bell again.

There was another burst of laughter from one section of the audience, but an angry murmur from others, and Sonia's face grew blank. Bill wondered how he was going to get the dumb girl off the stage when his problem was solved by a hoarse voice uttering her name, and she went back to her seat, her eyes brimming with tears.

Milltown filed out sullenly and the others went out laughing at the new joke, Bill receiving their compliments in the lobby. He ran off the second show and when the house was locked up he stepped out into the alley which served as a fire exit. His way was blocked by a huge foreigner.

"I want Sonia's ring," he announced truculently.

"She got it, two of them," explained Bill with more lightness than he felt. "I gave her two rings."

"She got no ring," persisted the man. "I am her brother, Ivan. I want her ring."

"Be yourself," commanded Bill. "It was all a joke. I didn't say what sort of a ring I would give. I gave a ring. Beat it, feller. I want to go home."

Bill never spoke a truer word. He wanted to go home as he never had wanted anything before. And it did not look as though he would get his wish. The far end of the alley was blocked by a score of men who were no less husky than Ivan. The rest of the town had gone home and with a sinking sensation Bill realized that the town's single policeman was probably over at the lock-up eating his lunch.

"I want Sonia's ring," persisted Ivan patiently. "You said you give a ring. We all work hard for Sonia. I am foreman. The boys all come. They save their votes for her. She win. I want her ring."

"She got it, I tell you." Bill was finding the conversation monotonous. "Get out of here. The jokes on you."

"I want Sonia's ring," Ivan's voice was gentle, but determined.

"You get fresh and I'll have you jailed," threatened Bill. Ivan merely smiled.

"I will go to jail," he said quietly. "I have been four—five times. I go to jail, but Sonia gets her ring."

Bill made as though to pass the patient Ivan, but a huge hand gripped his throat and stifled outcry. The others closed in from the far end of the alley. Someone pinioned Bill's arms behind his back. Another extracted his pocketbook from his coat.

"The jeweler said the ring was worth $150," said a voice.

"One gets better for $200," said Ivan placidly. "Has he got that much?"

It was only $185, so they decided that must do, and Ivan's grip tightened on Bill's throat as he spoke tensely.

"You put me in jail, yes. But I put you in hospital, yes. And your friends, the laugh ha-ha. You like that?"

With a mighty thrust he threw Bill from him and silently the men streamed from the alley.

If you are looking for a fight, just drop in at the Cutie Corner and ask Bill when he is going to pull another funny stunt. Then put up your fists. Bill's cured.

In “Wings” Paramount Write

The Box Office Lowdown on the Paramount Spectacl

By Epes W. Sargent

SINCE the proof of a picture lies in the selling, the outstanding fact about “Wings,” Paramount's latest bid for roadshow fame, is that it is worth two dollars of any man's money for the sake of the thrills it provides. Housed in so small a theatre as the Criterion, it should play to a turnaway for many months, for nothing in the line of war pictures ever has packed a greater proportion of real thrills into an equal footage. As a spectacle “Wings” is a technical triumph. It piles punch upon punch until the spectator is almost nervously exhausted. Mechanically the production is superb.

Getting off to a slow and rather deliberate start, the picture rises to epic quality until the intermission. Then it falls and does not again rise to the same heights, in spite of some ground and aerial war scenes of huge proportions. This is largely because the story is not held strictly to its theme, and because the appeal to the emotions is too palpably stressed. And after the tremendous scenes in which the whole wonderful panorama of war is spread in its minutest detail before the enthralled spectator, there comes a sequence of falling action in the return of the hero to his home, the small town welcome and a very unnecessary “strong” scene in which the hero meets the parents of the pal whose death he has innocently caused in an effort to avenge his being shot down.

“Wings,” packed with sensation, will stir the pulse and inflame the mind, but it will send the average spectator from the house cold to the story it has sought to tell, solely through the inexpert handling of the plot, which is the soul of any story.

The first half of the picture is so vitally engrossing with its air flights and fights, its crashes and aerial duels, that following the falling action of the Paris vacation the producers seem to have felt it to be impossible to pull back the interest with a repetition of the air passages, and so the second half brings in the entire war, backing the flights with the ground struggle, magnificently staged, but which, in a sense dwarfs the air fighting and interrupts the fluent advance of the real plot.

It has been demonstrated in previous productions that the most successful war play makes war itself the background rather than the reason. The war, as such, is so far greater than any of the personal elements arising from the struggle that it will blanket, almost completely, any intimate plot in which a handful of the contestants are concerned.

This is the chief fault of “Wings.” At the moment when the plot is rushing to its climax, the war in all its immensity, is cut into the plot, and the titanic struggle reduces the flyers to merely one of the components of the mighty whole. The advancing armies, the bursting shells, the manoeuvers of the tanks and all the vast arena overshadow the single efforts of the flyer who runs amuck in his endeavor to avenge the supposed death of his comrade. From the narrative point of view the picture would have been better; and perhaps still as big, had the tale been confined to the air fighters, with only casual contact with the ground section.

But the war stuff is undeniably big, and perhaps it will contribute more to the sustained box office patronage than would a better constructed story, though this is open to question.

Elsewhere in these pages will be found the opinions of men who are qualified to speak from their own knowledge of the accuracy of the technical details of the air battles. This section contains some of the most marvelous photography ever brought to the screen in any connection. It is a veritable triumph of cinematography, and it is not achieved through the usual recourse to miniature models. It is real, convincing and, above all, gripping. It is not possible for any person to witness these scenes unmoved. Nothing to equal these effects have yet been shown, and the ground battle scenes are no less real. “Wings” carries more thrills than any other picture. It will be a long time before its equal probably will be produced. It is unlikely that it can be surpassed, since it achieves the utmost realism and beyond that it is not possible to go. It is a mighty spectacle. It will be a box office success, and it will endure.

Charles Rogers and Richard Arlen in a scene from Paramount's epic of the air “Wings” which had its premiere at the Criterion, N. Y., on August 12th.

And yet there is the feeling that because of these very facts it is to be regretted that the story was not more cunningly cast. With a better story “Wings” could have been one of the pictures for all time. As it stands, a rather clumsy development of a dramatic but not welcome theme, leaves much to be desired on the plot end and leaves this production one material point short of cinematic immortality.

Adolph Zukor and Jesse L. Lasky Present
“Wings”
Story by John Monk Saunders
Directed by William A. Wellman
A Paramount Picture

CAST:

Clara Preston	**Clara Bow**
John Powell	**Charles Rogers**
David Armstrong	**Richard Arlen**
August Schmidt	**El Brendel**
Sylvia Lewis	**Jobyna Ralston**
Air Commander	**Richard Tucker**
Cadet White	**Gary Cooper**
Sergeant	**Gunboat Smith**
Mr. Armstrong	**Henry B. Walthal**
Mrs. Armstrong	**Julia Swayne Gordon**
Celeste	**Arlette Marchal**
Mr. Powell	**George Irving**
Mrs. Powell	**Hedda Hopper**
French Peasant	**Neigel de Brulier**

Basically, the story tells of two small town boys, John Powell and Dave Armstrong, who answer the call to arms by seeking to enlist in the air service. Powell and Clara Preston have been pals for so long that Jack doesn't think of her as other than a comrade, and when he goes to the front it is with Sylvia Lewis' picture over his breast in a locket Sylvia had intended for Dave, and which bears an inscription to him. She has not the heart to undeceive Jack when he supposes it is intended for him.

In training camp the rivalry develops into a dislike that winds up in a slugging match that burns out the enmity and leaves the two boys firm friends.

At the front they aid in bringing down a bombing plane and for that they are decorated, which carries with it leave—and leave means Paris. Clara, who has gone over as an ambulance driver, learns that they are ordered to rejoin their squadron and when Jack is too intoxicated to realize what it all means, she lures him to his hotel. Her motives are misconstrued and she is sent home in disgrace when discovered by the military police.

David is shot down in enemy territory and reported dead, though in reality he swims underwater and seeks concealment in the reedy bank. Jack, ordered on patrol, leaves the squadron to make a private raid, strafing the back sectors and running riot generally. On his way back he encounters a German plane and not knowing that it is one in which Dave is seeking to make his escape, shoots it down. Dave dies and Jack goes back home for a welcome by the home town silver cornet band, and of course marries Clara.

The riotous drunk in Paris is colorful, and serves to give Miss Bow her best chance, but while it may be true to fact, it does not materially help the story, and the tragedy of the killing, while further adding to the drama, will not add to the appeal of the story. It may be the war, but it is faulty heart interest.

Charles Rogers, as Jack, is thoroughly human and likable, with an excellent foil in Richard Arlen. Miss Bow is capital, though her opportunities are limited. A small amount of comedy is effectively contributed by El Brendel, but the others are negligible in importance, though Julia Swayne Gordon is singularly unfortunate in her big scene where she meets her son's innocent slayer after his return. Her work here is so hard that the scene would be far better were it amputated, and even Henry B. Walthall's fine work as her husband cannot save the situation.

With the exception of Miss Gordon all of the roles are effectively sustained, but they are too small to permit their players to do more than add to the atmosphere.

inematographic History

hat War Fliers Think of the Technical Achievement

RICHARD H. DEPEW JR.

Ex-Captain U. S. Air Service, Vice-President, Fairchild Airplane Co.

TO those of us who were in the Air Service during the war, whether in France or on this side, "Wings," the new Paramount epic of wartime aviation, brings back sad memories of good comrades "gone west" and vivid recollections of personal experiences. It is a thrilling photographic history of the Air Service in war, and be it said to its credit that no attempt is made to gloss over the gruesome horror of war with the glamor surrounding its air heroes.

From the technical standpoint, the flying is wonderful, and the aerial motion picture photography a superb accomplishment in a most difficult field. In particular, the camera shots following down the planes spinning earthward are most impressive and very exciting. The direction of the air fights—another difficult matter—and of the battle of St. Mihiel is a triumph hitherto unapproached.

From a perusal of the program illustrations it is evident that the story has been greatly cut, and it would be more completely rounded out if more of the training period were shown. The acting is excellent and there is sufficient plot to maintain the continuity. Thrilling always, it is harrowing in places, but up to the time of the climax is faithfully portrayed. Then, at least to this writer, the spell was broken and the illusion of reality destroyed and replaced by a vague feeling of resentment at an over dose of too gruesome improbability.

This feeling was shared by two companions who were also ex-army aviators.

In spite of this "Wings" is truly a fine picture, a remarkable achievement, and will surely make a tremendous appeal to the public, coming as it does at a time of such popular interest in aviation.

It is the first big motion picture story of flying, and it is to be hoped that the very vivid portrayal of war flying of a decade ago, with its destruction and horror, will not weaken the public confidence in the safety and practicability of modern commercial aviation—a confidence which has been so greatly strengthened by its recent great accomplishments.

CHARLES P. PORTER

D. S. C., Oak Leaf, Croix de Guerre, 147th Aero Sq., 1st Pursuit Group, A. E. F.

WAS rather skeptical about any moving pictures taken of fighting planes prior to my seeing "Wings," as I had on several occasions seen the official pictures of the Air Service taken in France by the U. S. Signal Corps. These pictures were not only uninteresting, but also unsatisfactory despite the best efforts on the part of experienced photographers. After viewing "Wings," however, I know that no one need miss seeing the actual manner in which our Air Force conducted its warfare in France.

The technical detail in "Wings" is carried out to such an extremely elaborate point that only a man very familiar with the aerodromes in the zone of advance could find the slightest flaw in the sets and material. The ships the American pilots flew were close copies of the Spad, and to a lesser degree, were the German machines, Fokkers. The terrain over which the pictures were taken was similar in every way to the country of France north of Bar-le-Duc.

The flying and pictures of the take-offs, formations, and attacks are splendidly done and leave nothing to the imagination. Outside of the fact that the Toul aerodrome was the only one in the zone of advance that I ever saw big enough for a flight to go off in formation, these parts of the film were true copies of the work in the war. In the fights themselves, the action shown is fast and good but luckily for most pilots, there were few marksmen of the ability of Rogers, Arlen and their checkerboard opponents. Most fights between equal forces resulted in standoffs, with both pilots turning home as their gas gave out. When a plane was shot down it seldom came down in flames. Of all the men in my squadron shot down, not a single one was burned. The ease with which the attacking planes in "Wings" get on the tail of the plane to be shot down and stayed there is too apparent, and and there was no effort on the part of the attacked pilot to shake off the attacker. Arlen, when being attacked by Rogers, was on his own side of the lines and he could have easily spun or side-slipped to the ground and escaped with a forced landing.

To me "Wings" was extremely interesting as a story, but I think it could be cut a little (particularly the long leave-taking of Arlen and the sequence of his being shot down, his death and Rogers' visit to the mother and father), and a little more of the training episodes shown.

"Wings," as a complete spectacle, however, is far beyond anything done before. The airplane crashes are real and well photographed.

DONALD HUDSON

D. S. C., Croix de Guerre, 27th Aero Squadron, 1st Pursuit Group, A. E. F.

THE War Department and the Air Corps are to be congratulated for making "Wings" possible, and the Paramount Company for its excellent aerial photography.

"Wings" has undoubtedly some of the best photography of flying that has ever been taken, and it shows the danger and horror of air fighting in a most realistic and gripping way. While there are a few faults that could be pointed out as unconvincing, the action is so real that these faults do not destroy the illusion of actual combat. This was clearly demonstrated when the man sitting next to me, who saw several months of service at the front as a pilot, audibly called out "manoeuver" as the pilot on the screen failed to do so when attacked. The crashes are apparently real crashes, and it makes your blood run cold to see them.

The weakness and the improbable ending of the story is somewhat unfortunate, but as a whole, a very clear and heart-rending picture is portrayed of the manner in which some of the finest men that ever fought for their country met death experimenting on a small scale with a weapon that in future wars will be used for wholesale destruction and the killing of combatants and non-combatants.

If you want to get a thrill clear down to your toes and drop a few tears, or if you want to have your suspicions confirmed that your son, brother, sweetheart or husband were real death-defying heroes because they flew during the war—go to see "Wings." You'll surely get what you're looking for very safely and cheaply.

Don't, however, let it get under your skin to the extent that you think a man is taking his life in his hands every time he gets in an airplane. Peace time flying in modern commercial planes is no more dangerous than riding in an automobile.

Scenes from Warner's "The Jazz Singer"

M-a-amy! Al Jolson in a scene from Warner's "The Jazz Singer," in which the erstwhile troubadour of Dixie listens to the soft words of May McAvoy.

HEADIN' South. Jolson playing southern melodies on a backstage piano in "The Jazz Singer," after he had run away from home as a boy because he did not want to become a cantor

JACK ROBIN (Al Jolson) and Mary Dale (May McAvoy) in a scene from Warner's "The Jazz Singer," from the stage play of Samson Raphaelson.

SARA RABINOWITZ (Eugenie Besserer) Jakie Rabinowitz (Bobby Gordon) and Cantor Rabinowitz (Warner Oland) in a scene from "The Jazz Singer" in which the cantor chastised Bobby for singing in a saloon.

REHEARSING. Mary Dale and Jack Robin going over their numbers in the musical comedy in which they are being co-starred.

JACK ROBIN (Al Jolson) gives the chorines the once over. The scene is from Warner's "The Jazz Singer," and May McAvoy is playing opposite Jolson.

THE Sultan's favorite—almost. Douglas McLean, young Arabian thief saves the ravishing Sue Carol from the Sultan and pulls his beard for good measure. The picture is "Soft Cushions" (Paramount) and the locale an oriental city of a thousand years ago.

SENTENCED to have his hand chopped off, Doug makes a last minute appeal to the Grand Wizar. He pulls his hand away—the axe descends and socks the Wizar in the toe.

A PORTION of the slave dealer's harem. Sue Carol (left) is looking at Douglas McLean, the young thief, and sees that he is fair. Later Doug and Sue are married by the Sultan.

THE slave dealer threatens to give Douglas McLean a shave for unceremoniously entering his harem. Doug puts on a front and offers the dealer one thousand dinars for a slave. A scene from Paramount's "Soft Cushions."

ON the verge of tears, Sue Carol discovers that Douglas McLean has not been decapitated by the Wizar and then realizes that she loves him more than "Soft Cushions," which is the title of this new Paramount picture and what Sue desired.

CHASED by the Wizar, Doug tricks him into coming to the Sultan's palace where Doug exposes the Wizar's plot to assassinate the Sultan, thus winning the girl and a fortune.

Some Turkish Trophies

An Epic of Russia's Old Grandeur

VRONSKY realizes his hopeless love for Anna Karenina but determines to restrain himself, knowing her to be the wife of another. A scene from M-G-M's "Love."

CAPTAIN ALEXIS VRONSKY (John Gilbert) falls madly in love with Anna Karenina resulting in her tragic death. The scene is from M-G-M's "Love,"

TORN between her love for Vronsky and her child, Serezha (Phillippe De Lacy) Anna Karenina decides upon suicide as the only solution of her problem.

VRONSKY tells the Grand Duke (George Fawcett) a funny story. Vronsky is the Duke's aide so he has to keep him in a good humor. A scene from M-G-M's "Anna Karenina."

ANNA KARENINA (Greta Garbo) wife of a cabinet minister, who fell in love with and became the mistress of Vronsky, aide-de-camp to Grand Duke Boris.

EASTER service in old St. Petersburg. It was here that Vronsky (John Gilbert) learned for the first time that Anna (Greta Garbo) was the wife of Karenina, the cabinet minister.

Bretherton to Direct Irene Rich for Warner

Howard Bretherton will direct Irene Rich in her next Warner Picture, to be made under the temporary title of "The Silver Slave." The selection of players is now being made with Audrey Ferris named for a part of prominence.

"The Silver Slave" will be the third picture directed by Bretherton for Warner's new program. He recently finished two Monte Blue pictures, "The Bush Leaguer" and "One Round Hogan."

Don Alvarado With D. W. Griffith

Don Alvarado who was signed by Inspiration Pictures, Inc., and Edwin Carewe for the leading role of "Felipe" in Ramona, the Inspiration-Carewe production in which Dolores Del Rio will be starred, will not enact this role due to delay in starting the production of "Ramona," and also in view of the fact that D. W. Griffith wants him for a production.

By mutual consent, Alvarado's contract was cancelled, although Inspiration and Carewe regret losing so capable an actor as Alvarado for so important a role.

Carewe is now confronted with the problem of seeking both a new "Felipe" and "Allessandro" with nobody in sight for either role.

"Grandma's Boy" Again

Mildred Davis Lloyd plays opposite her famous husband Harold, in "Grandma's Boy," the feature comedy that Pathe is bringing back to the screen.

Miss Hurlock Returns

Madeline Hurlock has returned to the Mack Sennett lot following her New York vacation of several weeks.

Brenon Praise For Mary Nolan

Herbert Brenon, director of "Peter Pan," "Beau Geste" and other distinguished films, returned from England highly enthusiastic over the screen work of Mary Nolan, who plays Molly, Kit's sweetheart, in "Sorrell & Son."

Brenon said he would stake his reputation as a judge of screen talent on Miss Nolan's successful future.

"She has everything," he asserted. "She has poise, reserve, delicate beauty, wistfulness, personality, vitality, physical charm and a perfect screen face. I predict that in a year Miss Nolan will be one of the screen's best leading ladies. She is already very popular in picture circles. Every other woman in the 'Sorrell & Son' company likes her immensely,—an unusual situation with a beautiful woman involved."

Young Fairbanks In F B O Film

With the signing of Douglas Fairbanks, Jr., by FBO to play the featured male lead, the cast was this week completed for "Deadman's Curve," a racing story to be made under the direction of Richard Rosson.

Fairbanks, who is perhaps best known for his work in "Is Zat So," "Manbait," "Padlocked," and "Stella Dallas," will play the part of a young racing driver and automobile engineer in "Deadman's Curve," screen version of a magazine story, "The Century Championship."

Slippin'. One more glass of champagne and Lew Cody will hear harps playing. Gwen Lee is the siren and "Adam and Evil" is the M-G-M picture in which they are appearing.

F B O and Ideal Films Draw Closer Through Huge Merger

Harry Rowson, With Joseph P. Kennedy and Colvin W. Brown, Arrange Details For Distribution of F B O Product

ANNOUNCEMENT IS MADE by Joseph P. Kennedy, president of FBO Pictures Corporation, that the recent gigantic merger of British distributing and exhibiting companies in which the Ideal Films, Ltd., of London participated, will have no effect upon the continuation of the relationship existing between FBO and Ideal, but that, on the contrary, it will cement that relationship and fortify FBO's position through Ideal's theatre connections.

Joseph P. Kennedy
President of F B O.

Mr. Kennedy, in September, 1926, announced the consummation of negotiations whereby all productions made by FBO would be distributed throughout the United Kingdom by Ideal Films, Ltd., one of the oldest and most important distribution agencies in Great Britain. This was unquestionably the biggest affiliation between an American producing company and a British distribution agency that was ever entered into in the motion picture industry. This alliance established a definite union between a big American producing corporation and a leading British renting organization, and was a genuine progressive step toward the establishment of more friendly relations between the motion picture industry in America and Great Britain.

Since the deal was made last September between FBO and Ideal Films, Ltd., Ideal has become an important part of the merger known as Gaumont British Corporation, under which Ideal, Gaumont and W. F. Company have come under the same ownership and have acquired the Davis circuit of theatres, the largest motion picture theatre circuit in the United Kingdom. Thus the FBO product will be exploited through this highly important British circuit.

Ideal Films are now making elaborate preparations to launch FBO's 1927-28 program with a series of luncheons to the exhibitors of the United Kingdom. They plan to entertain every exhibitor in England, Ireland, Scotland and Wales during the course of these luncheons. The first will be held in London on August 26th and others will follow in the other key cities of the United Kingdom. Sol G. Newman, FBO's representative in London, will take an active part in the campaign.

Details of the program and arrangements for the distribution of the 1927-28 product were evolved recently in New York between Harry Rowson, one of the managing directors of Ideal, Joseph P. Kennedy, president of FBO, and Colvin W. Brown, vice-president. At the conclusion of the conferences, Mr. Rowson left for London. Before he sailed, in discussing FBO's product for the 1927-28 season, Mr. Rowson said:

"The FBO product has met and is meeting with unusual success throughout the United Kingdom. There is as great a market in England, Ireland, Scotland and Wales for the melodramas, comedy dramas, westerns and short subjects which FBO is producing as there is in America.

"The trade in the United Kingdom is keenly aware of the great progress that FBO has made under the direction of Mr. Kennedy, and we are looking forward to a winning new season."

The alliance made last September between FBO and Ideal Films, Ltd., marked the first definite union between an American producing corporation with a strictly British distributing organization, a real "hands across the sea" partnership. This international alliance is regarded by both film men in the United Kingdom and America as one of the most progressive moves

(Continued on next page)

Brown in Cast of "Fair Co-Ed"

Johnny Mack Brown, almost an "unknown" from a picture standpoint but a headliner in the world of football, gets his big chance to prove his talent as an actor by playing the male lead opposite Marion Davies in "The Fair Co-Ed," according to the announcement last week from Irving Thalberg, Metro-Goldwyn-Mayer executive.

Brown came into the public eye two years ago when, as halfback on the Alabama University football team, he was credited with winning the game for Alabama at the big east-west New Year's gridiron clash between the University of Alabama and Washington at the Pasadena Rose bowl.

As Miss Davies' leading man he will have the role of a college athlete at a big eastern co-educational institution. Film tests for this part has aroused great enthusiasm at the M-G-M studio.

Oriental Opens With "Moon of Israel"

The Oriental Theatre, Portland, Oregon, will open in September with "Moon of Israel," the FBO special with Maria Corda and Arlette Marchal in leading roles. This picture had its world premiere at the Roxy Theatre, New York, where it played to capacity audiences for an entire week.

The Oriental is one of Portland's largest and most beautiful first run houses.

Sally O'Neil pilots the good ship "love" safely through the scenes of M-G-M's "The Lovelorn," a screen adaptation of Beatrice Fairfax's advice to the lovelorn.

Adolphe Menjou tells Kathryn Carver another. The scene is from Paramount's "Service for Ladies" in which Menjou is his bland and usual self.

Al Jolson Begins Vitaphone Sequences For "Jazz Singer"

WORK THROUGHOUT the entire Warner Studio except on the set where Alan Crosland is filming "The Jazz Singer," was suspended for one day this week while the whole production staff listened to Al Jolson, star of the picture, sing for the sequences which are to bring the Vitaphone into the dramatic action of a feature for the first time.

"The Jazz Singer" has been under way for about ten weeks and the shooting schedule has now progressed to the point calling for the making of the several song numbers that are to be included as an integral part of the plot's development.

These numbers will take several more weeks to complete. They are being made at the new coast studio of Vitaphone under the supervision of Jack and Sam Warner. The group to be sung by Jolson includes jazz pieces and mammy songs of the type that have brought him fame on the stage, and one composition to be incorporated in the synagogue sequence. In this latter phase of the story's development, Cantor Joseph Rosenblatt will also be heard on the Vitaphone.

The results obtained by Jolson in the numbers sung by him were marvelous, according to those players who listened to the taking of the vaudeville house scenes.

It is also said that the stage star registers remarkably well as a screen personality throughout the remainder of the production. Everybody who has viewed the rushes prophesies a duplication in pictures of his phenomenal footlight success.

Columbia's "The Clown" to Be Road Showed by R-R in Texas

JOE BRANDT, president of Columbia Pictures, has received a wire from H. T. Peebles, manager of Columbia's franchise in Dallas, Texas, announcing that "The Clown," one of Columbia's recent releases, has been selected by the R. & R. Enterprises to be exploited as a road show.

The R. & R., which operate about fifty theatres in the Texas territory, select one picture every two months from the productions they have under contract and build a special truck ballyhoo which they road-show through the different towns where their theatres are located. They have a one-ton truck on which they erect a special body for each selected picture.

To exploit "The Clown," they are fixing the truck as a calliope, and building a lobby display that will represent the main entrance of a circus, with a special high deck ticket booth and the rest of the paraphernalia of the big tops. Besides exploiting the picture in the towns where the R. & R. own theatres, the truck by passing through the other cities, creates interest for the picture in these localities and is instrumental in getting additional bookings for the production.

"The Clown," a drama of love and adventure under the big tops, was directed by Wm. James Craft with a cast featuring Johnnie Walker, William V. Mong, Dorothy Revier, John Miljan and Barbara Tennant.

"Big Parade" Smashes All Records at McVicker's

Max Balaban, famous showman, and a member of Balaban and Katz Theatre Enterprises, announces, in a wire to E. M. Saunders of the Metro-Goldwyn-Mayer sales force, that "The Big Parade" has smashed all known records at the McVicker's Theatre, Chicago, Ill.

Balaban's telegram reads, "I am pleased to advise you that 'The Big Parade' broke all opening week records in history of McVicker's Theatre. Lines of people from 9 o'clock in the morning until closing time, with no let-up in sight. Second week's business looks as big as the first. Regards. Max Balaban."

Turf Celebrities In M-G-M Film

"Whiskery," the famous race-horse, winning the Kentucky Derby, and famous jockeys such as Albert Johnson, Earle Sande, Earl Poole, Mac Garner, and others, will be recognized by sportsmen in "In Old Kentucky," John M. Stahl's new Metro-Goldwyn-Mayer production, work on which has been started with a notable cast at the studio.

F B O—Ideal Merger

(Continued from preceding page)

made by Mr. Kennedy, who, at the time of the alliance, had had control of FBO for only about seven months.

Among the outstanding successes in the United Kingdm this year have been "Moulders of Men" and "Laddie." "Laddie" is the first Gene Stratton-Porter story that ever had a general distribution in the United Kingdom. The success of "Laddie" has been as great there as in America, because Gene Stratton-Porter is one of the few American authors whose reading public is as great in the United Kingdom as in America.

The campaign for the distribution of the FBO 1927-28 product marks the 16th birthday celebration of Ideal. This company, since its inception 15 years ago, has built up the most formidable sales organization in the United Kingdom. It controls fifteen exchanges with a personnel that is renowned for continuous service that is unequalled in the United Kingdom. Although Ideal has become part of the British distributing and exhibiting merger, it will continue to operate independently. The management is under the control of Harry Rowson, his brother, S. Rowson, and Edward R. Russell. S. Rowson is a member of the Board of the Gaumont British Corporation.

Schenck Denies Annoying Rumor

Denying rumors that there were any difficulties whatsoever between Corinne Griffith and United Artists, Joseph M. Schenck, president of the organization, has issued a statement in which he definitely announced the starting date for "The Garden of Eden," Miss Griffith's first United Artists picture, as August 15.

The production, halted before to permit building up the story and enlarging the scope of the picture, will go forward with Lewis Milestone directing.

"Any talk of a misunderstanding between Miss Griffith and United Artists is utterly ridiculous," said Mr. Schenck. "The association is one of the pleasantest I have ever experienced in pictures, and we have great hopes for 'The Garden of Eden.' I am sure it will furnish the star with one of the best roles of her career."

"Baby Mine" An M-G-M Production

One of the most famous stage farces of recent years, "Baby Mine," is to be shown on the screen by the Metro-Goldwyn-Mayer company, with Karl Dane and George K. Arthur co-starred in the male leads, it was announced this week by M-G-M.

Lew Lipton, comedy constructor and scenario writer, will direct this picture as his first directorial effort.

Bell Uses Large Party In His Current Production

Using William Howard Taft, ex-President of the United States, in a scene for Monta Bell's "Fire of Youth" for Metro-Goldwyn-Mayer, starring John Gilbert, recalls one of the favorite stories told on himself by the present Chief Justice of the United States Supreme Court.

According to the story, the conductor of a limited train leaving Baltimore over the B. & O. received a telegraphic request to hold the train for the arrival of a large party.

Anticipating the arrival of at least one hundred extra passengers, the train was held for thirty minutes, whereupon Taft arrived and gave the order to proceed.

"Where's the large party?" demanded the conductor. The ex-President hoisted his two hundred and fifty pounds aboard and grinned. "I'm it," he said.

Three Columbia Releases Announced for August 10

WHEN August 10 was set as the official general release for "The Blood Ship," Columbia Pictures Corporation, with Joe Brandt, Harry Cohn and Jack Cohn, at the helm, entered upon the eighth year of its motion picture existence—one of the most remarkable in the history of the industry.

Two other productions, already completed, "Alias the Lone Wolf," starring Bert Lytell, and "Sally in Our Alley," starring Shirley Mason, will follow on the releasing schedule in the order named.

"The Blood Ship," which had a successful pre-release showing at the Roxy Theatre simultaneous with other equally successful week runs at various first run theatres, launches the new Columbia program with a bang and is a forerunner of what the company will offer the exhibitor in its "Perfect Thirty."

After its preview at the Roxy, the production met with the unanimous praise from the critics of the trade, newspaper and fan publications, as well as the audience approval as expressed at the box-office.

Walenstein Comes East For Sterling Conference

IRVING L. WALENSTEIN, home office representative and studio advisor at the Sterling studios in Hollywood, quits the film metropolis shortly for a brief trip to New York.

Mr. Walenstein, who has been connected with Sterling in this capacity for some seven months, will arrive at the home office at approximately the same time as Henry Ginsberg, president of Sterling.

Ginsberg is now spending his honeymoon on the Continent. The meeting is predicated as one of vital significance in the development of the Sterling production schedule, now slated for eight special productions during the current picture year, the first of which, "Stranded," is already finished and ready for release.

The new Sterling executive will be accompanied by his wife, the former Miss Ida Gordon, of Rochester and Boston, and his three-year-old son.

Walenstein made his reputation in the motion picture industry as an exchangeman, having held important franchises in the New England territory before his recent affiliation with Ginsberg.

According to present indications, his conference with Ginsberg will involve plans for special production efforts on the succeeding new Sterlings, after which he will return to Hollywood.

Pola Negri and Clive Brook in Paramount's "Barbed Wire," a story of the tragic love of a French girl for a German prisoner of war.

Marceline Day is Ramon Navarro's leading lady in M-G-M's film version of Joseph Conrad's "Romance." Marceline is perched on the wheel of a beached windjammer.

"Passion" Success In Kansas City

Jack Quinlan, manager of the Pantages Theatre in Kansas City, wires the Tiffany Home Office regarding the Ernst Lubitsch production, "Passion," now released nationally by Tiffany Productions, the following message:

"'Passion' gave me biggest business I have ever had Pantages Theatre. Extreme hot weather could not keep them away. Held them every day of entire engagement. Should prove box-office sensation everywhere."

Schofield-Milne Script Ready

Paul Schofield and Peter Milne have completed for Warner Bros. their collaboration on the scenario of "The College Widow." The finished script goes to Archie Mayo, who will direct this comedy drama of the campus with Dolores Costello as the star.

"Live News" Release

"Live News," the initial Educational-Tuxedo Comedy on the new program, has been scheduled for release on August 28. Johnny Arthur plays the featured role. The first Dorothy Devore Comedy to be released on the new schedule is "Kilties." It is scheduled for August 28th release.

Sam Sax, Head of Gotham, Signs Mae Busch and Claire Windsor

SAM SAX, Gotham president, has signed Mae Busch and Claire Windsor for roles in two of Gotham's forthcoming productions.

Miss Busch has been awarded the leading role in "Bare Knees," an original story by Adele Buffington, well-known fiction writer and scenarist.

Claire Windsor has been selected for a stellar role in "Blondes by Choice," by Josephine Quirk, Hampton Del Ruth directing. Until recently Miss Windsor was under contract to Metro-Goldwyn.

Mr. Sax last week wired Percy Marmont, who is in England, asking him to return to this country to play the leading role in "Turn Back the Hours," to be adapted from the stage play by Edward E. Rose. Mr. Marmont is expected to return from England at the conclusion of his present starring vehicle.

Some of the players who will appear in Gotham productions this season in addition to Miss Windsor and Miss Busch, are Carmel Myers, Helene Chadwick, Henry B. Walthall and Pat O'Malley.

Fred Thomson, Western star, who is making his first picture for Paramount, "Jesse James." He was a famous athlete in his college days, winning the all-around A. A. U. championship three times, the only time this feat has been accomplished.

Ralph Ince Judges Coney Beauty Contest

Ralph Ince, who spent the last two weeks in New York at work on exteriors for "Coney Island," was the judge of a beauty contest at the famous resort the day before he left for the Coast.

Fifty-eight girls and young women in bathing suits paraded in front of Mr. Ince in the Steeplechase Park swimming pool. He selected as the "Modern Venus of 1927" 16-year-old Florence A. Boss, a blonde. Second was Elizabeth Weaver, 18, and third, Laura Segen. These three were presented with silver loving cups by Mr. Ince and the management of the park.

Mary Selects Her Supporting Cast

After six weeks of camera work with only her leading man, Mary Pickford has completed the supporting cast for "My Best Girl," her new United Artists vehicle. To save time in production, the star and leading man, Charles Rogers, took all their individual scenes before the other players were engaged.

Hobart Bosworth, the character actor whose creation of "The Sea Wolf" made one of the earliest successful feature films, heads the cast as the millionaire five-and-ten-cent store owner. Lucien Littlefield plays the role of the hen-pecked father opposite Sunshine Hart, making a new comedy team.

Carmelita Geraghty is cast as Mary's wayward sister and Avonne Taylor plays the part of young Rogers' fiancee. Evelyn Hall, English dramatic actress, has the role of the millionaire's wife, and William Courtright, Harry Walker and Frank Finch-Smiles compose the balance of the company.

Geo. Seitz to Direct Another Columbia

Because of the great success of "The Blood Ship," Columbia's initial production of "The Perfect Thirty," Harry Cohn, vice-president in charge of production for the company, announces that he has signed George B. Seitz, responsible for its direction, to megaphone another of the company's new season productions.

Following the simultaneous showing of "The Blood Ship" at the Roxy in New York and the Orpheum in Chicago, the critics of both cities were unanimous in their praise of the director's work.

News Stunt Flops

Mystery surrounds the identity of the news reel company that attempted this week to stage a show on Brooklyn Bridge. No one will admit any knowledge of it. A St. Louis youth was all set to leap the 139 feet to the river when a police sergeant stepped up and queered the party. Two tugs were waiting below and cameras were angled on the scene from every point of vantage. "Can't let him commit suicide," the sergeant said. "Where's your pass for this roadway? None? Get off the bridge."

Gems In Color

The first of the Tiffany Color Classics, titled "Memories," photographed in natural colors, has been completed and will soon be seen in the leading theatres in the United States. Tiffany will release twenty-four of these short reel gems for the coming year.

Eddie Cline Back With Sennett

Eddie Cline, who directed the original Mack Sennett beauties in the days when the array included Gloria Swanson, Mabel Normand, Marie Prevost and Phillis Haver, has returned to make the new series of Sennett Girl Comedies for Pathe.

Jackie Coogan, star of M-G-M's "Buttons," entertains his little brother on the sets of that film. It was not so long ago that Jackie looked like his young charge.

J. J. Goldburg Goes to London; To Make "Comrades," a War Film

AFTER HAVING completed a number of special film productions on the West Coast, Jesse J. Goldburg, president of First Division Distributors, is now on his way to London where he will personally supervise a war special, "Comrades," showing the British in action.

"Ragtime," the first Ormont production which First Division is releasing, at a London pre-view resulted in three big theatre chains booking it solid. As a result, distributors in the United Kingdom now want to handle First Division's features under a five-year contract.

Negotiations have been conducted by cable for the last four weeks between Goldburg and United Kingdom distributors, Mr. Goldburg realizing it was imperative that he leave immediately, instead of early September as he originally planned.

Comrades may be made with a British and American cast of important cinema name. There are a number of American stars under contract to James Ormont who may be used for this feature, in Britain.

First Division has already completed more than half of its eighteen scheduled releases for this season and is well up on four special Pauline Garon productions being produced by I. E. Chadwick who is also producing twelve of the first mentioned eighteen films.

Short Feature Magazine

A Magazine within a Magazine, devoted exclusively to the Little Pictures with the Big Punch

Edited by Charles Edward Hastings

Anna May Wong in Gilda Gray's Picture

Anna May Wong has been engaged by Samuel Goldwyn for "The Devil Dancer," Gilda Gray's first picture under his banner.

Miss Gray's story of the Tibet monasteries and its occult mysteries will be Miss Wong's last appearance in the films for some time. In October she is scheduled to assume a leading part in a legitimate production on Broadway.

Sojin, famous oriental character player; Michael Vavitch, last seen in "Venus of Venice"; James Leong, Anne Schaeffer, Martha Mattox, Albert Conti and Barbara Tennant have also been engaged by Mr. Goldwyn for Miss Gray's picture. Clive Brook will play the leading role opposite Miss Gray.

Willy Pogany's settings, soon to serve as a background for scenes in which as many as two thousand orientals appear, are practically complete on the Culver City lot.

Japanese Dancer Imitates "Felix"

Masa Sanami, a Japanese ballet dancer, has received permission from Pat Sullivan to impersonate Felix the Cat in a special stage act he is now arranging. Sullivan is creator of the famous Felix which appears in animated cartoon comedies released by Educational.

Sanami studied under Fokine and has appeared at the New York Hippodrome and in "The Miracle," the stage spectacle. Sanami, who is said to be an excellent pantomimist as well as a fine dancer, will use a toy shop setting for his Felix the Cat skit. He will employ two girls in his act.

Re-sign Jannings

Emil Jannings has been signed on a new long-term contract by Paramount. B. P. Schulberg, associate producer at Hollywood, wired Jesse L. Lasky, vice-president in charge of production, today that the one-year optional contract of the German star was taken up and a new agreement signed calling for Jannings to make four feature pictures a year.

Paramount Lists Ten Short Features on August Program

Schedule Includes Five Two-Reel Subjects and Five One-Reel Cartoon Comedies; Weekly Release of One of Each

PARAMOUNT will release 10 short features during August, according to Emanuel Cohen, director of the short feature department. In the number will be included 5 two-reel subjects and 5 one-reel cartoon-comedies one of each classification to be released each week.

The five two-reel subjects are: "No Publicity," the first Edward Everett Horton comedy in the series of 6 which that comedian is making for Hollywood productions. Supporting the star are Ruth Dwyer, Josephine Crowell, C. A. Bachman, Aileen Manning and Jack Underhill; T. J. Crizer and James Davis directed. It will be released August 1.

"The Elegy" is an August 6 release. This is the first of a series of 5 two-reel dramatic novelties produced by Charles B. Mintz. Phillippe De Lacy, Tyrone Power, Gladys Brockwell, Ethel Wales, Tom Ricketts and Dan Mason comprise the cast.

"Short Socks," scheduled for August 13, is the first of a series of 8 Christie comedies starring Bobby Vernon. Frank Conklin wrote "Short Socks" and Harold Beaudine directed. The star's supporting cast includes Frances Lee, Bill Blaisdell, Eddie Baker and others.

"Row, Sailor, Row," is listed for August 20. Billy Dooley is the star of this Christie comedy, the first of a series of 8 which will feature the "goofy" comedian. A supporting cast of well-known comedians consists of Vera Steadman, Bill Blaisdell, Eddie Baker and Buddy, a dog. William Watson directed from the scenario of Frank Conklin.

The last two-reel release for August, scheduled for August 27, is "Dr. Quack," a Christie comedy starring Jimmy Adams. This comedian is slated to do 7 more for Christie for the Paramount 100 per cent program. Three comedy favorites support Adams in this fun-film. They are Ethel Shannon, Billy Engle and Cliff Lancaster. Robert Kerr is the director.

Paramount of sales available for this group of two-reel subjects include a one-sheet, a set of eight 11-14 colored lobby cards, a set of ten 8-10 publicity stills and a stock slide. Also a mat containing 4 stock slugs, a two-column supplementary ad, a midget and corner-block illustration. Likewise a 4 page press sheet and a thematic cue sheet.

The 5 one-reel cartoon-comedies scheduled for August are: "Sealing Whacks," a Krazy Kat number released August 1, "Koko Plays Pool," of the Inkwell Imps series released August 6. On August 13 "Tired Wheels" of the Krazy Kat series, August 20 "Koko's Kane," one of the Inkwell Imps, and August 27 "Web Feet," the last Krazy Kat release for the month.

Strike one! Dorothy Coburn, featured in Hal Roach comedies, now being released as part of M-G-M's short subject program.

Brooks Producing Patheserial

With a cast headed by Margaret Morris and Donald Reed, Pathe started production this week at the Cosmopolitan studios in New York City, of "The Mark of the Frog," a Pathe serial. Oswald Brooks is the producer, and Arch Heath is directing.

All the scenes will be taken in and around New York, the story being built around a band of criminals, each of whom bears the tattooed mark of the frog.

Ralph Graves All Over "Roulette"

Not only is Ralph Graves the author of Warner Bros. forthcoming production, "Roulette." Not only is he to act as the director, but he will also appear in the leading masculine role oposite May McAvoy, the star of this story, the title of which is a temporary one.

Other players selected for principal roles are Hedda Hopper, Robert Ober and William Demarest. Work will begin in a few days.

Louise Dresser In "Garden of Eden"

Corinne Griffith has signed Louise Dresser, the American character actress, for the role of Rosa de Garcer in "The Garden of Eden." Miss Griffith's first United Artists picture, which went into production last Monday under direction of Lewis Milestone, maker of "Two Arabian Knights" for United Artists.

Hank Mann has been signed for the part of the conductor - inspector and Maude George for that of Madame Bauer.

Lowell Sherman apears as Henri Glessing in "The Garden of Eden," based on a scenario by Hans Kraly.

Loew Circuit in N. Y. Books "High Spots"

"High Spots," the Educational-Mermaid Comedy featuring Al St. John, well-known screen funster, has been booked to play 147 days on the Loew Circuit of Greater New York. This is one of the largest bookings ever made of a two-reel comedy subject on this circuit.

In addition to St. John, Estelle Bradley, Clem Beauchamp, and Jack Lloyd are in the large cast. Stephen Roberts directed.

Titles by Marion

George Marion, Jr., will write the subtitles for "Hula," Clara Bow's latest starring vehicle for Paramount.

Pauline Frederick and Ruth Dwyer in a scene from "The Nest," the latest from Excellent Picture Corporation. Evidently Ruth has not been behaving very well, judging from the look on Pauline's face.

M-G-M News Has Premiere At New York Capitol

M-G-M NEWS was given its premiere at the New York Capitol, on Wednesday afternoon last, when views of President Coolidge and Governor Smith, greeting the newest news reel, were applauded.

President Coolidge, in his Black Hills summer rendezvous, is seen cranking a camera with which M-G-M news cameramen gather their news shots. The President does his work in an adept manner, and, if he chooses, there seems to be no good reason why he should not turn to camera craft after March 4, 1929.

Governor Smith's letter of congratulation to the Metro-Goldwyn-Mayer offices got a big hand.

The news gleanings were all good, but two items, however, stand out with the best shots of recent months. Shooting the rapids in the Grand Canyon of Colorado, in Utah-Arizona, a little expedition of nine young men in three specially constructed small boats, headed by Clyde L. Eddy, furnished several thrills. They lost a boat during the exciting voyage, but all hands reached Needles, N. M., in safety. The other big item was a steeplechase near Paris, France, where Bon Ami, a game little colt, having lost its rider, continues in the race; takes every barrier and water jump, catches up with the leaders, and finally spurts ahead to beat the other horses under the wire. The rules, however, disqualify a riderless horse.

Gene Tunney, in training for the big fight in Chicago, next month, with Jackson Dempsey, came in for several rounds of applause. The West Point Cadets, at drills, and several additional shots, round out a fine program.

M-G-M News Photo

President Calvin Coolidge, an admirer of the work of newsreels, is pictured here inaugurating the first issue of the "M-G-M News" produced by the Hearst News Service.

Loew's N. Y. Circuit Books Educationals, 696 Days

EDUCATIONAL is under full swing in the new season, with early releases ready for showings in nearly all of its thirteen series of Short Features, and with an auspicious array of heavy bookings reported from all parts of the country for big first runs and circuits, including August and early September bookings from Loew's New York Circuit that establish a new record for Short Subjects on this big representative circuit.

Indicative of the popularity with which Educational's product is being received, the Loew bookings show 696 days of solid playing time between August 11 and September 11, on the Greater New York Circuit, for Educational subjects. No other company ever has received such a large number of days in such a limited time, for Short Feature product.

"At Ease," a Hamilton Comedy released early in September, is booked to play 154 days. It is Lloyd Hamilton's first comedy on his new contract.

"Up in Arms," the first Dorothy Devore Comedy on the new program, has been booked to play 100 days on Loew's Greater New York Circuit.

"A Half-Pint Hero," Lupino Lane's latest picture, has been scheduled to play 153 days on this Loew circuit.

"High Spots," the Mermaid Comedy, featuring Al St. John, is playing 147 days.

"Live News," the first Tuxedo Comedy on the new program, is booked for 40 days on the Loew time. Johnny Arthur plays the featured role.

Other Educational pictures booked on the Loew Circuit are "Jack From All Trades," a Felix the Cat animated cartoon, for 40 days, and "Bubbles of Geography," a Lyman H. Howe Hodge-Podge, for 50 days.

Hampton Del Ruth To Direct For Sax

Hampton Del Ruth, famous comedy director, has been assigned to wield the megaphone in behalf of Gotham's production of "Blondes by Choice," which will be started shortly. This comedy has been adapted to the screen from an original story by Josephine Quirk.

The cast has not been selected as yet, but it is more than likely that the leading role will be played by Claire Windsor, until recently under contract to Metro-Goldwyn. Miss Windsor was signed by Sam Sax before he left California for the East.

Mr. Del Ruth's career as a comedy director goes back to the days of Keystone comedies and he was later associated with Mack Sennett. His fame as a comedy constructor is unexcelled. He has been more recently associated as a director with Warner Brothers and other leading companies.

"Underworld" Booked In Paramount

The feature at the Paramount Theatre commencing Saturday, August 20th, will be "Underworld," a Hector Turnbull production, from the story by Ben Hecht. In the cast are Clive Brook, Evelyn Brent, George Bancroft and Larry Semon.

One woman and three men are concerned, Evelyn Brent, Clive Brook, George Bancroft and Fred Kohler.

Kohler attempts to win Miss Brent by physical force and is shot down by Bancroft. Bancroft is arrested for the murder and this proves a solution for the love of the leading woman and Brook.

"Bull" and "Poodles"

"Bull" Montana appears as the ring opponent of "Poodles" Haneford in the Educational-Mermaid Comedy, "Plumb Dumb."

Dolores Costello's New Leading Man

In her first light comedy for Warner Bros., Dolores Costello will have William Collier, Jr., as her leading man, according to word just received from the West Coast. This will be in a picturization of George Ade's play, "The College Widow," which is about to be started with Archie Mayo directing.

The selection of young Collier for this role is the direct result of his splendid playing in two recent Warner pictures, "Dearie" and "The Desired Woman," both of which star Irene Rich.

Timely Reviews of Short Subjects

Edited by C. S. Sewell

"The Hawk of the Hills"

Pathe-Serial

Serial fans look for suspense, action, thrills, stunts, excitement and a story that keeps moving at good speed with well-sustained interest. All of the elements are present in large measure in the three opening episodes of the newest Pathe chapter-play "The Hawk of the Hills" and in addition the cast is headed by the popular serial stars Allene Ray and Walter Miller, with Frank Lacteen the villain of a host of pictures of this type appearing in the title role and again making life miserable for hero and heroine.

Spencer Bennett, who has many successful serials to his credit, directed, from a story by George Arthur Gray that is centered around "The Hawk" the leader of a western band of renegades, outlaws and Indians and who preys upon the settlers and the miners. The action begins with his raiding a camp. One of the partners, Tracy escapes. In order that he may ship the gold unmolested, The Hawk captured the Indian Agent and has one of his henchman pose in his stead. The heroine, who is the daughter of one of the miners and niece of the agent comes west. The Hawk seeks to prevent her from reaching her uncle, but she is aided by Tracy and also by a newcomer in The Hawk's band, whose real identity and reasons for fighting him have not been revealed.

The chapters end with thrills and carried over suspense as usual. The first shows the girl apparently kidnapped by the villain, the second leaves her in a stage that has been attacked and the third ends with her being overpowered by one of the Hawk's henchman.

The action takes place in the West right after the Civil War and Allene Ray not only gives a fine performance as usual but is especially attractive in the quaint dresses of the period. Walter Miller has a congenial role as the hero, the mysterious newcomer and the cast also includes Harry Semels, himself the chief villain of a number of former Pathe serials, Paul Panzer, an old-time favorite, and a number of others.

There are a number of Indians used and the action also brings in the United States Cavalry garrison at a frontier post.

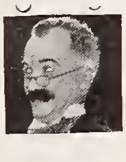
"Travel-Hog"

Educational—One Reel

CARTOONIST PAT SULLIVAN has used an ingenious idea in this Felix offering in which the cat is catapulted all over the earth in a short time. It is one of the cleverest and most amusing of the recent issues. Felix slips on a cake of soap and lands on a mule that kicks him into a tornado that blows him to the Arctic. Seals juggle him and he lands in Holland. A windmill propels him into a big horn and he is blown to the moon. He drops on the boot of Italy and is kicked into Egypt. A volcano finally hurls him back home in time for breakfast. Incidentally this is an amusing satire on travelogs and scenics.

"Keeping in Trim"

Universal—Two Reels



With this two-reeler, Stern Brothers inaugurate a new series of comedies based on cartoon characters. This time, "Pop" Momand's "Keeping Up With the Joneses," known to newspaper readers all over the country, serves as the inspiration. Judging by the opening issue, this should prove an amusing and popular series. Both situations and slapstick supply the laughs, with a preponderance of the latter. The idea carried in the title is retained as the keynote and the familiar characters are cleverly suggested by well-selected players who cleverly fit the cartoon figures. Harry Long is Aloysius, Stella Adams is the wife, Clarice, Addie McPhail is Julie the daughter and Gene Layman is Bella Donna, the cook. Because the Joneses join a smart athletic club, the McGinises do likewise and Pop and Clarice manage to muddle things up to the amusement of audience, with a scrap and chase of Al by Clarice.

'Scents and Dog Sense'

Pathe—One Reel

Grantland Rice in this issue of the *Sportlight* points out in an interesting manner the place that dogs play in the field of sport, especially the dependence placed upon them in hunting. It is illustrated with excellent action shots showing bird hunting around Pinehurst, N. C., sage-hen hunting in Utah and fox-hunting near Coral Gables, Fla. Up to the series standard and should please both sport and dog lovers.

"Red Hot Sands"

Pathe—One Reel

IN this Aesop's Fable Paul Terry takes a cat, mouse and farmer through a series of wild adventures in Egypt in which fish, oxen, a gorilla and the sphinx figure, concluding with the rescue of a beautiful maiden from a harem, a ride up the pyramids on a camel and a trip through the air on the back of a huge bird. More diversified, but hardly as clever as many of the others, it should prove moderately amusing.

"Please Don't"

Universal—Two Reels

When he hears his wife and mother-in-law talking about life insurance and keeping up the payments Charlie gets the idea they are trying to do away with him. A series of accidents confirms this impression and he decides to accommodate them by hiring a professional murderer. This furnishes the idea for the newest of the series of Stern Brothers "Excuse Makers" series. Of course everything turns out O. K. and Charlie has a hard time dodging his would-be assassin. There are some ingenious gags including several old-timers which usually can be counted on to click, and plenty of slapstick although the idea is essentially farce. It is up to the series standard as a laughmaker.

"Mum's the Word"

Fox—Two Reels

Sally Phipps, Nick Stuart, pictured here, Fred Spencer, Morris Cannon and Harry Dunkinson speed through this comedy with every instant crowded with action, and, it may seem to those who admire Miss Phipps that she is glimpsed in altogether too few scenes. The plot involves the efforts of The Boy to discover the identity of The Girl, and her father and a department store detective manage to throw obstacles in his way. The Boy finds his way into The Girl's apartment house, where there is a mix-up in which The Boy, The Girl's father and several others participate, and after they extricate themselves we find the young people together. Nick Stuart is coming right along—a competent young comedian.

"The Scrappin' Fool"

Universal—Two Reels

With this two-reeler, Universal inaugurates a new series of Westerns starring Bob Curwood who is billed as a stunt and athletic cowboy and he lives up to his reputation, keeping things humming. His role is designed to feature this angle and he appears as an author in search of material for a story. To get the real stuff he poses as a cowpuncher and butts in wherever there is anything exciting. He poses as a notorious desperado, settles a feud between opposing ranchers and eventually wins the girl, incidentally capturing the real desperado. Violet Bird is attractive as the girl and Bruce Mitchell directed. Curwood has pep and athletic skill and he should prove a popular favorite in stunt action westerns.

"Plumb Dumb"

Educational—Two Reels

Poodles Hanneford, pictured here, is the star of this Mermaid comedy, appearin as a boob blacksmith's assistant who is always making mistakes and getting in bad with everyone but the girl. There is a lot of rough and tumble comedy in the blacksmith shop and finally Poodles is forced into a prizefight in which he uses strategy instead of fistic science and of course overcomes his opponent and wins the girl. The fight is a laughable burlesque of the usual ring encounter and there are enough laughs in this picture to make it a popular attraction. Glen Cavender plays opposite Poodles and Lucille Hutton is cast as the girl. Bull Montana is the prizefighter.

'Bubbles of Geography'

Educational—One Reel

AS USUAL WITH the Hodge Podge series the travelog shots are introduced in a novel manner. This time, a bubble drifts from one country to another revealing unusual sights, washing clothes in a West Indian river, basket making in Morocco, irrigation in Java and sports on a lake in Maine. It is up to the standard of the series. Photography and cartoon work are intermingled with more of the latter than usual and there are several humorous touches to vary the scenic angle.

Live News from Coast to Coast

NOTES ABOUT WIDE-AWAKE EXHIBITORS AND EXCHANGE MEN FROM ALL POINTS

Albany

Moving Picture World Bureau,
Albany, August 15.

JACOB GOLDEN, who has been manager of the Griswold Theatre in Troy for the past several years, has just been named as manager of Proctor's Fourth Street house in Troy, succeeding Charles H. Goulding, who will become manager of Proctor's new $3,000,000 theatre in Rochester. In returning to Rochester, Mr. Goulding goes back to his former home city for he was at one time manager of the Eastman Theatre. Mr. Golden, in addition to his new position, will continue to look after affairs at the Griswold Theatre, although John H. Campbell will have immediate charge of that house. Changes in the management of houses in Schenectady will result in Frank Breymaier being promoted from the Barcli Theatre to the management of the Wedgeway which reopens on August 25. Fred Frichett will handle the Barcli, and Vincent Genre will manage the Albany Theatre.

Visitors

Among well known exhibitors along Albany's Film Row during the week were Chris Marx, owner of the Rialto and Highland in Utica, who passed through Albany on his way to New York City and who has been spending sometime at the Thousand Islands. Others in town included Livingston Dale, of Schoharie; Morris Fitzer, of Syracuse; John Augello, of Utica, and T. J. McCarthy and wife of Fair Haven.

Joe Saperstein, manager of Harmanus-Bleecker Hall in Albany, has practically recovered from injuries sustained at a local golf club when three ribs were broken in a fall in the shower room of the club. Mr. Saperstein announced during the past week that contrary to usual custom, there would be no advance this fall over the summer admission prices. Amateur nights will be resumed early in the fall and will continue throughout the winter.

A Welcome Cat

Although admitting that business is not up to par this summer, Abe Stone, owner of the Arbor Hill Theatre in Albany, is optimistic these days, due to the fact that a black cat strayed into the house a few days ago and is making the theatre its home. Mr. Stone has divorced himself from the Schine booking combine, which was recently effected and which includes the Colonial Theatre in Albany.

It takes George Wright, a former film salesman of Albany, to display the nerve these days. By way of explanation, it might be said that Mr. Wright is now the proprietor of orange juice drink stands in Albany and Saratoga Springs, invading the latter place which for a hundred years or more has been known for its famous mineral waters, and established a stand a short distance from the vichy spring. Mr. Wright is doing well, although he admits that this year must necessarily be one of education to the people of Albany and Saratoga Springs, at least so far as orange juice is directly concerned.

Sunday Movies

The question of Sunday movies is now agitating the village of Saranac Lake, and the town appears to be divided on the issue. At a recent meeting of the village board of trustees, two of the three voted in favor of shows on Sunday. Those opposing Sunday movies are now taking the stand that the ordinance can not be legally adopted and have prepared to fight the matter to the end.

Detroit

Moving Picture World Bureau,
Detroit, August 14.

MISS CLEMENTS, Educational's popular booker, left Sunday for the Muskoka Lakes, where she will spend a two week's vacation.

Carl Shalit forgot all about Tiffany and his golf game last week upon learning that he had become the father of a seven pound boy. Both the mother and child are getting along splendidly at Harper Hospital.

Orient Fails

The Cristman Co., who built the new Orient Theatre at Linwood and Philadelphia, took over the house last week on a building lien because of the owners' failure to meet their financial obligations. It is understood that the Christman Co. is looking for someone to lease the theatre.

The former stronghold of vaudeville locally, Keith's Temple, is running continuously from 1 to 11 p. m., with feature films and acts. All houses showing vaudeville in this city are also presenting pictures, the Temple being the last to switch over to movies.

J. J. Heagney, for the past several years in New York, has returned to Detroit and will cover the state under Warner Brothers banner. Jack was formerly salesman for Fox and Standard and manager of the American Releasing Corp.

Film Board Outing

The annual outing of the Albany Film Board of Trade, held last week at Saratoga Lake, was attended by 145 persons and the day was most pleasantly spent. Mrs. Clayton Eastman, of the Paramount exchange, won the ball throwing contest for women, while Esther Kenny won the running race for women. Miss Kenney is connected with the Universal exchange and duplicated her feat of a year ago. Fred Pollock, of the F. B. O. exchange, won the running race for salesmen, and Isador Schmertz, local manager for Fox, won a handsome clock in a running race for exchange managers. Dinner was served during the evening and dancing followed.

Interesting items around the theatres of Schenectady include the fact that Morris Silverman is installing a new organ at the Rivoli and that James Roach, manager of the Farash houses, is back home from a two weeks vacation in the Adirondacks. Genevieve Simons has resigned as cashier at the Strand, and Mrs. Ellen Wilson, cashier at the State Theatre is vacationing in Canada.

Big Drawing Cards

There is no gainsaying the fact that the pictures shown at Proctor's Theatre in Albany, a vaudeville house, are proving big drawing cards these days. The management must have realized the same for five-sixths of the advertising space taken by the theatre in the newspapers of the city, is now devoted to the picture end of the program, leaving exactly one-sixth to announcing the vaudeville bill for the week.

Abe Van Dusen, of the Albany F. B. O. exchange, was quite badly injured one day last week when he plunged head foremost down a flight of stairs leading to the basement of the building. Ligaments in one leg were badly torn. It was only a few weeks ago that Mr. Van Dusen was involved in an automobile accident.

Pittsburgh

Moving Picture World Bureau,
Pittsburgh, August 15.

MANAGER JAMES H. ALEXANDER, of the Columbia Film Service, Inc., this week announced that he had taken two well-known local film men into partnership with him in the company. Mr. Alexander's new partners are A. R. Cherry and Samuel Fineberg, neither of whom need any introduction to the local film trade. Manager Alexander will spend his time as usual at the executive desk in the office, while Messrs. Cherry and Fineberg will take to the road, Cherry traveling the northern part of West Virginia and the Monongahela Valley, while Fineberg will look after the wants of the exhibitors along the main line. Other sales representatives of Columbia are Meyer Goldstein, who travels the northern territory, and Elmer Maser, who is in charge of the Columbia branch at Charleston, W. Va.

Our sympathy is extended to Miss Ida Lieberman, of the Standard-Federated exchange, in the loss of her mother, whose death occurred recently.

Employees of the various theatres owned by the Harris Amusement Company, held their annual picnic on a farm near Butler, Saturday, August 6th. Everybody reported having had a great time, and the local newspapers carried stories anent the affair, as well as pictures of the picnickers, including the officers of the company as well as the theatre managers.

A Secret Vacation

Manager B. M. Moran, of the Pathe-De Mille exchange, is vacationing this week and next. "Bert" told nobody as to his whereabouts, as he stated before his departure he desired a complete fortnight's rest. During his absence George Collins is in charge of "Bert's" affairs.

Miss Catherine Bohn, secretary to Manager James H. Alexander, of the Columbia Film Service, Inc., is in Atlantic City.

James Weyrauch, booker at the Standard-Federated exchange, is back from his vacation, which he spent visiting in Detroit and Windsor.

J. R. Kauffman is the new sales manager for western features at the Pathe-DeMille exchange, succeeding Jack Withers, who has assumed the management of the Tiffany branch. Mr. Kauffman comes here from the Pathe branch at St. Louis.

Thorpe Back

James Thorpe, better known as "Jimmie," is back again in the film business where he belongs, having this week taken up his new duties as booker and office manager at the local branch of the Columbia Pictures Corporation. "Jimmie" has been connected with the film exchanges here for the past seven years, until a few months ago, when he took a whirl at selling Studebaker automobiles.

Included in a motor party which is touring Canada, are several well-known local boys, including Eddie Johns, manager of the William Penn Theatre; Ike Browarsky, of the Hippodrome and Variety theatres; Bennett Amdur, of the Garden Theatre, and Samuel Steinberg, of the A. & S. Film Company.

Kansas City

Moving Picture World Bureau,
Kansas City, August 16.

AN audience of 60,000, with 20,000 persons turned away was the result of the free "party" of the Kansas City Star in the showing of "The Rough Riders" at Muehlebach Field, home of the Kansas City American Association baseball club, the other night. Despite the fact that the screen was three times the size of an ordinary projection screen, the projection was perfect. The "party" marked the celebration of the first year of ownership of the Star by its own staff. Oddly enough, the free event did not injure downtown theatres to any noticeable extent.

James B. Nicholas, manager of the Bonaventure Theatre, suburban house of Kansas City, was arrested this week on a charge of obtaining money under false pretense. The charge was preferred by the American State Bank at Atchison, Kan., where Nicholas is accused of obtaining a loan of $10,000 from the bank as a result of making a false statement concerning the financial condition of a candy manufacturing business with which he was connected. Nicholas contends the statement to the bank was made by the company's board of directors.

The Star Sparks

The Kansas City Star, which usually has a boost instead of a knock for the motion picture industry, became enraged, editorially, this week at the picture, "The Telephone Girl," charging the picture depicted alleged facts which were grossly untrue in journalism.

"The handling of the newspaper phase of 'The Telephone Girl' is a libel on journalism," read the editorial. "It cannot be justified by the fact that there may be in existence unethical and blackguard papers capable of the sort of thing here exposed."

A corps of painters have been busy inside the Orpheum Theatre, Kansas City, for a week in redecorating the interior of the house for its seasonal opening August 21. The outside of the theatre is being cleaned and will present an almost new appearance.

Boost Barney

"Parenthetical we may remark that perusal of the list of the greatest pictures calls to mind the fact that practically all of those pictures have been shown in Missouri's capital city, thanks to the enterprise and resourcefulness of our local motion picture manager, whose name has become a household word in Central Missouri because of his movie programs and his service to the public," was the way an editorial in a Daily Capital News of Jefferson City, Mo., read concerning Barney Dubinsky, who has been a Jefferson City exhibitor only a short time.

The following changes in theatres in the Kansas City territory were announced this week: The Burford Theatre, Arkansas City, Kan., has been leased for Sunday shows by Lewis Linx from Roy Burford. The interior of the Odeon Theatre, Lyons, Kan., is being redecorated. The Lee Theatre, Clinton, Mo., has been taken over by L. J. Lenhart of Kansas City from Lee Jones. The Star Theatre, Warrensburg, Mo., was scheduled to close August 15 for redecoration.

Protest Building Code

A petition being circulated by Kansas City exhibitors in protest of several clauses in a recent building code ordinance, probably will be presented to City Manager McElroy in a few days. The new code would restrain many privileges of exhibitors in connection of the operation of booths and the employing of operators. The ordinance also would mean the employing of two operators instead of one in the smaller theatres, it is believed, due to restrictions placed upon the activities of the operator.

It is rather late in the season, but it came at last—a baseball series between Kansas City exhibitors and exchange representatives. The date of the series, which will be three games, has not been decided upon yet, but Art Levy, Pathe city representative, is organizing the exchange team. while R. V. Ritter, manager of the Waldo Theatre, is recruiting the exhibitors' team.

The M. P. T. O. Kansas-Missouri headquarters in Kansas City has been decorated and "dressed up" with some new wicker furniture contributed by the Heywood-Wakefield Co.

E. C. Rhoden, manager of Midwest Theatres, Inc., Kansas City, has been combining leisure with work the last few weeks, the vacation phase of his trip taking him to Colorado, Guy Navarro, United Artists branch manager in Kansas City, left Friday for Minneapolis, where he was transferred. He will be succeeded in Kansas City by L. J. Doty, who has been acting as assistant branch manager. Harris P. Wolfburg, district manager for Metro-Goldwyn, was a Kansas City visitor, as was Pat Dowling, chief of the Christie Studios in Los Angeles, and John Gilbert, screen star. George Hartman, North Kansas City exhibitor, rolled out a brand new Hudson car for rival exhibitors to look over this week. J. A. Masters, assistant branch manager of the F. B. O. exchange, is taking a two weeks' vacation in Colorado, Montana and Wyoming. Harry Taylor, Universal branch manager, was hustling in the territory this week, as was Bob Withers, Enterprise branch manager.

St. Louis

Moving Picture World Bureau,
St. Louis, August 17

IT is reported in St. Louis film circles that the theatre at Manchester and Sutton avenues in Maplewood, Mo., will change hands very soon. This house which has 1,500 seats is known to be on the market.

Loew's State Theatre, Washington avenue at Eighth street, St. Louis, Mo., is this week celebrating its Third Anniversary with the world premier showing of Lon Chaney in "Mockery." There is also a good stage show on the boards of the downtown house which opened its doors on August 21, 1924. Loew's State has arranged a run of outstanding pictures to be shown at popular prices, including "The Big Parade" and "Ben Hur." Both those pictures were road shown in St. Louis at advanced prices and bear the distinction of being the only road show pictures that have been able to play a return engagement in St. Louis.

The Big Parade Pictures started at the State Theatre on July 30 with "Twelve Miles Out" and was followed by "What Price Glory," which closed one of the most successful weeks in the history of the theatre on August 13. Other pictures to be shown will include "The Hypnotist," "Hate," "Seven Seas," "Fires of Youth," None but the Brave," "Love," "The Divine Woman," "Quality Street," "Dumb Dora," "Spring Fever," "West Point," "Annie Laurie," "The Student Prince" and "Rose-Marie."

To Open American

"Old Ironsides" will open the American Theatre, Seventh and Market streets, St. Louis, on September 4. It will remain for a limited engagement. Later in the season the American will return to its musical and dramatic stage show policy.

George E. McKean, district manager for Fox, has gone to Kansas City and Omaha, Nebr. Max Roth, home office special representative for Fox Pictures, was in St. Louis, but departed for Chicago during the week.

C. E. Brady of Cape Girardeau was a visitor of the week. C. W. Schuckert, of Chester, Ill., was another caller.

Tom Leonard, of Progress Pictures, has returned to St. Louis following a vacation tour of the Pacific Coast. He returned via Dallas, Tex.; Muskogee, Okla.; Joplin and Springfield, Mo.

Ohio

Moving Picture World Bureau,
Cincinnati, August 16.

WILLIAM ALLMAN, 55, engineer at Loew's, Canton, Ohio, since the house was opened several years ago, is dead as a result of inhaling a new gas, known as HO2, when a gas line, part of the cooling system, broke one morning last week. Several others were overcome by the fumes in trying to rescue Allman, but were revived.

Harry Brown, Jr., manager of Majestic Theatre, Mansfield, Ohio, and local representative of the Variety Amusement Co.. Cleveland, is authority for the statement that the new house now being erected on Park avenue, Mansfield, and which will be opened around January 1, 1928, will be known as the Ohio Theatre. The new house, which will have a 2,000 seating capacity, will open with "Beau Geste," in addition to six vaudeville acts. The Paul Ash policy of an orchestra on the stage will be adopted. Guy Lombardo's 12-piece band will furnish the music for the opening week. Schedule of prices has been fixed at ten to forty cents for matinees, while the night prices will be 25 and 50 cents. Brown, who will be manager of the Ohio, will also handle the publicity for the new house which the Variety organization is to erect at Lorain, Ohio. Brown reports that Paramount pictures covering the next four years have been contracted for to be shown at the Ohio.

New Middletown House

Plans and specifications have been drawn up for a $200,000 theatre at Middletown, Ohio, to be built by John Pappas and D. Demetraid. The house will play pictures and vaudeville.

The entire building at the corner of West Main and North Cherry street, Troy, Ohio, is being razed to make room for a new house which will be erected by Troy Amusement Co.

New Dayton House

The new theatre being erected at Fifth and William streets, Dayton, Ohio, a 1,250-seat house, has contracted for a new $25,000 Wurlitzer organ. The house is being promoted by Jonathan Winters, a prominent Dayton banker, and Lloyd H. Cox.

The Sigma Theatre, Lima, Ohio, is in charge of second lieutenants during the absence of Adam Ritzer, who is sojourning in Michigan.

John Goes West

John Schwalm, Jr., son of the manager of the Rialto Theatre, Hamilton, Ohio, in company with other boy companions, has heard the call of "Westward Ho!" and is now somewhere en route in a specially constructed automobile, which has been christened "Spirit of Ammonia." Meanwhile, Schwalm, Sr., is watching the telegraph offices for a message of their safe arrival at the destination, which is Colorado Springs.

Resume Publication

Managers Silver and Turberg of the Palace Theatre, Hamilton, announce through their publicity chief, Joe H. Mayer, that the Palace Review, their official house organ, will resume publication in September, "bigger and better than ever."

Colonel Charles A. Lindbergh, en route from Dayton to Cincinnati, Ohio, maneuvered over Hamilton about 1.30 p. m. on Saturday of last week. Manager Schwalm, of the Rialto Theatre, allowed patrons to leave the theatre and return after they had cast their optics on the distinguished visitor.

The Grand Opera House, Cincinnati, devoted to regular legitimate attractions, is scheduled to open September 3 for a three weeks showing of "Old Ironsides."

W. L. Wheelan is the big boss at the Raymond Theatre, Raymond, Ohio, which reopened recently after having been dark for the past several months.

San Francisco

Moving Picture World Bureau,
San Francisco, August 12.

ON Saturday, August 20, West Coast Theatres' Greater Movie Season will be officially launched and for two weeks special attractions will be offered in all houses of this circuit. The celebration in Northern California will be under the personal supervision of District Manager A. M. Bowles, with Charles Kurtzman handling the publicity. A gala celebration has been arranged in cooperation with business and neighborhood organizations. The first Greater Movie Season held anywhere was held here, under the supervision of Herman Wobber, and the idea quickly spread to other parts of the country. Now after four successful events of this kind the fifth is to be held, with every indication that past efforts will be eclipsed.

The habit of choosing San Francisco for the world premiere of important films is being kept up, the latest presentation of this kind being the offering of "College," with Buster Keaton, at the Warfield Theatre. The premiere was timed most opportunely, coming just before the opening of school.

New Ad Plan

West Coast Theatres, Inc., have inaugurated a new plan of advertising at San Francisco and the advertising in the daily press of its four Market street houses. The Granada, St. Francis, Loew's Warfield and California, is being consolidated under a single heading.

Lasky Visits

Jesse L. Lasky, vice-president of Paramount, was a recent visitor at San Francisco, his former home, accompanied by his son. He has since left for New York to attend the premiere showing of "Wings."

The San Francisco Universal exchange recently had a visit from Lou B. Metzger, general sales manager for this producing concern, accompanied by D. S. Mitchell, in charge of the Western division, and H. M. Herbel, sales director for the Pacific Coast territory.

Ernest Glauckhauf, formerly with Imported Pictures, has joined the sales staff of Columbia Pictures, 177 Golden Gate avenue.

Touring Europe

G. A. Metcalfe, for years engaged in the theatre supply business at San Francisco, and well known in the trade, has left on an extended tour of Europe.

Weir Moves

Les Weir, former Western divisional manager for the Producers Distributing Corp., is filling a like position with the new Pathe-De Mille organization. The two offices at San Francisco have been consolidated at the former headquarters of Pathe and H. M. Hollandsworth, former P. D. C. booker, has been made office manager for the De Mille division.

Oakland

Negotiations have been launched for the purchase of the American Theatre on San Pablo avenue, conducted under the direction of Rex Midgley. If the deal under consideration is consummated it is the plan of West Coast Theatres to take over the house about September 1.

Fresno

James P. Ryan has leased his moving picture house on West Tulare street to F. M. Nichioka.

Fort Bragg

George Mann, operating a chain of moving picture houses in the North Coast district, has announced his intention of erecting a theatre at Fort Bragg at a cost of about $25,000.

Delano

Frank Panero has installed an air cooling system in his theatre, making it one of the most comfortable in the San Joaquin Valley.

Hanford

From Hanford comes the information that the Golden State Theatre & Realty Corp. is considering the erection of a theatre and hotel building.

Goldfield, Nev.

A. J. Twilegar, of the Lyric Theatre, is seriously ill.

Denver

Moving Picture World Bureau,
Denver, August 12.

THE America Theatre, Universal's first run amusement house in Denver, will soon undergo improvements which will extend from lobby to stage and will present an entirely different appearance, the attractiveness of which will please the most fastidious of theatre fans. New and comfortable seats will be installed, new carpets will be put in the aisles, the stage will be enlarged and the orchestra pit will be improved. Considerable work will be put on the lobby. Two shifts of workmen working day and night will attempt to complete the work within ten days after closing. E. Marshall Taylor will then be manager of one of the most up-to-date and beautiful theatres of the city.

League Recovering

Walter League, manager of the Victory and Rialto Theatres of Denver, who has been confined in St. Luke's Hospital for the past week, is now on the way to recovery. A severe cold aproached broncho-pneumonia proportions, causing the popular manager to be removed to the hospital last Sunday. For a time his condition was serious. Monday he will undergo a slight operation which will keep him indoors for a few days, after which he is expected to be on the job as usual at these popular Publix theatres.

Many Visitors

An unusual number of exhibitors visited Denver during the last week to look over new product for the coming season. The following were seen along film row: H. E. Sherman, Sunshine Theatre, Albuquerue, N. M.; Pat Argust, America Theatre, Colorado Springs; J. F. McParland, Essaness Theatre, Rushville, Neb.; C. C. Hamberger, Rex Theatre, Plattesville, Colo.; Harry Rodell, Crystal Theatre, Mitchell, Neb.; Mrs. B. A. Tyo, Tyo Theatre, Wray, Colo.; Wm. Menagh, Park Theatre, Greeley, Colo.; Chas. Ernst, Palm Theatre, Pueblo, Colo.; Ed Bluck, Rialto Theatre, Durango, Colo.; F. Bund, Jr., booker for the U. S. Army Motion Picture Service of Kansas City, Mo.; and Florence Ward Mann of the L. & A. Theatre, Edgerton, Wyo.

McGuire on the Job

Billie McGuire, manager of the Gem Theatre, Silverton, Colo., is back on the job after spending several days in the hospital as the result of coming in contact with a live wire. Two thousand volts of electricity passed through him before the power was shut off. He was severely wounded on the head, back and legs.

G. B. Oliver is building a new 300-seat theatre in Alamogordo, N. M. He expects to have the theatre ready for opening by October 1, 1927. The theatre is as yet unnamed.

Minnesota

Moving Picture World Bureau,
Minneapolis, August 15

BILLY CLIFFORD has resigned his position as manager of the F & R Strand Theatre in Minneapolis to go to Albert Lea, Minn., as manager of theatres owned there by the American Amusement Company, according to announcement by I. Friedman of the latter firm.

Manager W. J. Rezac announces a new policy for the F. & R. theatre at Hibbing, Minn., the Homer. The theatre will now be open every evening and on Sunday afternoon.

Hard Luck

Manager Henry Ludke of the Opera House, in St. Peter, Minn., recently rented the house on a flat rental basis to an itinerant showman with one of those "See Yourself as Others See You" stunts. The man put on a big campaign and went through the neighboring territory supposedly taking motion pictures of the people. But the only thing shown was a group of still photographs and an old Dix film which was made about ten years ago.

South Dakota

The Alex theatre at Alexandria, S. D., has been sold by F. W. Kutil to Miss Anna C. Jacobson of Woonsocket, S. D., former owner of the Princess, Sanborn, Iowa. Miss Jacobson has changed the name of the Alexandria theatre to the Arcadia.

Roy Miller has arrived in Minneapolis from Chicago to assume his duties as manager of the Tiffany Productions branch office here. Miller was formerly with Fox in Chicago.

Lease Bulding

The Western Theatre Equipment Exchange in Minneapolis has leased the building next to the present quarters to relieve the overcrowded condition. The addition will be used for storage and display space.

Frank Marshall, who is now manager of the organ departments for the Chicago office of the Rudolph Wurlitzer company, was in Minneapolis recently to enter a bid for the proposed municipal organ for the new $3,000,000 auditorium.

All Columbia

The Finkelstein and Ruben circuit has contracted for the first Columbia production on the 1927-28 program, "The Blood Ship," for its entire circuit, according to W. A. Steffes, manager of distribution for the film division of the Theatre Owners of the Northwest.

Fred Knispel, special representative for De Mille Productions, spent two weeks in Minneapolis recently with Manager Ed. Lipson.

Manager Max Stahl, of the Minneapolis Educational Offices, entertained J. F. Burke, traveling auditor for the company, last week.

Indianapolis

Moving Picture World Bureau,
Indianapolis, August 16.

WILLIAM DEPPERMAN, house manager of the Circle Theatre, has gone on a vacation through the middle western states.

Maurice Cook is the new organist at the Indiana Theatre to take the place of Harold Ramsey, who has gone to Baltimore, Md.

The pretentious ballroom of the Indiana Theatre will open Labor Day, according to Ace Berry, manager.

Selling the Picture to the Public

This Department Was Established September 23, 1911 by its Present Editor:

Epes Winthrop Sargent

Now Is the Time to Make Preparations For The Fall Campaign With Football Elevens

ALONG in October and November these pages will carry a lot of football stunts, but they will come too late to be of much service this season, for most of them are not reported until the season is open. They will be just as good next year, just as last year's stunts hold good this season, and if you have not saved your back numbers, here are a few suggestions that will help you to cash in on your town's activities.

Most towns have high schools, and most high schools have football elevens. When the local eleven plays a game at home it means a poor matinee. You can't coax them down to see a picture when "our boys" are fighting for supremacy. You can't coax much business away, and if you should hit upon an idea that will keep the people away from the gridiron to see your show, it would be unwise to use it. You might get a crowd, but you would lose more in good will than your immediate receipts would represent.

The idea, then, is not to keep them away from the game, but even to help coax them to see the play in order that you may advertise to them there for future business.

Even in the smaller schools there is some form of business management, generally faculty supervised. As soon as the term opens the eleven will be formed, but generally from the remains of last year's team, and often it is possible to get in touch with the business manager before the term opens. Certainly it will be possible to get in with the faculty member who has athletics in charge.

Don't make the mistake of trying to pose as a benefactor. Don't talk about "helping the boys along." Come out flatfoot with the admission that it is a 50-50 proposition. You'll help sell the games if you can also sell your pictures. Then you'll understand each other and get along far better.

Come out early with a schedule of games. You can get the information early and put it in card form, either a two or four-page card. You can lay off the cost by letting in two or three advertisers, a candy store or soda bar, the athletic goods dealer, a book store or a restaurant catering to the student trade.

Often you can get out a larger card for posting in stores, with half a dozen advertisements framing the space. This is more practical in the larger towns, but the card schedule is possible anywhere. It will help if you leave a space for the score of the games. In this case you give it in four page form with the larger half of the front given the school and your own display below. Give it some such title as "Our 1927 Games" or "What the Stanley Eleven Did" with the date below.

For the game itself a score card with the players named is always a winner, where these cards are not sold for profit by the school itself. Even there you can handle it for the school, getting your own space free in return for the other advertising you bring in.

Give slide announcements, and get the squad down to the theatre for a college night early in the season; before they play the first game. Get them on the stage and introduce them. Get a good master of ceremonies and you'll have a real feature.

Use your perambulator for bally the day of the game. Give them a lobby card. Don't be afraid to help. You'll get yours.

Stage stunts for the game. Get an attractive cutout for your own attraction, banner this for the game. Parade the pram all morning, then change banners to advertise the next game, and park the pram on the grounds.

You can throw out heralds and other advertising, tack the grandstand, and parade a banner between sections. Get some comedy stunt if you have a picture to fit, and rube the crowd before the game. If you have a good clown, let him help the cheer leaders.

You can help make the games interesting and at the same time help sell your own tickets. For that matter, you can make a ticket sale in your lobby for game tickets. Many people will come to buy for the game and go in to see your show the night before.

Trail in on the basketball and hockey teams and by that time the baseball nine will be warming up. You can make the school work for you all season by working for the school, but you must give an even break.

Lobby Demonstration Paid All Own Costs

Getting something for nothing with advertising on the side was the good fortune of W. F. Brock, of the Rialto Theatre, Chattanooga, on Matinee Ladies. Two concerns supplied the lobby attractor and then hit the wide open spaces of the newspapers to tell where their goods could be seen.

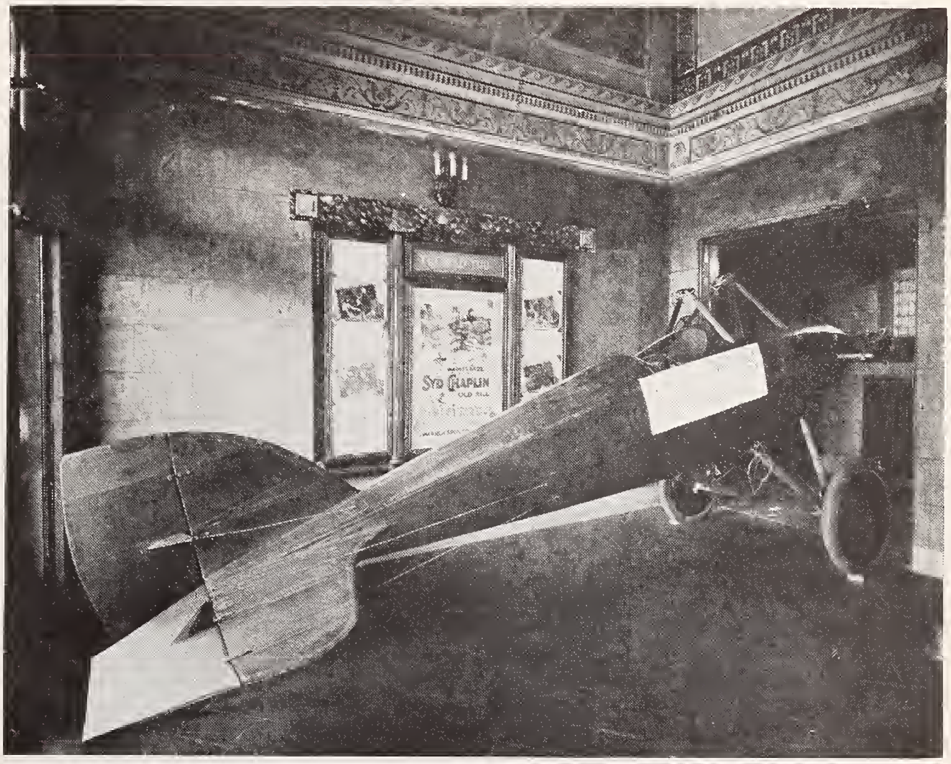
On contributor was an automobile concern, which supplied the car, and the other offered a new lighting device. A large banner told all who cared to read that matinee ladies preferred this make of car equipped with this particular form of light, and to prove it, two attractive women sat in the car as demonstrators.

It was the presence of the women that got a lot of persons in, and a fair percentage remained to purchase tickets. Of course all who had intended to come took a look at the display, but persons who clearly were on their way past the theatre, and who dropped in merely to see, landed against the box office shelf, and it was this trade which counted.

Warned Them

For The Notorious Lady the Rialto Theatre, Chattanooga, used a clever folder printed on the outside, "A Warning to Housewives." Inside, were the lines, "Watch your husbands. The Notorious Lady is coming to town." The house and playdates were added, of course.

W. T. Brock also used a shadow box for three weeks in advance and elaborated the display for the run of the picture.



THE AIRPLANE IN THE LOBBY WAS A SKY RAIDER BOOMER
M. C. Bayer, of the St. Clair Theatre, St. Paul, writes that he hooked an airline to the picture with the loan of a plane and made a Summer cleanup that any exhibitor can take an encore on with the Pathe Nungesser picture.

Commission Sales Help Business in Summer

Hits Summer Slump With Cooperative Sales Idea

Fred E. Johnson, of the Strand theatre, Cambridge, Ohio, recently added a lot of coin to his receipts on Mother by permitting the Y. W. C. A. to sell tickets on commission. A percentage was paid only on the tickets actually sold by the girls; all of whom were hustling to help replenish the treasury.

The idea worked so well that the following week Mr. Johnson permitted a church to sell tickets to The Music Master on the same basis, the money going toward a memorial window for a new church edifice the congregation is building.

These cooperations not only got the goodwill of two important factors in the community, but it had a direct influence on the immediate and prospective sales. The immediate sales were made through sending to the theatre many persons who would not have attended had they not been personally solicited. The other angle of value is that many persons drop from attendance through inertia. Once this is overcome by attendance at a good picture, the patron keeps on coming.

These schemes are useful the year around, but they are particularly profitable in the summer to offset the inevitable slump.

Pepped It Up

To jazz the old break wrapper insert, Ernest Geyer, of the Palace Theatre, Dallas, Texas, used the collected letter stunt. Printing up 22,000 inserts telling a listening world that bread made Man Power, each slip contained one of the letters of the title. A complete set of slips spelling the title gave a free admission. The use of a control letter held the distribution down to a reasonable number of free admissions.

A limerick contest was also used to help things along.

Posted Passes

Many citizens of Anniston, Ala., stayed up away past the bedtime story hour the other night because T. Y. Walker advertised that The Unknown would pass through the streets of Anniston at midnight the day before the Lon Chaney film came to the Noble Theatre.

No one saw The Unknown pass, but they found fifty cards tacked to laths, each good for one admission to the Noble, but only at the opening matinee.

This is a good stunt for any mysterious character story.

Production Hints from Edward L. Hyman

Managing Director, Mark Strand Theatre, Brooklyn

A favorite overture, Liszt's "Les Preludes," 15 minutes long, came first on a program which had in addition two other musical incidents, the Topical Review and "The Poor Nut" as the feature.

The running time of the full show was 2 hours and 4 minutes, with 1 hour and 12 minutes going to the feature, 8 minutes to the Topical Review and the remaining 44 minutes going to the musical incidents.

As stated, "Les Preludes" was the overture by the orchestra and opened each of the four deluxe performances of the day. Lights for this were as follows: silver metalline draw curtains closed over the small production stage and lighted by arch spots of green and magenta; x-ray foots and borders on the small stage of green and magenta; bridge lamps flooding the side drapes with the same colors and from the dome Mestrum floods of green over the musicians and augmenting the colors on the drapes.

"A Rose for Every Heart," a composition by Cadman, was sung as a bass solo by Walter Smith "in one," backed up by a plush curtain, while members of the ballet corps attired as roses of different colors served as a floral background. A white spot from the dome covered the singer, while 2 lemon floods were on the curtains and ballet; bridges also lemon floods. (Four minutes.)

Preceding the feature came the big stage number, "In Tulip Time." The set was in full stage and represented a tulip garden in Holland. A tile transparent drop and a propelling windmill served as a background. Art Landry and his band boys were dressed Dutch fashion and were seated on an 18-inch platform in front of three rows of tulips. The band opened the incident with "In Tulip Time," with a vocal chorus by a basso. Pink spot on singer; lemon spots from bridges on girls as they enter at chorus of song; foots and borders light blue. Jack Riano, a contortionistic dancer, did some impossible steps to the tune of "Crazy Words." He was covered by a white spot from dome; bridges off. "Me and My Shadow," a number in which were featured a cornet, a guitar, a baritone and four violins followed. Light blue floods on musicians, while a white spot picked out the individual musician as he played alone. A violin solo by Sascha Kindler, "Play, Gypsies, Play," from the operetta, "The Countess Maritza," came next. Bridges deep blue floods on production stage, an amber spot from dome on Kindler. The ballet corps costumed as Dutch boys and girls then followed with a wooden shoe dance, while the band assisted by playing "Dutch Kiddies." White floods from bridges and dome. The girl pianists were then spotted with white lights from dome and then played several selections. To close the incident, Gershey and Hulley, two Alpine jiggers, did quite a unique dance. Lemon floods on production stage. As an encore the ensemble repeated "In Tulip Time," with lights as at opening.

Used a Sober Sue

For Twelve Miles Out, George E. Brown used a Sober Sue for a street ballyhoo, getting permission to violate a local ordinance which prohibits street advertising.

Two men on 1928 motorcycles, and bannered for the Metro picture rode around the downtown streets, making frequent stops when one of them offered $100 to anyone who could make him laugh. This brought out a sally of wisecracks that was as good as a minstrel show, and as reminiscent. The crowd enjoyed the entertainment and figured the picture must be good.

AN UNUSUAL EXPLOITATION FOR A CARTOON COMEDY

Oswald, the Universal rabbit, has a candy bar named after him in the northwest, and the makers gave him all the trucks for a time, just as though he were Laura La Plant or Reggie Denny. Soft for Oswald.

One Cut Works Best

M. W. Larmour, of the National Theatre, Graham, Texas, writes that he has been experimenting lately and finds that a single cut is better than three on a three-change advertisement. He has only a weekly paper and tries using a cut with each change, but the result was merely to increase his space bills, so he now uses one cut for an attractor and lets the other two features ride on that.

If you have been troubled on the same lines, follow Mr. Larmour's example and drop to one cut. Easier, cheaper and better. Three cuts detract from each other and really are worth less as an attractor than a single good cut.

Handy Hookup

E. R. Rogers, of the Tivoli Theatre, Chattanooga, Tenn., was one of the first to hook Manpower to electric home aids, but the hook is so obvious that there should be no difficulty in tying up any electric service corporation.

Toiling Tillies

When he played Tillie The Toiler at the Majestic theatre, Austin, Texas, T. Wilson Erwin permitted a morning newspaper to invite all toiling Tillies, whether their names were Tillie or not, to be its guests. As only 22 responded, the pass expenditure brought a whale of a lot of advertising for the Davies picture.

Ran Half A Brick Through Plate Glass Window

M. W. Larmour Revives Lobby Work in Graham

M. W. Larmour, of the National Theatre, Graham, Texas, writes that he is back on lobby work after a rest of several months. For a time the lobby seemed to lack its appeal, and figuring that the patrons had tired, Mr. Larmour hit up his newspaper work and discontinued trick lobbies, making merely the usual frame displays. Now the time seems ripe to revive the lobby stuff and he began with The Scarlet Letter.

He used two ones and a three sheet all showing Miss Gish standing in front of a large scarlet A. These were mounted on a sheet of compoboard with the letter portions of the three cut away. The sheet was oiled and placed in front of a shadow box with flasher lamps. At intervals the letter would come out with startling distinctness, giving emphasis to the display. All three were hung well off the floor to give them the largest display value, and they came through with the extra business.

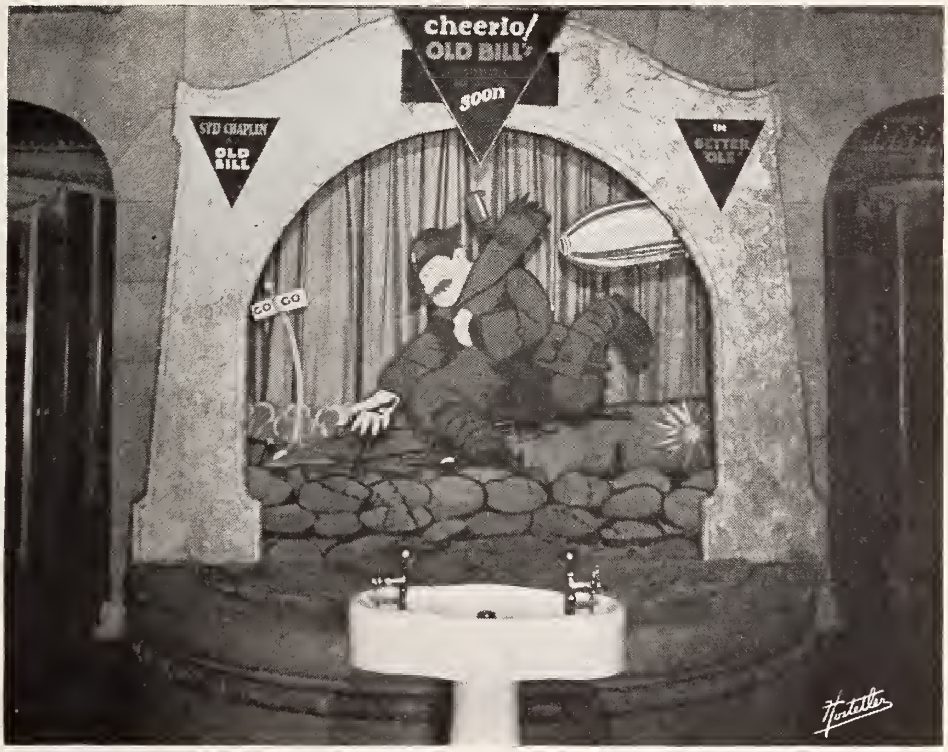
Mr. Larmour prefaced this stunt with personal letters which were mailed from Dallas. Later a postal card was sent all names on the list. This was the usual "blind" letter, signed merely "Elizabeth," but at least one man was wise and wrote Elizabeth, in care of the theatre, not to mail letters where his wife could get hold of them.

Bricked the Commission

Bricks painted bright green, carefully wrapped in tissue paper and addressed individually to the 25 members of the City Commission of Tampa, Fla., while the Commission was sitting was one way Charles H. Amos put over The Callahans and the Murphys at the Florida Theatre, St. Petersburg.

An accompanying letter suggested that the Commission was so used to brickbats and bouquets, it might be interested in seeing a fight in which it was not involved, which, of course, was the C-M feud.

It got into the newspapers and made a lot of general talk.



HERE'S OLD BILL TAKING TO WATER AT LAST!

Jim Levine built this machine gun nest in the lobby of the Columbia Theatre, Davenport, Ia. The patrons looked at the display and discounted the drinking fountain, but it loomed large in the photograph he sends in.

Another Ringer

For Time to Love, Tom Holliday, of the Imperial Theatre, Columbia, S. C., used a clock face with pictures of Raymond Griffith and Vera Veronica on the hands. Every eight minutes an electric bell at the back of the compoboard dial rang for several seconds. The clock was used in the lobby the week preceding the run, and at the street line during the showing days.

Had Irish Confetti For Store Windows

H. J. Gould capitalized an old idea for The Callahans and the Murphys the Palace theatre, Fort Worth. He hooked several stores to the broken window effect with signs telling that the Callahans and Murphys were in town.

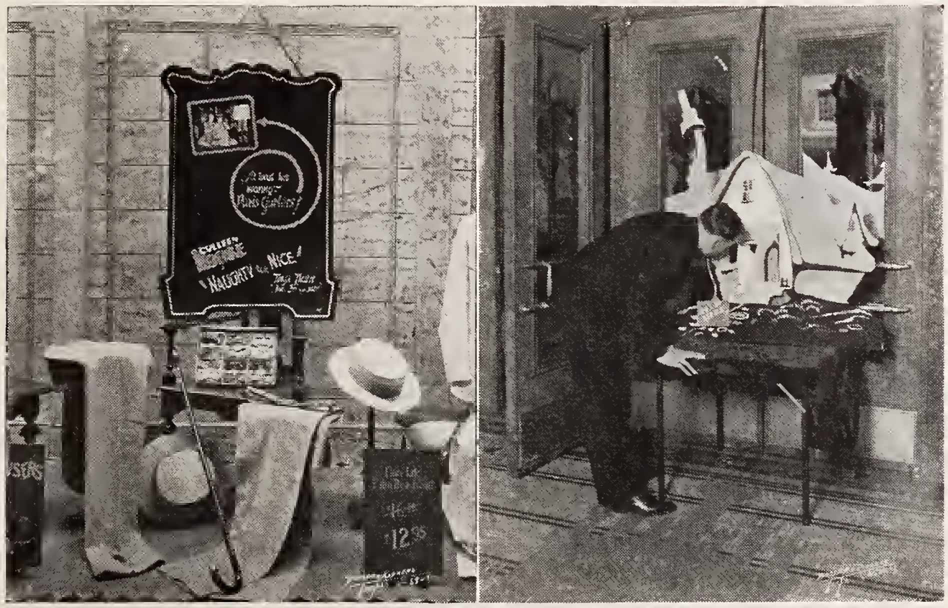
The bricks were made of pasteboard, though they can be made of 2x4 scantling cut the proper length, painted red and then given a slanting cut across the length. One part glued to the glass on either side gives the effect of a brick stuck in the glass, and soap will convey the suggestion of a shattered glass by radiating lines from the brick.

The result is startlingly real, and the hook to the Irish names were added effect to the idea.

A list of Irish names also appeared in each window and anyone answering to one of the names was invited to step inside. Five passes were given each merchant to be handed to those identifying themselves. Doubles were given, but ten singles would be even better. To make it more interesting, the names should not be repeated on any other list.

More Legs

Although there is no leg show in Rolled Stockings, most managers have sold the picture on the stocking idea. George T. Cruzen, of the Palace Theatre, Lockport, N. Y., used a recess with a glass floor, lighted from below. On this were placed a couple of stocking forms from a department store. The top drape cut the models just below the knee and a lot of people wasted valuable time waiting to see if the legs moved. This indecision vastly helped the pull of the display and helped to make for better Summer business.



TWO STUNTS ON COLLEEN MOORE FROM TAMPA

Jack Hobby got a window in a furnishing store on one of the garter still, and made a peep show for the lobby of the Tampa. You looked in the window to see Colleen and her sweetie, cut from stills in a room set with doll furniture.

Brown Gets Entire Trolley System For Passes

Made a Business Killer Build Later Patronage

Knowing that he could not hope to buck a big automobile race on the local Speedway, Manson Floyd, of the Queen Theatre, Houston, did the next best thing. He made the event bring him later business from the big crowd the race drew.

He went to the race management with the proposition that since they did not care where the crowd went after the race, he would help them advertise the race in return for their aid in helping the Queen.

One of the favored entries was parked in the lobby of the Queen all day Saturday, to advertise the races. It brought in a little extra Saturday business.

Sunday afternoon the crowds in the grandstand faced a large banner announcing that the winner of the race would be parked in the Queen lobby that evening. It was spread across the front of the judges' stand where everyone had to see it. In addition the loud speaker repeated the message.

The wrecking car was also bannered with "All this week they're Running Wild at the Queen Theatre," referring to the W. C. Fields production. The Queen lost no matinee business, and it gained a tremendous night trade with a good result the remainder of the week.

Used a Policy

During the run of The Callahans and the Murphys at the Saenger Theatre, New Orleans, G. J. Meredith arranged with a local company for a $5,000 policy for all patrons who laughed themselves to death over the picture.

There were no fatalities, and a better than usual box office report. A safeguard was the insertion of "by accidental means" to provide against the possibility of someone with a weak heart handling his family the $5,000.

A neat policy was printed up for a throwaway and the offer was made on the screen by means of a trailer the week ahead of the showing.

GETTING A CROWD FOR A UNIVERSAL SERIAL START

The Rialto, Orlando, Fla., wanted to start Whispering Smith Rides with a free first chapter, but letting the local paper sponsor the "treat" got three times as many kids for Sol Samuels, and killed the "free."

Teased the Thirsty

Frank Miller got hold of ten old beer kegs when he played Twelve Miles Out. Providing them with the familiar faucets, he stacked them in front of a cigar and soda store; where they got a better display than was possible at the theatre. They brought a rush of trade to the Imperial Theatre, Augusta, Ga.

John Gilbert is a rum runner rather than a beer scooter in the picture, but you can figure the connection, and it's money in the box office. Of course, you have to know where to locate the kegs.

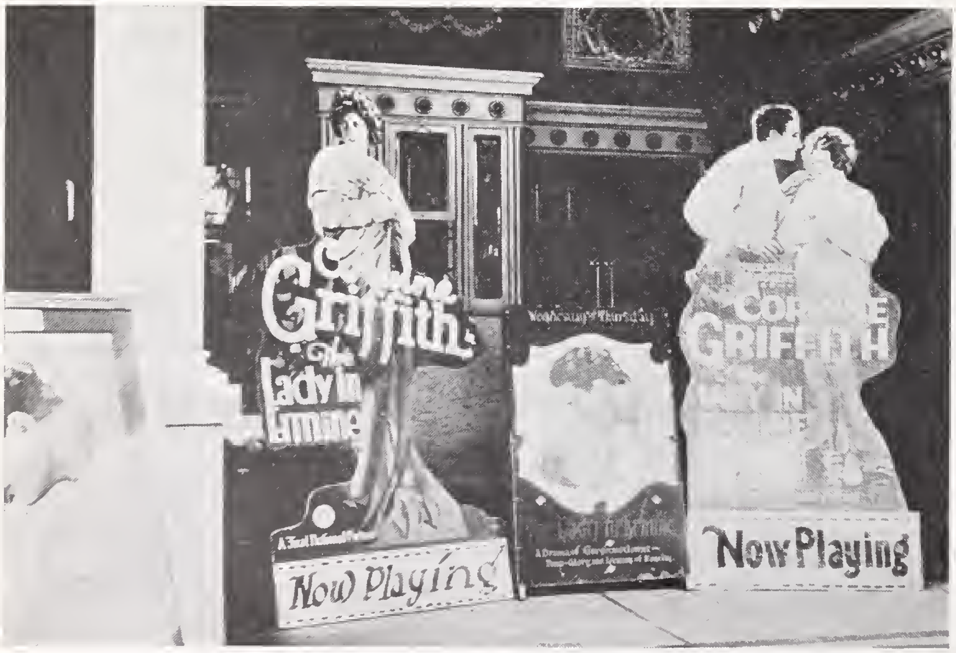
Brown Gets Trolleys For Three Passes a Week

George E. Brown, who used to be in Memphis but is now in Raleigh, managing the State Theatre, has made a permanent hookup to the trolley companies whereby he gets the dash cards at a cost of three passes a week, plus the cost of printing.

Here and there a manager has achieved a deadhead showing on the dashes for a special picture, either part of a local propaganda drive, but Brown gets them every week, with as many changes as he may require.

He does not argue personal friendship or anything of that sort. He talks turkey—just plain business.

In Memphis he figured out just what it means to the trolley companies to get the people downtown in the evenings. In Raleigh he merely changed these figures to meet local conditions, but he got his facts exactly right. He did not point out what it meant in Memphis, but in Raleigh, and he came so close to the company's figures that they knew he had his data correct. He proved that it was money in the company's treasury to swell the crowds and that the more they helped to develop business, the more they were bound to profit. As a result the company turned over the space to him and both are profiting.



TWO CUTOUTS FOR CORINNE GRIFFITH WERE A HELP

The Empress Theatre, Owensboro, Ky., used both three for cutouts on The Lady In Ermine and found that two cutouts have more than twice as much effect as only one, provided they are different poses.

Gilt Edged

Sand in envelopes, each with a tiny pinch of dry gold paint was the way W. H. Brock put over The Land Beyond the Law at the Rialto theatre, Chattanooga. The envelopes were printed up with "Gold Dust from the Land Beyond the Law, made famous by Ken Maynard, the daredevil rider." Not new, but good for a lot of titles unless you have used it within a year.

Sayre Offers A Good Example of House Appeal

Takes Special Reader To Sell House Leader

J. W. Sayre, of the Pacific Northwest houses in Seattle, takes a special space in which to put over a guest conductor. This is about a two elevens, and the only mention of the film show is in the next to the last paragraph. Sayre knew he had a good bet in a picturesque visitor, so he set out to sell him like a show. Of course the regular space carried the film announcement, but Sayre knows that now and then some special kick will be worth a lot more than it costs. Perhaps you remember that he took a full column one time with a couple of lines top and bottom and all white in between. It just mentioned the location of the house, but it made more talk for the theatre than a page about the show, just because it was different.

5th AVENUE

PEABODY!

Any theatre ad has said a whole lot when it has said just that one word!

Because Eddie Peabody, the new musical leader at this theatre, a conductor, an instrumentalist, a dancer, a contortionist, a comedian, a cross between Lindbergh, and Raymond Hitchcock, possibly is the most versatile and valuable entertainer in his line in America.

* * *

Of course his stay here is limited, because Portland, San Francisco and Los Angeles all want him in their turn. When he left Los Angeles the tears of the populace raised the Pacific Ocean five inches.

* * *

We have to reserve a special section almost every night for the visiting Californians who want to see him again.

* * *

So come this week! Come every week he is here! Don't miss one of them!

* * *

It's worth the price of admission just to hear the applause from every packed house!

* * *

There's Lon Chaney in an impressive new characterization; there's a magnificent Fanchon & Marco revue, and tonight and Wednesday night only Miss Liberty and her Court of Beauties will appear.

* * *

Remember, the admission is 25 cents from noon till 1:30 every day. Try to beat those 1:20 traffic signals on Fifth Avenue!

5th AVENUE

A TYPICAL SAYRE AD

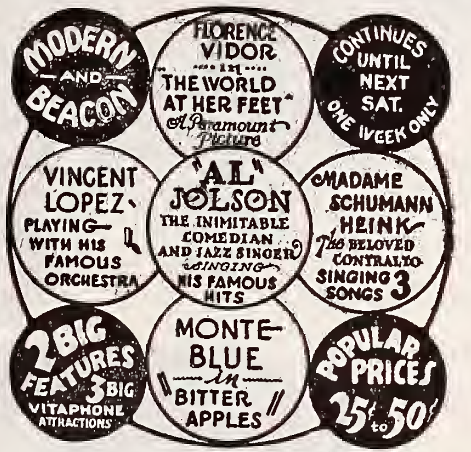
In this instance he used two effects. This sales talk ran one day and later he used a two-inch strip across eight columns, the full width of the page. He likes this once in a while just because it is different from the usual displays.

That is one reason he clicks so often. He knows that to be different is to be appealing, and he is always watching his chance to jolt the reader into special notice. The same style space week in and out may be a good trade mark, but it is better to change pace and keep them guessing.

Nowadays the band seems to be more important than the picture to the average big house, and Mr. Sayre points the way to getting the leader over in a hurry. This man was there for a limited engagement, and they wanted to make the most of him while he was there. At a cost of 22 inches he was put over as he never could have been as one factor in the regular display. After that he was just one of the features, but an outstanding one.

Makes Splendid Flash With Vitaphone Names

The Modern and Beacon Theatres, Boston, make a fine showing with an odd layout for its features and Vitaphone. Any manager would be proud of Lopez, Jolson and Schumann Heink on the same bill, and these two houses played it up across the boards, with a double feature thrown in for good measure.



MODERN AND BEACON

FLORENCE VIDOR in "THE WORLD AT HER FEET" A Paramount Picture

CONTINUES UNTIL NEXT SAT. ONE WEEK ONLY

VINCENT LOPEZ PLAYING WITH HIS FAMOUS ORCHESTRA

"AL" JOLSON THE INIMITABLE COMEDIAN AND JAZZ SINGER SINGING HIS FAMOUS HITS

MADAME SCHUMANN HEINK The BELOVED CONTRALTO SINGING 3 SONGS

2 BIG FEATURES 3 BIG VITAPHONE ATTRACTIONS

MONTE BLUE in "BITTER APPLES"

POPULAR PRICES 25¢ to 50¢

A GALAXY OF STARS

With names doing most of the selling, Vitaphone seems to be able to offer more really big names than the best all-star cast and to keep them coming.

Plain Type Display Is Neat and Attractive

Most managers seem to feel that they must use cuts or lose the value of their spaces, but the Strand Theatre, Taunton, Mass., gets out a very good effect on a double bill in only a three threes and uses no cuts in the space. The effect is gained through using bold face only for the titles and filling in with a much lighter bold for the smaller lines.

STRAND --- TONITE Passes all milestones in western drama

Ken Maynard in "The Overland Stage"

With CATHLEEN COLLINS

MADELINE HURLOCK in "CURED IN THE EXCITEMENT" PATHE NEWS.

ON the STAGE—RHODES & GORMAN, SONGS and STEPS of the day.

SUNDAY MONDAY and TUESDAY

Colleen Moore in "Naughty But Nice"

[illegible]

MAE BUSCH in "LOVE 'EM AND WEEP" PATHE NEWS

NOTHING BUT TYPE

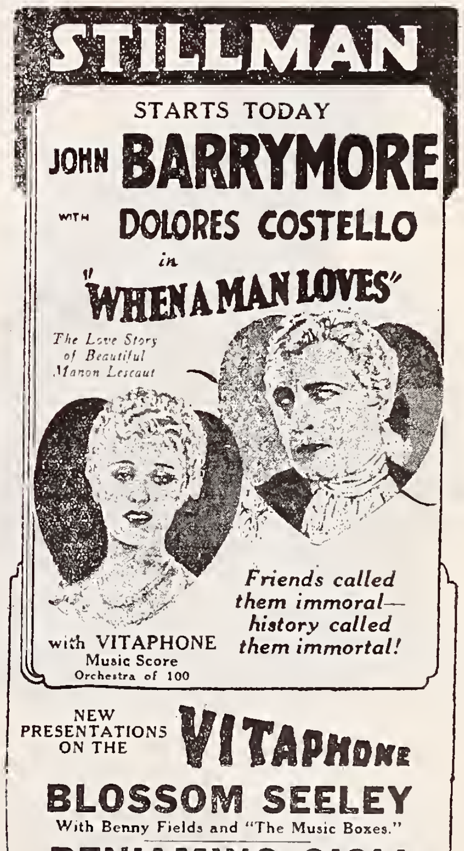
More bold face in a three-inch drop would kill off the space, but by taking width instead of depth a pleasant effect is achieved. Taking a two-column space, with a drop of half as much again, and setting the star and title on separate lines would have spoiled the effect. But the star and title should be sold as a unit and here the two are given equal value in the same line.

Probably this would not be as effective on a page where all the other spaces employed art work, but with even a fifty per cent break we would prefer this all-type to part cut, for in a three inch drop you cannot get a cut that looks like much of anything, and a bold type line is better than a weak cut.

The cut fetich has spoiled a great many small displays, and unless ample space can be taken in which to display the cuts, it is better to hold to all type or at best to make an ornamental signature take the place of cut. This often can be done with excellent results, but the Strand does it very nicely with only plain type. It all depends upon what you have to fight in your vicinity.

Double Heart Design For Barrymore Play

The Stillman Theatre, Cleveland, used a double heart to suggest the love story of Manon Lescaut for When a Man Loves, using a black ground to bring out Miss Costello's light gown and a lighter one for contrast with the star's black coat. It is effective in the rather narrow space and carries better attraction value than the names and title above, which are a little too close together for the best display.



STILLMAN

STARTS TODAY

JOHN BARRYMORE

WITH DOLORES COSTELLO

in

"WHEN A MAN LOVES"

The Love Story of Beautiful Manon Lescaut

Friends called them immoral— history called them immortal!

with VITAPHONE Music Score Orchestra of 100

NEW PRESENTATIONS ON THE VITAPHONE

BLOSSOM SEELEY

With Benny Fields and "The Music Boxes."

BENIAMINO GIGLI

Singing Arias From "Cavalleria-Rusticana."

TWIN HEARTS

The feature announcement has been shoved up to get room for the Vitaphone display below. As a novelty the Vitaphone got its share of the space. It seems to have replaced the usual features at the Stillman as at many houses.

From A Night Club To The Desert

MARGARET LIVINGSTON as Dot Deane in Tiffany's production of Zane Grey's "Lightning." Dottie is a Chicago night club entertainer and can be seen parking her wages in the well-known safe deposit.

ROBERT FRAZER and Jobyna Ralston in a scene from Tiffany's "Lightning," Zane Grey's story of a wonder horse. Yes, they get married.

ABOVE: A couple of horse wranglers and chorines. Robert Frazer, Jobyna Ralston, Margaret Livingston and Guinn Williams meet in a Chicago cafe and the battle is on.

BELOW: Girls will be girls. A dressing room and plenty of gossip as Margaret Livingston (left) and Jobyna Ralston (center standing) plan to make their next theatre by plane.

AFTER landing in the desert when the plane crashes Margaret Livingston is discovered by Guinn Williams, whom she met in a Chicago night club and who is in love with her.

JOBYNA RALSTON and Robert Frazer whisper sweet nothings to each other in the quiet seclusion of a night club. A scene from Tiffany's "Lightning."

AFTER attempting an airplane hop from St. Louis to Salt Lake City, Margaret Livingston and Jobyna Ralston are forced to descend and are marooned in the desert. They are found later by two cowboys whom they'd met in a Chicago night club. The scene is from Tiffany's picturization of Zane Grey's "Lightning."

Through the Box-Office Window

Reviewers' Views On Feature Films

Edited by C. S. Sewell

"The Patent-Leather Kid"

Barthelmess Stars in Big World-War Special With Molly O'Day Running Him a Close Second

AGAIN THE WORLD WAR furnishes material for a super-special. In First National's "The Patent Leather Kid," adapted from a novel by Rupert Hughes and directed by Alfred Santell, it is Richard Barthelmess who goes to France with the A. E. F.

Each picture of this type approaches the big conflict from a different angle and Barthelmess' role is that of a conceited pugilist who sneered at patriotism and resented being drafted, who felt the pangs of cowardice but of course eventually proves a hero and finally became intensely patriotic.

"The Patent Leather Kid" is primarily a character-study of a type and in the hands of the star who contributes his best performance since "Tolable David," is an interesting human document. Aided by an excellent supporting cast, cleverly directed by Alfred Santell, produced in a gigantic scale with a host of huge tanks in action, and generously supplied with patriotic appeal and amusing comedy relief, and with numerous other sure-fire angles of showmanship expertly utilized, it takes rank as a special that should furnish pleasing entertainment for those of the rank and file who are not already fed up on war pictures. However, it is by no means another "Big Parade" or "What Price Glory."

Closely pushing Mr. Barthelmess for the honors is the newcomer, Molly O'Day, whose performance of the girl is a delight. A fine type for the role, she scores heavily in the earlier reels as the tough slangy, vivacious dancer from the slums, and is equally effective as the patriotic miss who goes to France to entertain the boys and later becomes a nurse. A truly fine piece of work, realistic and convincing is her emotional outburst when she sweeps the surgeon into performing on the hero what he feels is a hopeless operation.

Matthew Betz, always dependable in tough roles, vividly portrays the "Kid's" manager and Arthur Stone contributes both comedy and heart-interest drama as his trainer and buddy overseas. Raymond Turner, as the colored sparring partner and "chocolate" soldier gets a number of laughs.

Up to the point where the death of his pal wakes him up, Barthelmess' role is unsympathetic and the surety that he will be regenerated together with the pattern-like manner in which this is brought about while good hokum for the masses weakens the big climactic thrill. The battle scenes, with the battery of tanks and hundreds of soldiers are convincing and pack a number of punches and there is no anti-climax in the succeeding scenes. The squences in the dressing station, while dramatic and well acted are possibly a little too unpleasant with an operation performed without anæsthetic.

Many will be swept off their feet by the big final punch where the hero who formerly sneered at patriotism miraculously overcomes his paralysis, stands up and salutes the colors during the national anthem, but to many the thrill dependent on carefully worked up flag-waving will seem artificial. In fact, while "The Patent Leather Kid" is good audience entertainment, it is not a great picture, the best part is the first half with its prize-fight stuff and some real surprise touches, and its interesting charactizations. The war angle follows too closely along a set formula and the mechanics of story and production are too evident to carry the spectators away with enthusiasm.

Richard A. Rowland presents
Richard Barthelmess in
"The Patent Leather Kid"
Based on story by Rupert Hughes
An Alfred Santell Production
A First National Picture
CAST:

Patent Leather Kid	**Richard Barthelmess**
Golden Dancer	**Molly O'Day**
Puffy	**Arthur Stone**
Capt. Breen	**Lawford Davidson**
Stuke	**Matthew Betz**
Molasses	**Raymond Turner**
Sergeant	**Hank Mann**
German Officer	**Lucien Prival**
Doctor	**Nigel de Brulier**

Length—11,412 Feet

The Kid, successful but conceited pugilist, sneers at war and is disgusted when his girl goes over to do her bit. Drafted, he shows the white feather but when his buddy is killed he wakes up and destroys a machine gun nest. Totally paralyzed he realizes his love of country and when the national anthem is played succeeds in standing up and saluting. War drama.

"Shanghaied"

Stirring Melodrama of Sea and Water-Front With Ralph Ince as Both Director and Star

BASED ON AN ORIGINAL STORY, "Limehouse Polly," written by the experienced scenarist, Edward J. Montagne, F. B. O. is offering "Shanghaied," a stirring melodrama of the sea and the waterfront slums, in which Ralph Ince is both director and leading player.

This picture differs considerably from the average run of stories of the sea. There is little action and its appeal is largely emotional. It is a story of hate which turns to love, built around a sea captain who is robbed in a waterfront dive and who blames his woman companion. He shanghaies this girl, treats her with scorn but finally decides to send her back home although she does not want to go. Further embittered, she returns to her old life and a year later he finds her in a still lower dive. He again upbraids her and her answer is to give him the sum stolen from him. He discovers that she has starved and slaved to save this money and he again "shanghaies" her, this time willingly and they find happiness at sea.

There is good strong drama growing out of the continual clash of the wills and emotions of this pair and the way they nurture their hate for each other. Both Ralph Ince and Patsy Ruth Miller give excellent and realistic performances and do much to make the story convincing. There is good dramatic tension that is well sustained throughout the picture, and although neither of the leading roles are

really sympathetic they are human and interesting and "Shanghaied" should prove a good audience attraction because of its stirring virile drama.

Ince has forcefully directed this story and realistically suggested the degradation of the dives without making them too unpleasant. Gertrude Astor gives an excellent portrayal of one of the performers, exactly catching the atmosphere and spirit of the surroundings.

Joseph P. Kennedy Presents
"Shanghaied"
With Ralph Ince
Directed by Ralph Ince
An F. B. O. Picture
CAST:

Hurricane Haley	**Ralph Ince**
Polly	**Patsy Ruth Miller**
Crawley	**Alan Brooks**
Bessie	**Gertrude Astor**
Ship's Cook	**Walt Robbins**
Bronson	**H. J. Jacobson**

Length—5,998 Feet

Doped and robbed in a waterfront dive, Haley blames his companion, Polly, and in revenge shanghaies her, but lets her go. Returning to port later he finds she has worked in a dive and starved to pay him back. This awakens his love and he takes her to sea. Stirring melodrama.

"Wings"

Reviews of this Paramount Aviation special by a member of Moving Picture World Staff and three expert aviators will be found on page 524 of this issue.

"Silk Stockings"

Newest Universal-Jewel Starring Vehicle for Laura La Plante Is a Comedy of Married Life

Carl Laemmle Presents
Laura La Plante in
"Silk Stockings"
Adapted from play, "A Pair of Silk Stockings," by Cyril Harcourt
Directed by Wesley Ruggles
A Universal-Jewel Production
CAST:

Molly Thornhill	**Laura La Plante**
Sam Thornhill	**John Harron**
Judge Foster	**Otis Harlan**
Bagnall	**William Austin**
Helen	**Marcella Daly**
Watchman	**Heinie Conklin**
Judge	**Burr McIntosh**
Mrs. Gower	**Tempe Pigot**
Dowager	**Ruth Cherrington**

Length—5,947 Feet

Sam and Molly, married, scrap continuously and when she discovers silk stockings in his pocket she gets a divorce. Both are sorry and Molly, to win him back, goes to his room, but gets in the wrong one. Finally everything is straightened out. Farce comedy.

HOW THE VERY essential articles of modern feminine apparel mentioned in the title threatened to break up the romance of a pair of newlyweds, furnishes the basis of "Silk Stockings," Laura La Plante's newest Universal-Jewel starring vehicle.

Molly and Sam, married less than a year, scrapped over everything and when another woman took off her stockings at lunch and hid them in Sam's pocket for a lark, Molly got a divorce. Both repented it and as the decree was not final, Molly learned that if Sam compromised her the divorce would be void. She eventually managed to bring this about, but as usual in farce comedies there were several other complications to keep matters stirred up before matters were finally straightened out.

There are several amusing situations of a familiar type with, of course, the inevitable bedroom mix-ups occupying most of the footage, but as a whole the picture does not measure up to the opening situations which show the pair scrapping over every little thing at the least provocation.

The story is slight and depends upon three situations, planting the characters, the divorce and the reconciliation, and this is hardly sufficient to keep up the interest and pep. There are some laughable moments when Molly gets her divorce by telling a wild yarn about her meek husband's gambling, flirting and cruelty, and Miss La Plante's pantomime is good, but the scenes are far-fetched. John Harron is congenially cast as the young husband and, as usual, William Austin is effective as a silly friend.

"The Silent Hero"

Police Dog Has Title Role in Entertaining Melodrama of the Northwest Mining Country

A POLICE DOG bearing the distinguished name, Napoleon Bonaparte, appears in the title role of the Rayart Picture, "The Silent Hero," with Robert Frazer and Edna Murphy heading the cast of human players.

The story is a melodrama that starts out with the hero presenting the dog when a tiny pup to the girl. Later in the Northwest gold mining country the dog is instrumental in checkmating the villainy of the rival who has followed the hero and attempts to jump his claims and steal his gold.

The plot follows along rather familiar lines but Duke Worne, who has directed a lot of action pictures and serials, has kept things moving at a good pace so that the interest is sustained and despite the extreme stretching of coincidence in having the dog when stolen wander into the very camp of the hero, hundreds of miles away, this picture should prove a popular audience attraction not only with melodrama fans but with dog lovers.

There is an exciting climax with good suspense and several thrills when the dog rushes to the claim office and arrives before the villain and returning is shot by the villain in a fight with the hero. This situation comes as a surprise. A pleasing touch shows the dog being vamped by a wolf and not faltering until he has delivered the papers and there are a couple of good snappy scenes in which the dog lives up to the reputation of his breed as a fighter.

Napoleon gives a good account of himself and the leading players capably handle their roles. Ernest Hilliard is fine as a typical villain and Harry Allen contributes comedy.

"The Silent Hero" can hold its own with the run of dog pictures as an audience attraction.

W. Ray Johnston Presents
"The Silent Hero"
Directed by Duke Worne
A Rayart Picture
CAST:

Bud Taylor	**Robert Frazer**
Mary Stoddard	**Edna Murphy**
Wade Burton	**Ernest Hilliard**
John Stoddard	**Joseph Girard**
Blinky	**Harry Allen**
Phantom	**Napoleon Bonaparte**

Length—5,502 Feet

Bud goes North for gold and sends claim map to Mary, his sweetheart. Wade steals map, follows Bud, and eventually steals his gold and jumps the claim. Mary's police dog lands in Bud's camp and aids him in overcoming Wade. Exciting dog story and melodrama of Northwest.

"The Phantom Buster"

Dual Role for Buddy Roosevelt in an Exciting Action Western With Well-Sustained Suspense

Lester F. Scott, Jr., Presents
"The Phantom Buster"
Starring Buddy Roosevelt
Directed by William Bertram
A Pathe Picture
CAST:

Jeff McCloud	**Buddy Roosevelt**
Bill Turner	**Buddy Roosevelt**
Babs	**Alma Rayford**
Cassidy	**Charles Whitaker**
Ramon	**Boris Karloff**
Jim	**John Junior**
Jack	**Walter Maly**
Sheriff	**Lawrence Underwood**

Length—4,497 Feet

Bill, the real phantom bandits meets Jeff, who is his double. An accomplice kills Bill and Jeff, assumes his identity, finally he rounds up a gang of border smugglers and wins Babs, who has aided him and kept his secret. Action western.

FOR WHAT WE BELIEVE to be the first time in his series for Pathe, Buddy Roosevelt, the western star, in "The Phantom Buster" appears in a dual role being cast as a weakling who commits mysterious robberies and also as his double, a ranger who assumes his identity and clears up matters bringing a gang of smugglers to justice as well, and of course winning the girl who discovers his secret and helps him.

Through the device of starting out as if the weakling is the hero and the hero the bandit and then gradually bringing these two characters out in their true light, exceptional suspense is maintained as to which one is really the hero. This coupled with a plot that holds the interest, numerous complications, a plausibly worked out solution and plenty of action, makes it a good average western that should appeal where this type is popular. It is about the best of the series in which Buddy Roosevelt has appeared for Pathe.

There is plenty of good horsemanship and fights and good melodramatic twists with an exciting climax in which the gang is rounded up by the rangers. Buddy has more chances to "act" than usual and acquits himself creditably and he has the assistance of a satisfactory cast headed by Alma Rayford as the girl.

"Death Valley"

Powerful, Grimly Realistic Drama of Crime And Gold Lust in Torrid Desert Atmosphere

A POWERFUL DRAMA as grim and relentless as its title and marked by exceptional realism is "Death Valley" a Paul Powell production for I. E. Chadwick, released through First Division Distributors, which tells the story of inordinate lust for gold in the torrid desert heat.

Although the nominal hero finds the precious metal he is a weak character and it is the villain who dominates the story which is by no means a pleasant one. In fact the dramatic punch is supplied by this man who forces his woman to steal the gold, kills her, and flees to the desert where he meets death by means of a snake bite.

Mr. Powell has superbly directed this picture and as an example of straight-forward story telling and realistic drama it ranks high, his only compromise with stark realism being that he does not show the actual murder or serpent bite, but the aftermath of both are grimly presented.

Everything is in thorough keeping with the mood of the story. There is no comedy relief and only a faint suggestion of romance. The torrid temperature of the desert is so convincing that you almost feel the heat and it would seem that the picture must have been actually filmed in "Death Valley." The acting, with the exception of Raymond Wells as the villain is marked by extreme naturalness and this is especially true of Rada Rae as the girl. She is absolutely true to the character.

The majority seem to want light pleasant entertainment, but this picture should appeal strongly to those who are willing to have a story unpleasant and even gruesome provided it is intensely dramatic.

I. E. Chadwick Presents
"Death Valley"
Directed by Paul Powell
A First Division Picture
CAST:

Boy	**Carroll Nye**
Girl	**Rada Rae**
Her Father	**Sam Allen**
Man	**Raymond Wells**
Woman	**Grace Lord**
Dog	**Rex**

Length—About six reels

The boy finds gold in Death Valley. The man and woman steal it. He kills her and escapes, but meets death on the desert. The boy and dog find him and get back the gold which he brings back to the girl and her father in the deserted settlement. Forceful drama.

"Judgment of the Hills"

Frankie Darro Is the Real Star of Meehan's Drama of War Slacker in the Kentucky Hills

---

Joseph P. Kennedy Presents
"Judgment of the Hills"
With Virginia Valli
A J. Leo Meehan production
An F. B. O. Picture
CAST:

Margaret Dix	**Virginia Valli**
Tad Dennison	**Frankie Darro**
Brant Dennison	**Orville Caldwell**
Jeb Marks	**Frank McGlynn, Jr.**
Lige Turney	**Johnny Gough**

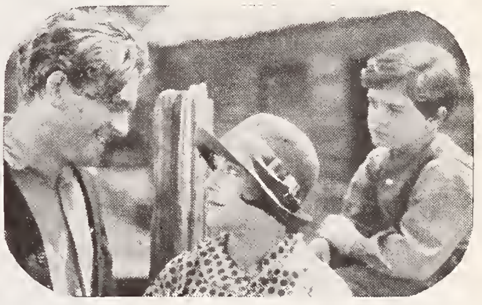
Length—5,700 Feet

On seeing Jeb all shot up, Brant hides when summoned to war, but his little brother, Tad, taught patriotism by Margaret, gives him up. Brant returns a hero, but still a roisterer. Stung, however, by Tad's taunts, he reforms. Drama.

IN HIS NEWEST PRODUCTION for F. B. O. release, J. Leo Meehan, best known for his production of the Gene Stratton Porter stories, goes to the Kentucky mountains for his plot and presents a story that gets well away from the usual type of picture dealing with these primitive folk.

The action takes place during the world war. The familiar feud is absent and the action is built up around a young fellow who resists the draft because he sees a fellow who has been terribly shot up, hides in the mountains, is given up by his brother into whom patriotism has been instilled by the school teacher, and finally becomes a hero on the other side.

The big dramatic punch in the story comes with the return of the hero. He has been a roisterer and a drunkard and is assumed that the war will regenerate him, there is a big surprise therefore when he returns intoxicated and rejoins his loafing companions. While this has a dramatic kick, it is a question as to whether audiences who like their heroes to be heroic will take kindly to this even though he finally sees the light. Also, the fact that there is only the barest hint of a possible romance may prove disappointing.



Mr. Meehan has handled the atmosphere of the mountain settlement convincingly and the story holds the attention although it could be shortened to advantage. Orville Caldwell exactly fits the role of the unsympathetic hero but Virginia Valli portrays a character which hardly seems to fit into the surroundings. Little Frankie Darro as the kid brother is really the star and dominates the action, giving a performance that is a joy to watch. In fact it is really the best thing in the picture.

"White Pebbles"

Mystery Element Adds to Entertainment Value Of the Newest Western Starring Wally Wales

POSING AS A TENDERFOOT, Wally Wales in the Pathe western "White Pebles" goes to the aid of the daughter of an old friend of his father who is troubled with rustlers making way with her cattle, and of course he succeeds in breaking up the rustling and wins the girl in the bargain.

It will be seen that this picture follows the plot lines of a familiar western formula but a mystery element is added as several murders have been committed and always two white pebbles are left at the scene. This device is also used to warn those who are marked for vengeance. It is naturally assumed that the leader of the rustlers is also the murderer, but there is a surprise when it develops that the Chinese cook is the killer and that he has gotten all of the gang who are rustling, with one exception and left the pebbles to drive away the evil spirits. The plot is complicated by the fact that the foreman is in league with the gang and the hero is framed for one of the killings and jailed.

There is plenty of action, including some good fights and fine horsemanship. Wally has not as much to do as usual, but should please his followers. Olive Hasbrouck is pleasing as the heroine, Tom Bay as the hero's pal has an attractive personality and looks like good material for Western leads. K. Nambu does excellent work as the Chinese cook.

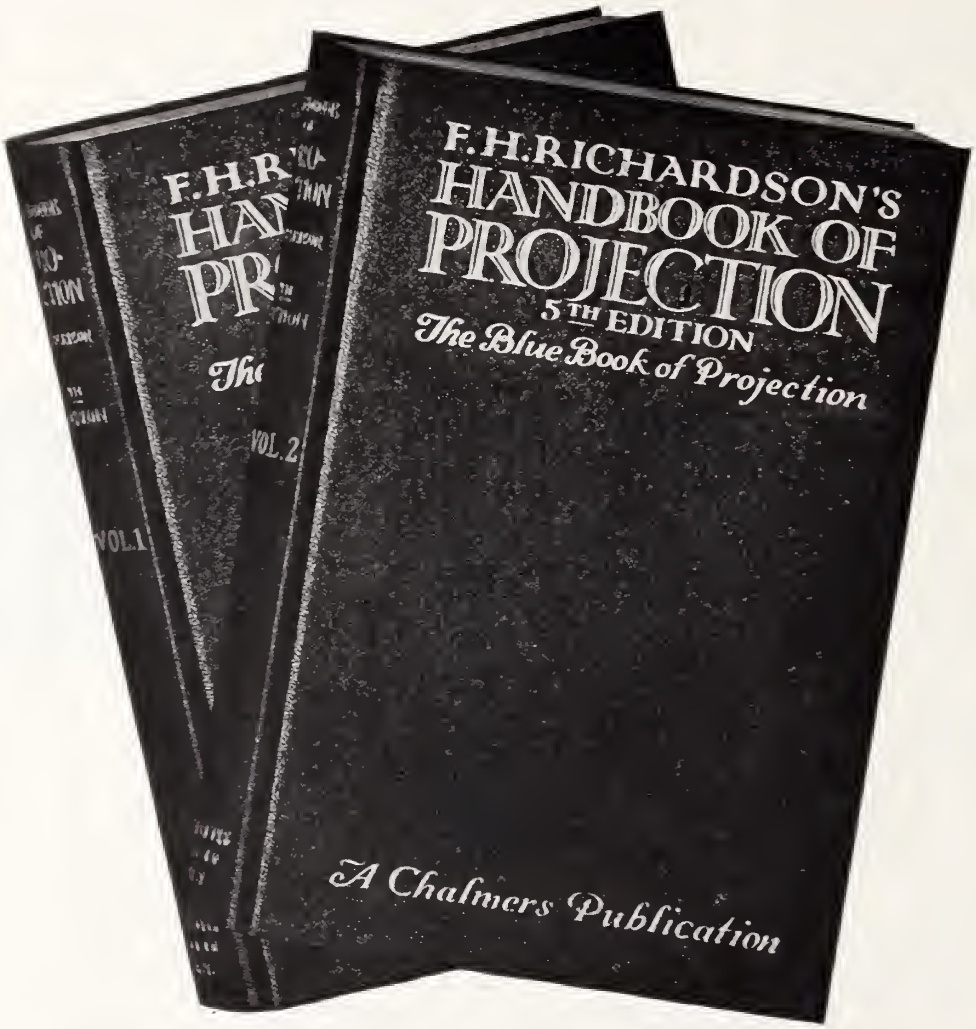
Lester F. Scott, Jr., Presents
"White Pebbles"
Starring Wally Wales
Directed by Richard Thorpe
A Pathepicture
CAST:

Zip Wallace	**Wally Wales**
Bess Allison	**Olive Hasbrouck**
Sam Harvey	**Walter Maly**
Happy Bill	**Tom Bay**
Tim	**Harry Todd**
Ah Wung	**K. Nambu**

Length—4,485 Feet

Cattle rustling and mysterious deaths cause Bess to send for help and Zip answers, posing as a tenderfoot. He discovers that the Chinese cook has killed the men and placed the two pebbles under their heads, as they were rustlers. Zip wins Bess. Action western.

Better Projection Means Better Business



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This volume is devoted almost entirely to the explanation, care and use of well known projection room equipment.

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An idea of the subject matter covered in this volume may be had from the following: *Arc Controllers, Brinkert Apparatus, Bosch and Lomb, Cinephor, and Simplex Condensers, Curtain Machines, Current Rectification, Dowsers, High Intensity Lamps, (Powers, Ashcraft, H. E., General Electric), Mazda Projection, Mercury Arc Rectifiers, Motor Generators, Projectors (General Instructions), Projectors, Special Instructions on Powers, Simplex, Motiograph, and Baird, Reflector Arc Lamps—Powerlight, Peerless, Motiograph, Morelite, Strong, and Hallberg, Screen surfaces—their characteristics, Transformers, etc.*

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Straight from the Shoulder Reports

Exhibition Information Direct from the Box-Office to You

Edited by A. Van Buren Powell

H. H. Hedberg, one of us, named us Our Gang to typify the fraternal, good-will, stick-together spirit that governs our sending of dependable reports on pictures we have played.

Playing fair by picture and producer, aiming to help each other and you, we will be very glad to have your tips as an earnest of your wish to help us and be one of us.

OUR GANG.

FBO

ADORABLE DECEIVER, THE. Star, Alberta Vaughn. A nice program picture, but failed at the box-office. Played two nights and didn't make expenses. Patrons pleased who saw it. Tone, good. Sunday yes. Special, no. Apeal, seventy-five per cent. General class town of 600. Admission 10-25, 15-35. W. C. Snyder, Cozy Theatre (260 seats), Lamont, Oklahoma.

DUDE COWBOY. Star, Bob Custer. A dandy good Western and went over fine with a very good Saturday night crowd. Made a little money on this one which helps to make up the loss on some others. Tone, good. Sunday, yes. Special, no. Apeal, ninety per cent. General class town of 600. Admission 10-25, 15-35. W. C. Snyder, Cozy Theatre (260 seats), Lamont, Oklahoma.

GORILLA HUNT. Played this with "Don't Give Up the Ship" and tied up with the local school and did a very nice business. Everyone very well pleased with the program. Tone, fine. Sunday and special, no. Apeal, ninety per cent. General class town of 600. Admission 10-25, 15-35. W. C. Snyder, Cozy Theatre (260 seats), Lamont, Oklahoma.

HAIR TRIGGER BAXTER. Star, Bob Custer. Another good Western and drew fairly well and pleased the Western fans. Made just a little above expenses. Tone, good. Sunday, yes. Special, no. Appeal, ninety per cent. General class town of 600. Admission 10-25, 15-35. W. C. Snyder, Cozy Theatre (260 seats), Lamont, Oklahoma.

HER FATHER SAID NO. Star, Mary Brian. A good picture but did not draw for me. Played two nights to small houses and lost money. Think it pleased the majority. Tone, good. Sunday, yes. Special no. Appeal, seventy-five per cent. General class, town of 600. Admission 10-25, 15-35. W. C. Snyder, Cozy Theatre (260 seats), Lamont, Oklahoma.

MOULDERS OF MEN. Star, Conway Tearle. An F. B. O. special that went over very good. Had the Oklahoma Cowboy band in connection with this one and did a nice business on Saturday night. Tone, good. Sunday, yes. Hardly a special. Appeal, ninety per cent. General class, town of 600. Admission 10-25, 15-35. W. C. Snyder, Cozy Theatre (260 seats), Lamont, Oklahoma.

RED HOT HOOFS. Star, Tom Tyler. A fine Western picture, but failed to draw for me on a Saturday night. Had a small attendance and made just a little which was better than going in the "Red." Tone, good. Sunday, yes. Special, no. Appeal, ninety per cent. General class, town of 600. Admission 10-25, 15-35. W. C. Snyder, Cozy Theatre (260 seats), Lamont, Oklahoma.

ONE MINUTE TO PLAY. Star, Red Grange. A fair program picture, but lost money for me at the box-office. Not the picture that F. B. O. would have you believe. Think it pleased the majority. Tone, fair. Sunday and special, no. Appeal, seventy-five per cent. General class, town of 600. Admission 10-25, 15-35. W. C. Snyder, Cozy Theatre (260 seats), Lamont, Oklahoma.

First National

BLONDE SAINT. Star, Doris Kenyon. A very good program picture and pleased most everyone. Played two nights to small houses and just made expenses. Tone, good. Sunday, yes. Special, no. Appeal, seventy-five per cent. General class town of 600. Admission 10-25, 15-35. W. C. Snyder, Cozy Theatre (260 seats), Lamont, Oklahoma.

GREAT DECEPTION, THE. Star, Ben Lyon. A very good picture and the few who saw it were well pleased. Didn't make expenses, but no fault of the picture. Tone, fine. Sunday, yes. Special, no. Appeal, eighty per cent. General class town of 600. Admission 10-25, 15-35. W. C. Snyder, Cozy Theatre (260 seats), Lamont, Oklahoma.

EASY PICKINGS. Star, Anna Q. Nilsson. A good picture and I think it pleased most all of my patrons. Played to a very good Saturday night crowd and made a little money. Tone, good. Sunday, yes. Special, no. Appeal, eighty per cent. General class town of 600. Admission 10-25, 15-35. W. C. Snyder, Cozy Theatre (260 seats), Lamont, Oklahoma.

GREATER GLORY, THE. Star, Anna Q. Nilsson. One of First National's specials, but no better than lots of program pictures. Played two nights to small houses and didn't make expenses. Think it pleased the majority. Tone, good. Sunday, yes. Hardly suitable for a special. Appeal, seventy-five per cent. General class town of 600. Admission 10-25, 15-35. W. C. Snyder, Cozy Theatre (260 seats), Lamont, Oklahoma.

LADIES AT PLAY. Star, Doris Kenyon. A dandy program picture and pleased the few who saw it. No fault of the picture that we didn't get good houses, but business is off, for some reason and we don't make expenses most of the time. Tone, good. Sunday, yes. Special, no. Appeal, ninety per cent. General class town of 600. Admission 10-25, 15-35. W. C. Snyder, Cozy Theatre (260 seats), Lamont, Oklahoma.

LONG PANTS. Star, Harry Langdon. Not a laugh in it. Absolutely rotten. Langdon is a failure with me in his long comedies. Used to be fair in two reelers. A. Mitchell, Dixie Theatre, Russellville, Ky.

MIDNIGHT LOVERS. Star, Lewis Stone. Just a program picture and nothing to rave about. Played this one night and lost money. Think it pleased the majority. Tone, fair. Sunday, yes. Special, no. Appeal, sixty per cent. General class town of 600. Admission 10-25, 15-35. W. C. Snyder, Cozy Theatre (260 seats), Lamont, Oklahoma.

MISS NOBODY. Star, Anna Q. Nilsson. Not a masterpiece, but a very good program picture with a very clever comedy humor that appealed to most of the patrons. Capitol Theatre, Karachi, India.

ORCHIDS AND ERMINE. Star, Colleen Moore. Extra good. You can depend on every other one from Miss Moore being extra good. This one sure did please my patrons. A. Mitchell, Dixie Theatre, Russellville, Ky.

PRINCE OF TEMPTERS. Star, Ben Lyon. A very good picture, but failed to click at the box offices. Played two nights and didn't near make expenses. Tone, good. Sunday, yes. Special, no. Appeal, eighty per cent. General class town of 600. Admission 10-25, 15-35. W. C. Snyder, Cozy Theatre (260 seats), Lamont, Oklahoma.

PRINCE OF TEMPTERS. Star, Ben Lyon. Absolutely rotten. You will have plenty of walkouts on this one. I have my first one yet to play from this fellow that has made a hit. A. Mitchell, Dixie Theatre, Russellville, Kentucky.

SENOR DAREDEVIL. Star, Ken Maynard. My second Maynard picture and it was a good one. Had the Oklahoma cowboy band in connection with this one so did a very good business. Everyone well pleased with the picture, also the band. Tone, good. Sunday, yes. Special, no. Appeal, ninety per cent. General class town of 600. Admission 10-25, 15-35. W. C. Snyder, Cozy Theatre (260 seats), Lamont, Oklahoma.

STEPPING ALONG. Star, Johnny Hines. A good program piture and pleased most everyone. Played two nights to small houses and just about made expenses. Hines a very good drawing card here. Tone, good. Sunday, yes. Special, no. Appeal, ninety per cent. General class town of 600. Admission, 10-25, 15-35. W. C. Snyder, Cozy Theatre (260 seats), Lamont, Oklahoma.

Fox

BRONCHO TWISTER. Star, Tom Mix. Not so good as "Outlaws of Red River" and receipts sure showed it. The usual action stuff is in this one and a little comedy, too. R. A. Preuss, Arvada Theatre, Arvada, Colo.

WAR HORSE. Star, Buck Jones. An old one, but a good one that's different. Not all Western, but it pleased at that. Tone and appeal, good. Sunday, yes. Special, no. Richard A. Preuss, Arvada Theatre, Arvada, Colorado.

WHISPERING SAGE. Star cast. A dandy Western. Good story, one that is different. People well pleased with our first one from Jones. H. V. Ritter, McDonald Theatre, McDonald, Kans.

WHISPERING WIRES. Star cast. A good comedy and mystery show. Tone, good. Sunday, yes. Special, no. Fair appeal. Small town class and farmers town of 600. Admission 11-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

THE UNDERSTANDING HEART. Star cast. Very good story. Should have played it one day instead of two. Good acting and scenery. Tone, good. Sunday, yes. Just above program. Fair appeal. Farmers and merchants town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

Metro-Goldwyn

FLAMING FOREST. Star cast. This is a good one. Should please anybody. One of the few real pictures that Metro lets get to the small man. My average is one good one to five or six that are the bunk. Tone, good. Sunday and special, yes. Good appeal. Small town and country class town of 600. Admission 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

JOHNNY GET YOUR HAIR CUT. Star, Jackie Coogan. This one pleased them. A. Mitchell, Dixie Theatre, Rusellville, Ky.

VALENCIA. Star, Mae Murray. Very good entertainment. Tone, good. Sunday, yes. Special, no. Fair appeal. Farmers and merchants town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

WAR PAINT. Star, Tim McCoy. We should see more of McCoy because he is one of the best Western stars. Picture good. Sunday yes. Town of 3,500. Admission 15-25. Guy Bays, Globe Theatre, Buena Vista, Virginia.

Paramount

BORN TO THE WEST. Star, Jack Holt. Drew good business. Fine appeal. Sunday, yes. Appeal, ninety-two per cent. Miners town of 150. Admission 15-30. Robert W. Hines, Hines Theatre, Loyalton, South Dakota.

TOO MANY CROOKS. Star, Mildred Davis. Too much footage on this one, only six reels, but too much at that. This drew, but patrons felt like they were cheated. R. A. Preuss, Arvada Theatre, Arvada, Colorado.

VANISHING AMERICAN. Star, Richard Dix. Very good picture. Too much money. Lost on it on account of rental. Sunday and special, yes. Appeal, ninety-five per cent. Miners town of 150. Admission 15-30. Robert W. Hines, Hines Theatre, Loyalton, South Dakota.

WHIRLWIND OF YOUTH. Star cast. Fair. H. V. Smoots, Vine Theatre, Mt. Vernon, Ohio.

WORLD AT HER FEET. Star, Florence Vidor. Good program picture. Rental too high, lost money. Worth seeing if you get rental right. Tone, good. Sunday, yes. Special, no. Poor appeal. Farmers and merchants town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

YOU NEVER KNOW WOMEN. Star, Florence Vidor. Personally, we didn't like this, but it pleased our patrons ninety-five per cent which is saying something for the picture. R. L. Overstreet, Lyric Theatre, Springfield, Kentucky.

Producers Dist. Corp.

CRUISE OF JASPER B. Star cast. An impossible story with a good cast and lavish expenditure. H. E. Richfield, Bijou Theatre, Huron, South Dakota.

THE NIGHT BRIDE. Star, Marie Provost. A dandy. Pleased them all. All producers have been real good. A. Mitchell, Dixie Theatre, Russellville, Ky.

United Artists

AMERICA. Star cast. An old picture, but a good one from an educational standpoint. Played this two nights to small houses and came out just a little to the good. Tone, fine. Sunday and special, yes. Appeal, ninety per cent. General class town of 600. Admission 10-25, 15-35. W. C. Snyder, Cozy Theatre (260 seats), Lamont, Oklahoma.

EAGLE, THE. Star, Rudolph Valentino. A very good picture, but didn't draw here. Played to a small Saturday night crowd and made just a little above expenses. Think it pleased most all who saw it. Tone, good. Sunday, yes. Special, no. Appeal, seventy-five per cent. General class town of 600. Admission 10-25, 15-35. W. C. Snyder, Cozy Theatre (260 seats), Lamont, Oklahoma.

THE MARK OF ZORRO. Star, Douglas Fairbanks. Picture a little old, but a very good one at that. Played this to a very good Saturday night crowd and went over in very good shape. Made a little money on this one. Tone, good. Sunday, yes. Special, no. Appeal, eighty per cent. General class town of 600. Admission 10-25, 15-35. W. C. Snyder, Cozy Theatre (260 seats), Lamont, Oklahoma.

NIGHT OF LOVE, THE. Star, Vilma Banky. A fine picture that went over in fine shape with the few who came out to see it. Played two nights to a very small house and didn't make expenses. Can't get them out, even to see a special feature, this year. Tone, fine. Sunday, yes. Special, yes. Appeal, ninety per cent. General class town of 600. Admission 10-25, 15-35. W. C. Snyder, Cozy Theatre (260 seats), Lamont, Oklahoma.

Every report sent in good faith after an exhibitor has played a picture, is a dependable sign post by which hundreds of other exhibitors can lay their plans and decide picture value.

The exhibitors whose names are signed to tips in this department call themselves "Our Gang" and hold their tips to a certain unwritten code of fairness and helpfulness.

Every one of them would welcome your name among the dependables.

USE AND SEND TIPS

THROUGH THE BACK DOOR. Star, Mary Pickford. This one a little old, but a good one at that. Played to a small Saturday night crowd but came out a little to the good anyway. Tone, good. Sunday, yes. Special, no. Appeal, ninety per cent. General class town of 600. Admission 10-25, 15-35. W. C. Snyder, Cozy Theatre (260 seats), Lamont, Oklahoma.

THE WINNING OF BARBARA WORTH. Star, Vilma Banky. This is a picture that is worth while playing. Played this three days to a fair crowd and made some good money. Think everyone was well pleased. Tone, fine. Sunday and special, yes. Appeal, ninety per cent. General class town of 600. Admission 10-25, 15-35. W. C. Snyder, Cozy Theatre (260 seats), aLmont, Oklahoma.

Universal

BORDER SHERIFF. Star, Jack Hoxie. Five reels in good shape. Only a fair Western. Some walked out. No story. Tone and appeal, none. Sunday and special, no. General class town of 470. Admission 15-25. A. H. Mathias, Dillsboro Theatre (250 seats), Dillsboro, Indiana.

BUCKING THE TRUTH. Star, Pete Morrison. The usual Western. The same as all of Morrison's pictures for Universal. It doesn't look like they give him a chance to make any hits. Tone, good. Sunday, yes. Special, no. Fair appeal. Small town class and farmers town of 600. Admission 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

CALGARY STAMPEDE. Star, Hoot Gibson. Pictures like this take well here. They like Hoot and what he lacks they finish out at our local rodeos. When the race scenes start, the uproar in the house begins. Keeps up till Hoot gets the girl. Sunday and special, no. Draw general class. Admission 10-15. C. G. Brothers, Grand Theatre (400 seats), Grand River, Iowa.

HELD BY THE LAW. Star, Ralph Lewis. Boys if your audience likes crime-detective stories here's one that will please them. Eight reels. Sunday and special, no. Small town patronage. Steve Cook, Lyric Theatre, Dunseith, North Dakota.

HIDDEN LOOT. Star, Jack Hoxie. An ordinary Western type of feature. Did not draw although it was not the fault of the picture. Print and paper good. Capitol Theatre, Karachi, India.

MAN FROM THE WEST. Star, Art Acord. A very nice Western. Some difference to the common Western. Lost money but not fault of the picture. We like Universal's pictures, but parcel post costs too much from this place. Special, no. Appeal, eighty per cent. Oil field class town of 300. Admission 10-25. W. H. Clower, Liberty Theatre, Wirt, Oklahoma.

MAN IN THE SADDLE. Star, Hoot Gibson. Chalk up another one for Hoot. What's worrying me is, what are we going to do when Hoot quits working? Hoot, please notice. Good acting. Went over big. No standing room. Sunday, no. Special, no. General class. Admission 10-15. C. G. Brothers, Grand Theatre (400 seats), Grand River, Iowa.

OUTSIDE THE LAW. Star, Lon Chaney. First time Priscilla has been here since the "Virgin of Stamboul." It seems natural to see Wheeler Oakman in the cast. It was a well directed picture, with good settings. In the end up the fights were fights to the finish and the action so fast I had to slow down so the patrons could see it all. Excess footage, print in excellent shape. Come again, Priscilla. They like you. Sunday and special, no. Draw general class town of 450. Admission 10-15. C. G. Brothers, Grand Theatre (400 seats), Grand River, Iowa.

OUTSIDE THE LAW. Star cast. Reissue but a good crook picture. One of the best that I have shown. Tone and appeal, good. Sunday and special, yes. Small town class and farmers town of 600. Admission 10-30. H. W. Batchelder, Galt Theatre, (175 seats), Galt, Colorado.

PRISONERS OF THE STORM. Star, House Peters. One of the best pictures. Peters great. Town of 3,500. Admission 15-25. Guy Bays, Globe Theatre, Buena Vista, Virginia.

SKINNER'S DRESS SUIT. Star, Reginald Denny. Seven reels in good condition. This is a dinger of a good show. Drew a good house and everybody satisfied. Tone and appeal, good. Sunday and special, yes. General class town of 470. Admission 15-25. A. H. Mathias, Dillsboro Theatre (250 seats), Dillsboro, Indiana.

RUNAWAY EXPRESS. Star cast. It's a good one. Railroad drama with a good story in which one engineer tricks the other to get his job but loses. Tone, good. Sunday, yes. Special, no. Appeal, eighty per cent. Oil field class town of 300. Admission 10-25. W. H. Clower, Liberty Theatre, Wirt, Oklahoma.

SPANGLES. Star cast. A nice program that pleased all who saw it. Acting fine as well as the love story that went with it. Tone, good. Sunday, yes. Special, no. Appeal, ninety per cent. Oil field class of 300. Admission 10-25. W. H. Clower, Liberty Theatre, Wirt, Oklahoma.

Short Subjects

FIGHTING WITH BUFFALO BILL. (Universal Serial). Serial good, but lost me money. If you like a good Western serial get this one. It takes mystery serials to hold our folks. Tone, good. Sunday, yes. Special, no. Appeal, ninety per cent. Oil field class town of 300. Admission 10-25. W. H. Clower, Liberty Theatre, Wirt, Oklahoma.

PATHE REVIEW NO. 19. (Pathe). Good review. Black Hills of South Dakota very beautiful in color. Miners class town of 150. Admission 15-30. Robert W. Hines, Hines Theatre (150 seats), Loyalton, South Dakota.

PIPEROCK GOES WILD. (Universal Western). Just a dandy. Two reel Western that brings the laughs. It's as good as any comedy we have had of Pee Wee. Brings the dough when he plays. Tone, good. Sunday, yes. Special, no. One hundred per cent audience appeal. Oil field class town of 300. Admission 10-25. W. H. Clower, Liberty Theatre, Wirt, Oklahoma.

SNOOKUMS BUGGY RIDE. (Universal Comedy). Star, Snookums. As good as the Gang that they ask so much for and I believe I like this a shade better. Tone, good. Sunday, yes. Special, no. Appeal, one hundred per cent. Oil field class town of 300. Admission 10-25. W. H. Clower, Liberty Theatre, Wirt, Oklahoma.

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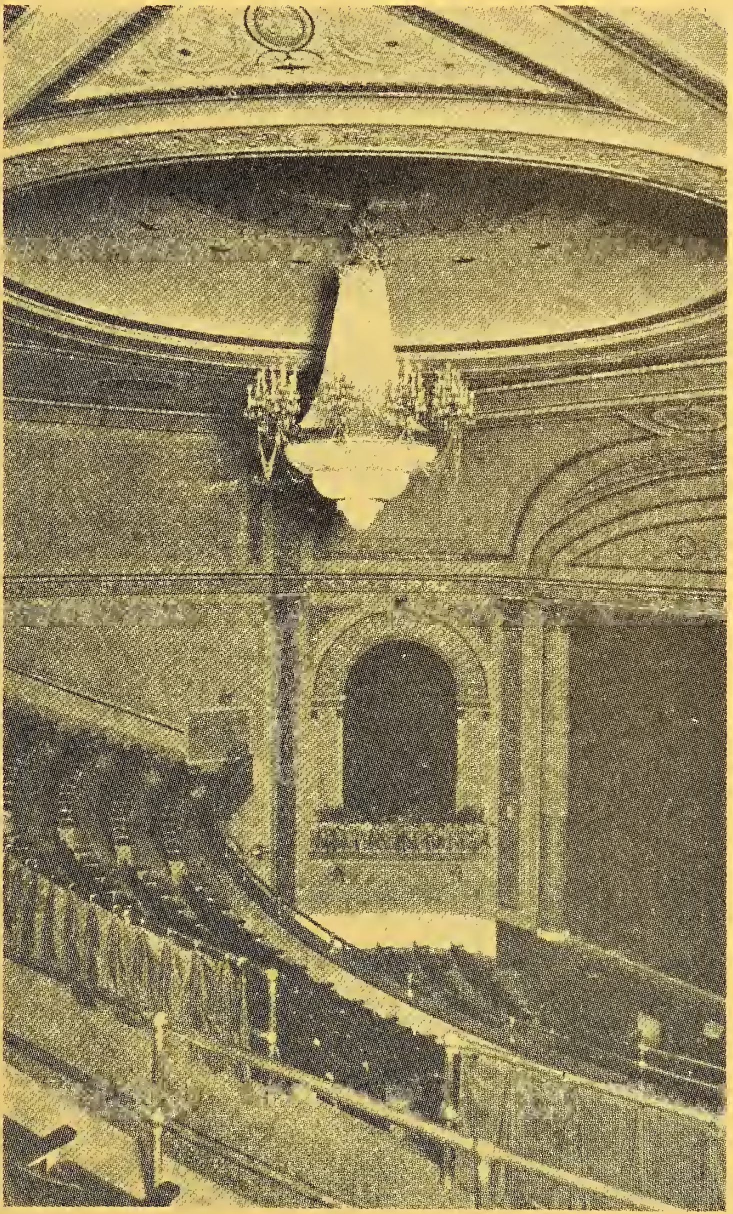
not once or twice a month

but

EVERY WEEK

Create Good Will and You Create Ticket Sales



Palestine Theatre, New York. Eugene De Rosa planned this Business Builder.

THAT theatre you're going to build—that theatre you plan to remodel—will it be a flop? Spend a lot of money, put a lot of hard work into it, get the people in—and then find out that patronage falls away no matter what you do, how you advertise! You can insure yourself against all that, and make certain that the theatre itself contributes in every possible way to steady increase of ticket sales.

B. B. B.

Eugene De Rosa started a series of features several weeks back with his first telling about the site and how it could be chosen for business building in the future. This week this outstanding architectural expert on theatre planning gives you a second feature that tells you in language anybody can grasp all about the contributing factors that make for eventual success or failure in the finished theatre. That every exhibitor must know.

B. B. B.

Portsmouth, New Hampshire, is proud of its Colonial Theatre. Everybody in town knows where it is and people for some distance roundabout can tell anyone looking for entertainment how to get to the Colonial. Edgar Hart has seen to it that this William Gray theatre is known and loved.

B. B. B.

This week back of this color sheet Mr. Hart lets you in on some of his business building ideas—not secrets—practical, hard-headed business-man tactics that make patrons aware that the Colonial is on the job for their better entertainment. That sells tickets.

B. B. B.

Still clicking! Back of the Curtain Line. O. T. Taylor, bats presentation homers in the class with the Babe and Gehrig of baseball fame. This week is no exception. Your theatre, no matter what its size or financial expenditures, can adapt Taylor's tips for better business building.

B. B. B.

Projection is the heart of the motion picture entertainment. You may think it's dry reading, that Bluebook School, if you are just satisfied with any old sort of screen results. But thousands are finding F. H. Richardson's tips and comments, questions and answers, a highroad to business building projection results.

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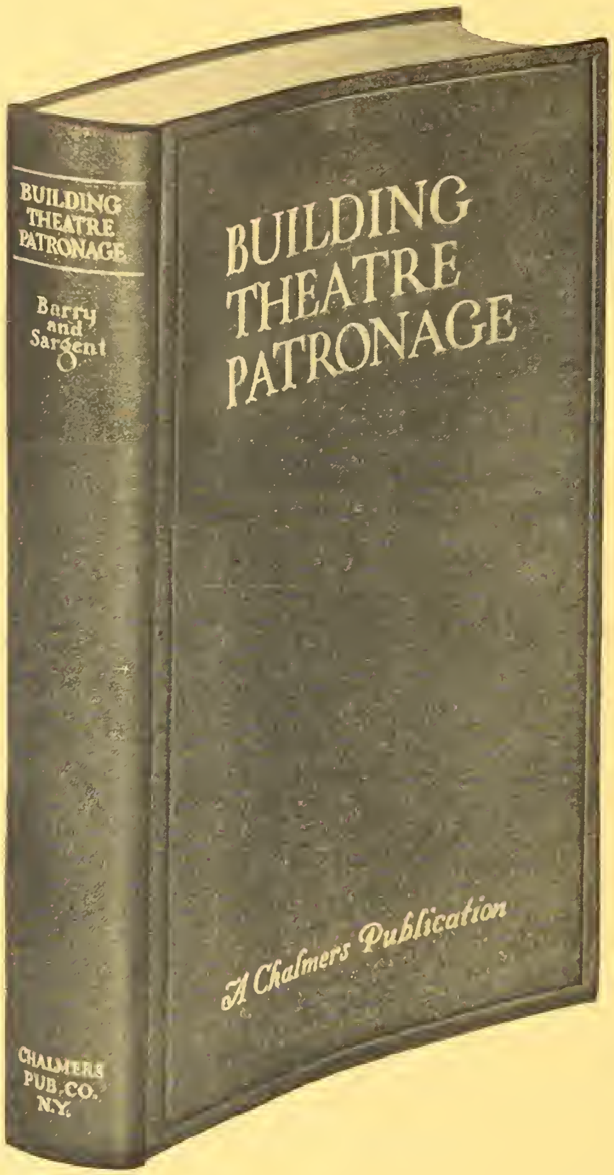

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SYDNEY B. LUST.

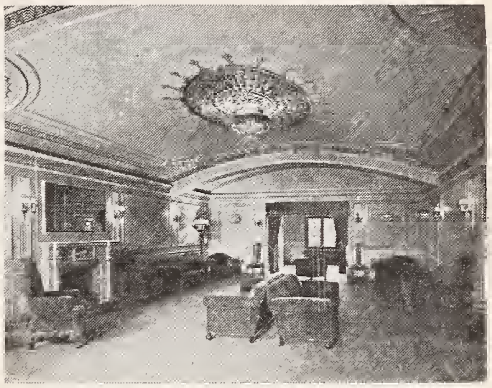
A Treasure Chest of Ideas

"I had intended writing you sooner in regard to 'Building Theatre Patronage,' but I started reading it and just couldn't make myself stop long enough to write. I think it great. At first I was afraid it wouldn't be as popular as it should, due to the fact that it must be studied to do the reader any good. You see, I expected a book similar to the department. But you and Barry have made it so interesting that I am sure even the backward exhibitor will read it. And anyone who will merely read it will be immensely benefited. And those who really study it will find it a treasure chest of suggestions and ideas."

M. W. LARMOUR.

BETTER BUSINESS BUILDERS—EVERY WEEK

Building Business As Your Theatre Is Planned and Constructed



Mezzanine lounge of Central Theatre, Jersey City. Example of comfortable furnishings and refined homelike character in a neighborhood house.

By EUGENE DE ROSA

(Theatre Architectural Specialist and Consulting Expert)

WITH A SITE secured or being negotiated for, there are certain immensely important points which should be taken into account before even plans are laid out for the prospective theatre. In the motion picture theatre the matters of design, of comfort, of safety, of acoustics and of sight-line planning play quite as important a part as in the "legitimate" theatre, and, in some cases, even a greater importance must be attached to safety and visibility.

In the theatre to be devoted to strictly stage performances these items are by no means to be belittled; however, in the theatre which proposes either entirely or in great part to devote its entertainment to motion pictures, too great stress cannot be placed upon the above necessities.

Taken in the order named, which is not necessarily the order of their importance, these points are to be explained in a non-technical manner.

1. *Design of the Theatre*

It is an axiom of good design that every theatre must express in its outward aspect some intimation of the entertainment which is offered in its auditorium.

Broadly, this axiom is carried out if the theatre exterior be not too lavishly ornamented, too bizarre, and if the interior design be in harmony with the motif chosen for the exterior.

There has been, of late, in the motion picture theatre field, a tendency toward the architectural types following the general motif of some designated country, as, Spanish, the Chinese, the Moorish, the Oriental. In the theatres following this trend, the exterior aspect brings out some distinct type of design with the same style harmoniously adapted in the interior.

In the sense that these special types are both attractive and charming, the theatres of this class live up to the axiom stated previously.

It would hardly be advisable, however, to seek a motif that inclines too greatly to the bizarre or to the over-ornamented types, since gaudiness savors rather of the "side show" than of the high-class forms of entertainment which the motion picture theatre offers.

The size and form of the site will, naturally, govern to some extent the design of the theatre. It would, for example, seem unwieldly to attempt to place a gorgeous, highly ornamented style of "front" on a narrow lot sandwiched in between stately and dignified specimens of architecture. It would perhaps gain attention, but the sort of attention might scarcely reflect credit upon the owner's taste and this, of course, is a quality upon which the patron will base his opinion of the choosing of entertainment offered in the theatre.

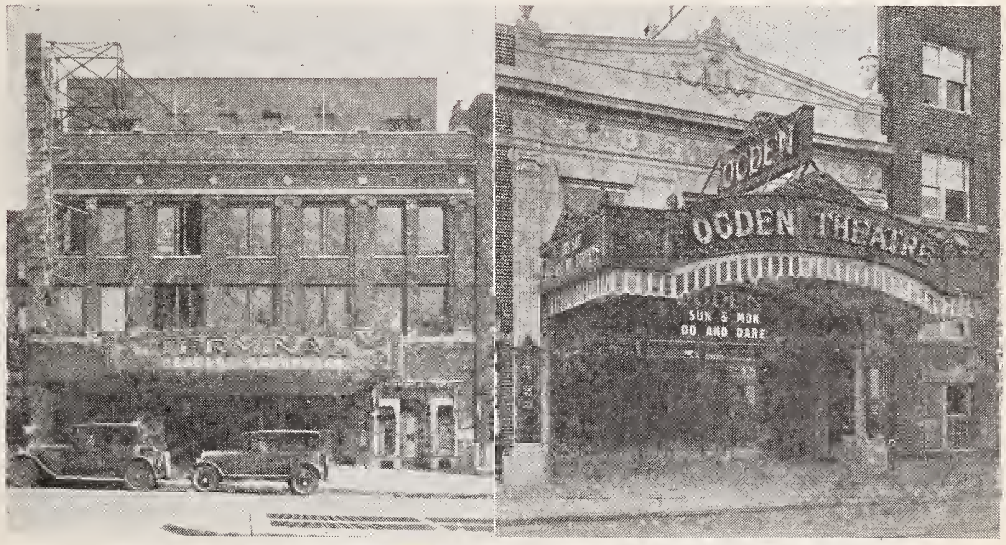
For the small lot in the business section, a clean-cut, dignified and not over-ornamented facade would seem wise, while in the case of a large corner lot in the same locality more of the ornamented design types might seem feasible.

In the neighborhood type of theatre great care should be given to the choice of a motif. In a select, high class neighborhood the dignified, the stately, that is not at the same time ponderous, will convey an impression of good taste and quality much better than the greatly ornamented motif.

While in a district where existing competitive theatres make the attempt at distinctive design seem advisable, it may well be remembered that the single architectural idea, well expressed, is always more simple, more in harmony with the high type of the entertainment than the dowdy, the accentuated piling-on of architectural "frills," particularly on the theatre exterior.

2. *Comfort in the Theatre*

Quite as much of the theatre's comfort appeal to an audience can come from the planning of the theatre as from good seating and other attributes. Principally, the seating comfort of the theatre is expedited by wide enough spaces between rows of seats so that the patrons



Exterior of Terminal Theatre on Fourth Ave., Brooklyn. Example of type of business building exterior in a business locality. At right—Exterior of Ogden Theatre, Ogden Ave., Bronx, New York City. Example of restrained exterior to conform with the apartment house locality.

BETTER BUSINESS BUILDERS—EVERY WEEK

need not be compelled to rise every time another patron enters or leaves a row of seats. In the strictly legitimate form of entertainment almost the whole audience is seated, except for intermissions, during the entire evening. By virtue of its "continuous" nature, the motion picture type of entertainment admits of arriving or leaving the seats at times considerably different for different patrons: therefore, there is a continual arising and seating going on. If the customary, and usually legal compulsion of seat spacing is even met more than half way, so to speak, by adding a little more space between rows, the seating comfort will be enhanced, patrons will be able to enjoy the entertainment much more, and that means a gain in eventual patronage building.

Thirty-two inches is the customary spacing between rows. There might, of course, be some sacrifice of desirable seating space if rows are spaced four inches further apart, thirty-six inches, to be specific; but the gain in comfort is worth considering when the motion picture theatre is considered from the standpoint of patron good will.

Retiring rooms are a necessity, and the plentiful and accessible providing of these is something that cannot be too strongly emphasized. The patron appreciates the theatre which makes this concession to his comfort and will often stay away from a theatre not so providentially arranged.

The design and character of the seats in the theatre cannot be left without attention. The low backs and comfortable modern upholstering not only offers a gain in space over those of the high backed era, whose backs protruded several inches, but, as well, promotes the home-like atmosphere which the clever manager never neglects to create and to maintain. Leather or cane are cooler for summer use than plush or mohair, though cane may not be so durable under the hard wear conditions of the average theatre.

3. *Safety*

A most important point to give careful thought upon is that of audience safety. The whole arrangement and layout of the theatre must conform to a plan that will provide every patron with the fullest degree of protection and safe egress in the possible case of danger from fire or other unforeseen cause.

Either through space around it or by fire walls the theatre must be planned to be absolutely isolated from surrounding properties. Provision must be made, if there is a stage, so that the dropping of a fireproof asbestos or steel curtain will cut it off positively from the front of the treatre.

Exits are important. It is, of course, imperative that you study carefully your local building code and the laws governing the space that must be allowed for exit alleys, and so on. But it is never a waste of effort to improve somewhat upon the laws by taking every precaution that human ingenuity can invent.

For example, the architect, if he is an earnest patronage builder, will see to the placing of no confusing doors in the descending levels of exits from upper balconies, so that these descents may be simple, direct, and with no possibility of fear-stricken patrons crowding up at doors that lead back into the theatre. If the theatre is all on one level, the simplest rule is to have exits just as close to a direct opening onto the street as the location of your site will permit, and with plenty of space at each side of the auditorium that will lead directly to safety.

It is seldom that this plentiful exit space is called upon, but in case of need, the quick and certain emptying of the theatre may make all the difference between reopening the theatre with no loss of prestige, or closing it and getting out of town, the victim of public stigma.

The design of the theatre should be such as to lend itself to the plentiful disposal of aisles, wide space between seats, as mentioned previously for comfort, for direct and not the least bit confusing passages for ingress and egress.

With such a plan determined upon, it is safe to assume that you can eventually train your patrons to know that their safety is well cared for; a plentiful display of exit lights and signs, a careful drilling of the theatre staff, will all combine with the very apparent ease of departure to give a confidence which cannot fail to be reflected in your box office returns.

If there is a stage in conjunction with the screen, no plan should be entertained that allows for openings, doors or windows adjacent to other property having also windows or doors in its buildings.

Plenty of vent flues should be allowed for in laying out the general plan of the theatre, and the exhibitor should be sure that they are not merely indicated, but that they are so placed and so designed that they will be effective in the event of fire, to carry away gases and smoke: particularly is this important in the theatre which has a stage. There the automatic ventilators over the stage should be allowed for, so that gas, smoke, and heated air may be promptly removed, otherwise they might, in case of a stage fire with the asbestos safety curtain lowered, cause the entire proscenium to belly out or crash into the auditorium.

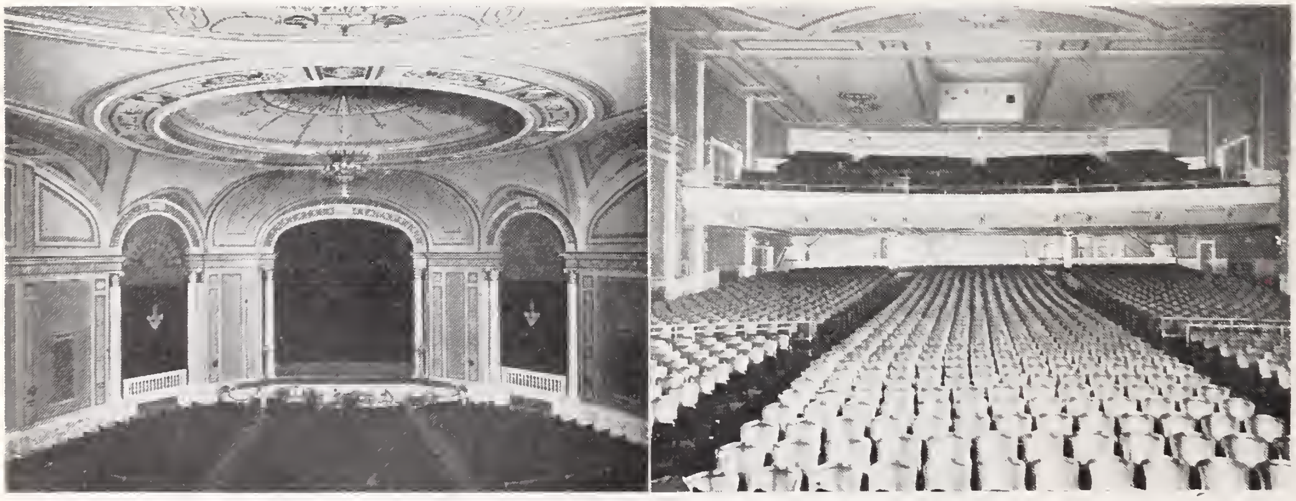
4. *Acoustics in the Theatre*

Naturally the theatre to be devoted strictly to motion pictures, needs to care mostly for a sufficiently good acoustic range to give its organ and orchestra good and resonant tone. Where the theatre proposes to employ presentations, singers, and other stage appearances in conjunction with motion picture showings, it is still more important that the theatre be designed for good acoustic effects. The chief difficulty encountered in designing the auditorium will be the matter of control and distribution of sound. So many intricate calculations and so much experience enter into the preparations of the plans that it would be impossible, in a place where technical discussion is not employed, to make the matter clear However, the exhibitor knowing his architect to be well versed in this department of theatre designing, may safely stipulate the type of programs he proposes to employ and the effect he wishes to gain, to insist upon good acoustics, and to rest upon his expertness.

5. *Sight Lines in the Motion Picture Theatre*

Of all types of theatre, the motion picture house is the one which most attention should be given to good sight lines. It should be the first consideration for any theatre owner to make certain that he is going to get a theatre in which every patron will be able to see. In other theatres the player may be obscured at

(Continued on page 554)



Excellent Example of Modern Theatre Planning

Screen setting of the Meserole Theatre in Greenpoint, Brooklyn. Example of architectural setting for the screen as an intimate part of the main auditorium design. At right, interior of same theatre showing an attempt to locate the projection booth a little nearer the horizontal than usual by putting three-fourths of the capacity of the theatre on the main floor and only one-fourth in the balcony. A small balcony means a much lower projection booth when placed overhead.

Let Your Community Share in Stunts And It Will Put Your Theatre Over Big

By EDGAR HART

(City Manager, Colonial, Portsmouth, N. H., Theatre of William P. Gray Circuit

LINDBERGH was the first to fly across the big water, but his very commendable modesty in using "we" instead of "I" wasn't the first on record; a relative of the writer, in the Dominion of Canada Parliament, Jacques Bureau, adopted the modest and at the same time creditable practice of giving others a share in his speech and ideas, and attributed much of his political success to the fact that when he addressed his constituents he did not ask them to listen to his "I"-dea but laid before them ideas seldom saying "I" but including them in the partnership responsible for the ideas by the use of "we."

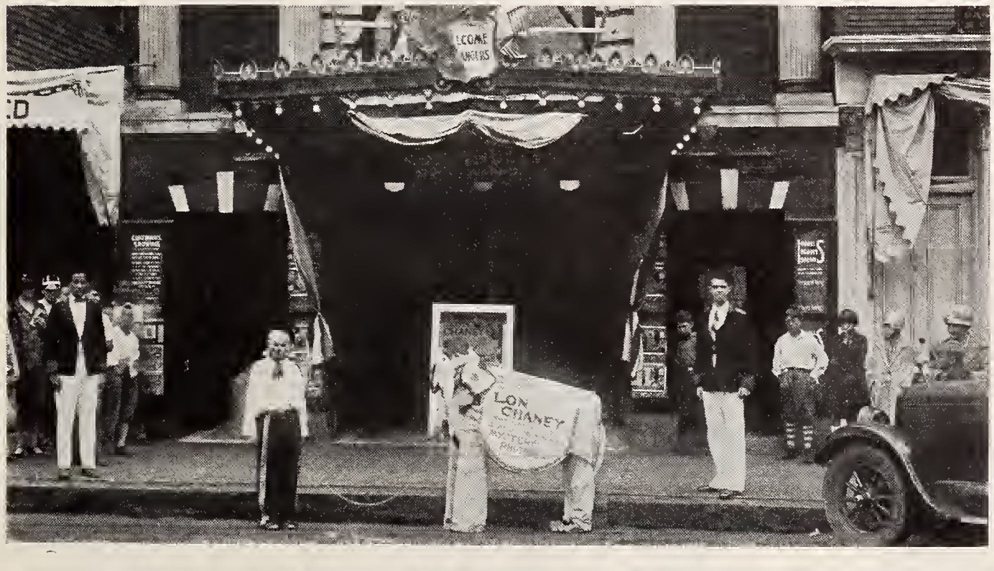
It appealed. It worked. It kept this relative on the political upgrade. Naturally that made an impression on the writer, so that when the theatrical activities came into being it was a logical step to apply the same idea to theatres that had been so successful in politics.

So, in the theatre activities, it is not the "I" that predominates. The people who spend their money at the Portsmouth Theatre are interested because they have come to feel that this is one community theatre which deserves their interest because it plays a vital part in their lives, a theatre which does so because they have played a vital part in its success.

Once such an idea gains headway, it spreads. It makes for good will and stout championship.

So, from the political experience of Jacques Bureau, the writer has gained a splendid axiom for theatre business building. After all, human nature is the same, whether it responds to the plea for a vote or to the urge to buy a theatre ticket. If you make the people around you feel vitally interested, feel that they have a lot to do with your prosperity and that you are just as much interested in them and their well being, you are certain to be in a fine strategic position when it comes to asking favors or putting over a theatre venture.

When the writer left college the maxim of his relative was adopted and it has been carried out here in Portsmouth. In studying out a campaign, in advertising a motion picture, this axiom has been in mind constantly—let the patron share in your stunts, let the patron have a vital interest in them, and he will help you to put them over.



Entrance to Colonial Theatre, Portsmouth, N. H., showing one of Manager Hart's typical Business Building stunts. This is on Lon Chaney in Metro-Goldwyn-Mayer's "The Unknown."

For this reason, when an idea is selected to incorporate in a picture boosting campaign, or in a good will promotion campaign, the community, or as many in the community as can be logically enlisted, interested, enrolled as participants, get the fullest attention and their response is certainly cordial.

It stands to reason that the more people are enlisted in putting over an idea, or who become, in effect, shareholders in the results of an idea or a stunt the more avenues of publicity this stunt is given. If one starts off with this in mind and with this objective steadily held in view one will find that the outcome of the idea is certainly beneficial, often a genuine sales surprise.

At risk of repeating something you may have seen or thought of as a stunt already it is desirable to offer an example of a simple stunt recently put on, rather for the purpose of emphasizing the values to be derived from such a type of community participation than with the hope of bringing out an entirely original exploitation angle.

Recently the Portsmouth Theatre was to play Jackie Coogan's Metro-Goldwyn-Mayer picture, "Johnny Get Your Hair Cut." In looking over the possibilities it was natural to consider the free haircut as a tieup with a title which did not seem to some in the community to have a particularly strong adult appeal.

The possibilities of the stunt were canvassed and it was fixed upon as having more community interests aligned with it than others which were thought over.

The stunt was simple: a barber chair on a platform in the lobby, with an appropriate banner, and a lettered cloth to be put around the neck of the recipient of the tonsorial attentions, properly advertising stunt and picture. Eventually a booth was set on the sidewalk instead of a lobby set-up, and thus it got more attention. The parents were informed that two days before the showing of the picture they were invited to send their children to receive a free haircut with the compliments of Jackie Coogan. The services of a competent barber from a shop which enjoyed a reputation for good work were secured for certain stated hours on

(Continued on next page)

Theatre Planning

(Continued from page 552)

times; still the voices can be heard and there is not the loss of attention that would come if a patron could not see part of the screen from the particular seat falling to his lot.

Therefore the architect should be questioned and if necessary instructed as to the sight lines that the particular design of the theatre will permit. A low, swinging balcony may cut off the top of the proscenium, even the top of the screen, to those in the back of the theatre. A long, not over-wide auditorium will usually give splendid sight lines, provided it does not go so far to the sides that the curve of the seat rows will cause the spectators to see the screen at a horribly distorting slant, and if it is recessed, perhaps, to miss part of the side of it nearest their seats.

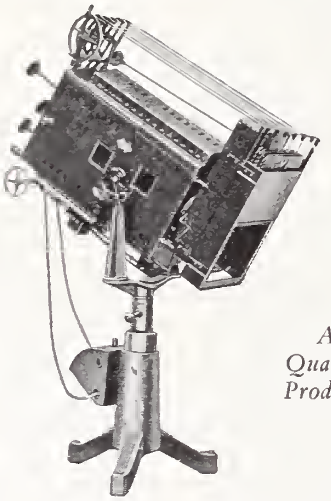
In this connection a word may be said about the location of the projection room. Level projection is desirable and whenever possible the projection room or suite should be located as nearly as possible in a situation which will permit the central projection rays to strike the screen at a right angle with its elevation, so that distortion caused by tangental, oblique rays may be avoided. A well-designed theatre need not sacrifice too many seats comparable with the gain in projection quality to accomplish this. But the safety factor must also enter in this case and plenty of provision of escape of gases, possible smoke and fumes, must be provided so that the audience need no more be alarmed at the projection suite located near the level of the screen than by the one situated high up at the back of a balcony, with the "throw" at a distorting angle.

If the projection suite be located nearly at, or just below the front of the balcony, it is, as a matter of fact, more clearly central to the general contour of the auditorium and therefore everyone going toward an exit is going further away from the possible source of their fears, in case of a projection room fire.

More will be said at another time regarding the projection room and other parts of the theatre. It is mentioned here merely in connection with the planning of its location at the very start so as to make it much of a business builder as possible. It must be so allotted that it does not interfere in any way with the sight lines from the rear of a balcony or of orchestra floor.

The screen, also, if recessed, should still be readily visible at all points at either side. It would be well, when going over the plans, to lay out, if this has not been done already, sight lines, by drawing straight lines from the given points, such as side seats, back of auditorium, and so on to the stage and the screen, to make certain that the proscenium arch does not obscure the screen on the one hand and that the balcony drop does not cut off view from rear seats in orchestra.

Once assured that your plans will take full account of the factors of suitable design, comfort, safety, acoustics and good visibility at and from all points within the auditorium, you may be certain that you are on the high road to building a theatre which will be, in itself, potential to the creation of audience confidence, good will and satisfaction.



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Community Stunts

(Continued from preceding page)

the days arranged. The cost of this was a card carrying the name of the barber shop, well placed at the booth. And that's all there was to the stunt or to its expense to the theatre.

Naturally the parents found out the barber was among the best. That removed any chance of delay or holding back in sending the kiddies. The children came, the parents came. They saw the shorn locks fall, as did others who did not actually participate in the stunt. Nobody was disappointed, neither the adults on the street nor those whose charges were being made chief characters in the chair act. The children enjoyed it better than the usual clipping process because they were, in a sense, heroes and heroines, brought into the limelight of public attention.

The little community idea hit the nail for the following reasons: First, It went straight to parents' hearts. It got their attention and conferred a favor upon their purses while at the same time it enlisted their cherished offspring. Naturally the parents talked about the Portsmouth Theatre, the barber, the stunt. Did the children talk? Well, wherever a shorn head was observable, there you would find a knot of interested juveniles, comparing notes, reiterating the name of the theatre, perhaps of the manager, certainly of the picture that was soon to be played.

Secondly the tonsorial parlor's reputation, good as it was, was enhanced, and besides its reputation gave the community greater faith in the theatre's standing for having chosen the best even in its "ballyhoo."

In the third place every little girl or boy who had a haircut was a walking advertisement for the treat and the picture thereafter.

For fourth count, the pedestrians got a free show in a place where they could not fail to learn what it was all about and connect it infallibly and indelibly with the picture to come.

The stunt stimulated talk around the home table and in places where the decisions as to what theatre and when to attend it are made.

There is a drop of appreciation in every human heart and never a one who got a free

(Continued on page 556)

BETTER BUSINESS BUILDERS—EVERY WEEK

Back of the Curtain Line

Business Building Presentations and Practical Tips on Stage Work

Conducted by O. T. Taylor

Seasonable Presentations

O. T. Taylor Offers Suggestions for the Holidays That Are Both Excellent and Practical for the Small as Well as the Large Theatre

BEGIN TO PLAN NOW for the new season. Look forward to the holidays, Labor Day, Columbus Day, Hallowe'en, Thanksgiving—introduce autumn with a seasonable presentation—Autumn foliage, hay stacks — scarecrows. Don't overlook the chance to start the new season with a "bang."

If you are not already staging presentations make it a point to start with fall opening. Inject new pep, build up interest in better shows. Think of the publicity possibilities. Line up music and dancing teachers—they are getting ready for the new teaching year and will be interested in working with you, for their own good and yours, so the benefits are mutual. Start a producing company, enlist the best available talent—dancers, singers, musicians. Dont think that your town is different, that it can't be done. Sometimes the best talent is to be found in the smaller towns. Or parhaps some large town or city is within easy driving distance, if so, go out of town for your shows, or for parts of them.

Study you audiences, find their likes and dislikes. If your patrons enjoy popular music, jazz, comedy, do not force a "high brow" attraction on them. If your patronage is general you will find a happy middle course in a judicious blending of the better sort of music and jazz-popular songs and the better known semi-classics—comedy and classical dancing. Art is universal in appeal—so is the desire for fun, enjoyment, entertainment. Pleasing, novel, eye-filling settings go a long way toward making a presentation a success. Do not overlook this very important phase of the presentation angle.

The first of the new seasonable Moving Picture World presentations to be offered is the Labor Day idea—

"The Builders"—A Tribute to Labor

The movies have placed weekly entertainment within reach of the laborer and his family and labor's support has made possible the movie theatre of today. A labor-day presentation is therefore more than just entertainment; it is also a show of appreciation and sentiment. The idea offered herewith is just that, a quartette to put over the building idea and to furnish entertainment; a scrim tableau as a tribute to labor. The setting is a low platform, in form of scaffolding, back of which there is a stone wall under construc-

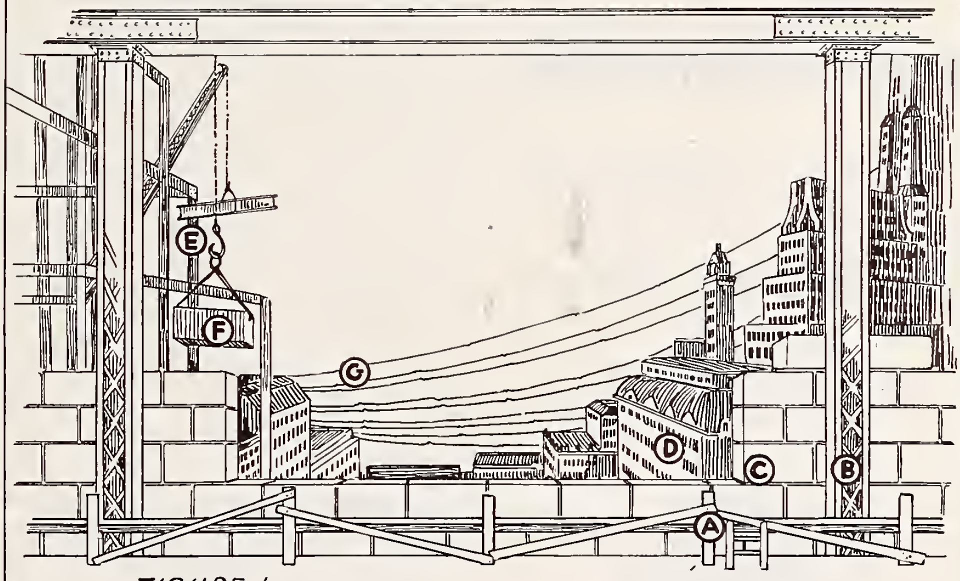

FIGURE 1

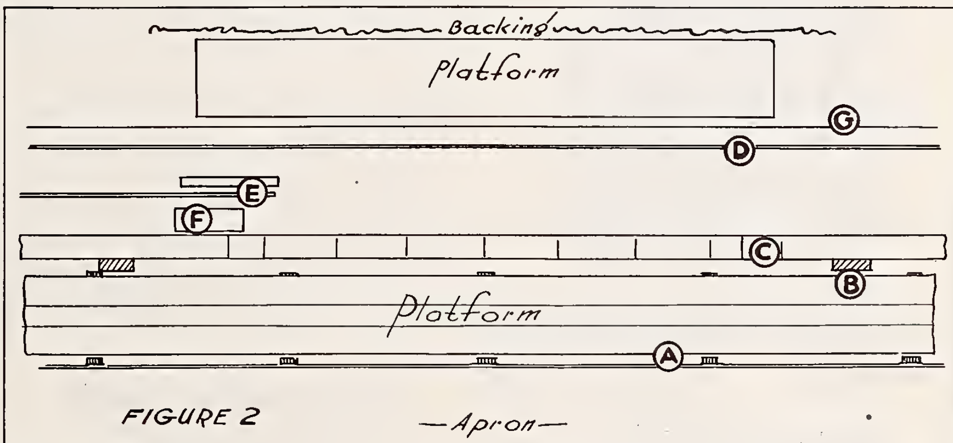

FIGURE 2

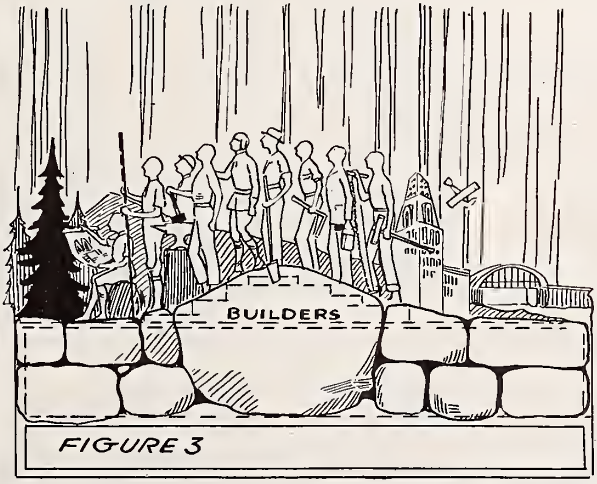

FIGURE 3

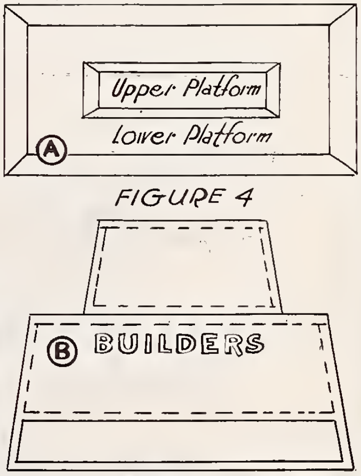

FIGURE 4

O. T. TAYLOR

tion. Past the wall is seen the tops of tall buildings and a steel structure under work.

As the drapes part the scene is in amber side flood with white flood from projection room on quartet, two of whom could appear as masons and the other two as hod carriers or helpers. Lumber, lime barrels and other building materials scattered about the set adds realism. The singers are "Working" on the platform, going through the motions of "setting" the stone wall. The orchestra, or organ, is playing incidental music as the singers work. A whistle is heard. The workers lay down their tools, step down from the platform and begin to sing. The program should consist of comedy and harmony numbers of appropriate nature. Solos and duos could, of course, be introduced.

During the rendering of an appropriate number the flood on the singers dim out; blue side floods are dimmed low as white, left, and green, right, overhead floods are brought up gradually behind the scrim (the sky drop is the scrim) to reveal labor group in tableau. Dim out back lighting as song is finished, again bringing up white flood on singers. The following numbers will be found suited to the idea. "Riveters Rag," "I been working on the Railroad," "Where you worka John," 'March of the Iron Horse," "Drill, ye Tarriers, drill." Construction data. Build the scaffolding, A, of 2x4 studdings and planks, just as a regular staging of this kind is constructed. Most of the material can, no doubt, be borrowed from a contractor. Used planks, tools, etc., are to be preferred. The iron beam and posts, B, are built up of wall board and battens, as are the ground rows and set pieces, C, D, E. Heavy paper or muslin could be used on the larger surfaces and the windows in the buildings cut out and illuminated for special effect. The pieces D and E must be planned and set to leave a maximum of open center space for unobstructed view of the tableau. The block, F, of wallboard on a light batten framework, is built to size and could be suspended on line fastened to fly batten. In figure 3 is given a suggestion on grouping for the tableau. The platform has a front of wall board, painted to resemble a stone elevation of irregular form. The backing, set back of platform, is a ground row of trees, a mountain, buildings, etc., against a fabric cyc. Another suggestion for grouping is using a symmetrical base, shown in the top and front elevation, A and B, figure 3, with the group in a classical sculptured pose. The sky drop A, of blue scrim, could have clouds, or orange lines of a symmetrical order suggesting clouds, painted on the lower part. Plain uncolored scrim could be used if blue is not available.

Painting. Do iron work in black and grey. The wall gets warm grey and tan in various tones to suggest Caen stone. Distant buildings in colors ranging from pink to deep blue.

You can't blame the weather.

You *know* it will be hot in July and August. It always is.
You *know* people like to be comfortable — and won't sit and perspire in a hot theatre.
So you can't blame the weather—nor the public. It's up to yourself if you want good, profitable business this summer.

Why not write for our Booklet W-12?

TYPHOON
FAN COMPANY
345 West 39th Street
New York
Jacksonville New Orleans

Community Stunts

(Continued from page 554)

haircut failed to attend the show and boost it to all his or her friends and older relatives.

The mothers, too, did a lot of good will talking among themselves and to those adults not within the scope of the stunt's influence, but well within the radius of drawing power of the boosting talk.

All in all, it saved us from even the chance of a contrary effect from the possible lack of pull in the title among certain types. And the picture played, as it happened, on one of the hottest days. But the result spelt Business Builder all over the day's receipts, and so, you see, by letting the community participate in the stunt, the community helped us to put across the picture.

This is simply one stunt mentioned as an example. The idea can be carried out in many ways, and at any time. When the community has once been sold on the idea that it is actively interested in the things taking place in and around its own community theatre, you have the finest sort of patronage building help that it is possible to get and the sort that no money can buy.

Has Ontario Charter

The Dominion Theatre Equipment Company, of Vancouver, B. C., has secured an Ontario charter and has opened an office and display rooms in the Variety Theatre Building, 10 Queen Street East, Toronto 2, Ontario, in order to give better service to its patrons in the east.

CLASSIFIED ADVERTISEMENTS
Help and Situations Wanted Only

5c per word per insertion
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Copy must reach us by Tuesday noon to insure publication in that week's issue.

SITUATIONS WANTED

MANAGERS—When in need of efficient projectionists, phone New York Projectionists Equity, Wisconsin 3137, 241 West 42d St., New York City.

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Rented for
Orchestras and Presentations
Send for Orchestra Catalog and Prices
NEW YORK COSTUME CO.
137 No. Wabash Ave. Chicago, Ill.

AUCTION
So. Manchester, Connecticut

By order of Superior Court for Hartford County, I will sell to the highest bidder at Public Auction, Thursday, September 1st, 1927, at 2:00 P.M. D.S.T., the Arcadia Theater and Realty Corp., of Manchester, Conn., consisting of real estate as follows: Rialto Theater, two stores, and land, located on Main Street, in the business district of South Manchester, Conn., Rialto Theater was recently renovated and now presents a very attractive appearance both inside and out, is fully equipped, and ready for business; seven hundred seats, and nice Marque. Splendid chance to engage in Theater business.
Terms, ten per cent. of sale price on day of sale, balance when bill of sale and deed is approved by Superior Court.
Sale will take place on the premises, Main Street, South Manchester, Conn., rain or shine.
JOHN F. SULLIVAN,
Receiver.
138 Pearl Street,
So. Manchester, Conn.

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SPECIAL PRINTED
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The finest and most accurate tickets printed. Get our price list before placing your next order.
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SEND DIAGRAM FOR RESERVED SEAT COUPON TICKETS
State how many sets desired, serial or dated
NATIONAL TICKET CO.
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BETTER BUSINESS BUILDERS—EVERY WEEK

Better Projection

Practical Helps to Improve the Best Business Builder

Edited by F. H. Richardson

(This department was founded by its present editor in 1910)

Here's a Chap Who Is the Right Sort

FROM a projectionist who requests that his name be not used, comes this statement: "We are trying to show as nearly perfect pictures in our little theatre as possible with what we have to do with, but when it is necessary to make from twenty to forty splices and cut-outs in order to make the films received fit for projection it is pretty tough sledding. Don't you thing so, Brother Richardson?"

I certainly do. More than that, it is outrageous, and the exchange which supplies such junk is receiving money under false pretenses. It is purporting to rent a "show," and is renting nothing of the sort. It is the unquestioned duty of every film exchange, no matter what the class of service, to send films in good mechanical condition. There may be cut-outs, rain, etc., but absolutely nothing which will interfere with the smooth running of the films through the projector; misframes also are barred.

The exchange which sends out films in unsafe condition for projection is deliberately endangering the lives of audiences, which I think you will agree could be called by a very rough name. Exchanges which send out films in which misframes, stiff patches, etc., occur, is deliberately outraging the motion picture industry, injuring the exhibitor and lowering the enjoyment of audiences.

Plain talk? Well, yes, but it seems to me it is nothing less than cowardly to sit back and permit exchanges (not all of them, but some) to thus deliberately collect money from exhibitors for service they do not render, and to force projectionists to work for them for nothing.

New Lenses Delayed

As I told you not long ago, a new lens is in process of forming which will permit of the projection of a good picture 18 feet wide with a lens of one (1) inch equivalent focus. Incredible; yes, but promises to be true.

I have just been informed that the lenses have been held up because it was found impossible to secure the right sort of glass in this country. This glass was presumed to be shipped from Europe June 25 and I am assured that the final lenses will be completed within about one month. The letter containing this information concludes with this sentence: "This pioneer work takes an immense amount of time, patience and money, but so far as this particular piece of work is concerned, I feel that the end is now in sight." I will advise you further as soon as the lenses are completed.

Has Disappeared

A projectionist down in Florida wants to know where he can obtain the film notching plyers described on page 288 of the Bluebook.

I did wrong to include that particular thing in the new Bluebook, for the reason that while the plyer was most excellent, it was never pushed and I have lost all track of its maker. Don't know where it may be found, or even that it is now being made.

Projection Speed Query

R. A. Riggs, Vevay, Indiana, wants to know at what crankshaft speed the projector should be run to attain best results in projection.

There is but one right guide to projection speed, and that is the speed which produces naturalness of action in the moving objects in the screen image—the picture.

However, since it is a fact that many men project pictures, or manage theatres, who have not the training necessary to correctly judge of naturalness in action, the Society of Motion Picture Engineers, after long deliberation and careful investigation, adopted as recommended practice a minimum projection speed of 75 and a maximum of 85 feet of film per minute, which also means the same figures for crankshaft speed, since modern professional projectors all pass one foot of film to each revolution of the crankshaft.

It Pays to Advertise

In the June 11 issue I told you all something concerning an automatic film inspection machine of real merit. I have just received an inquiry from Luis E. Galindo, Guadalajara, Jalisco, Mexico, who read the article and desires information concerning the machine.

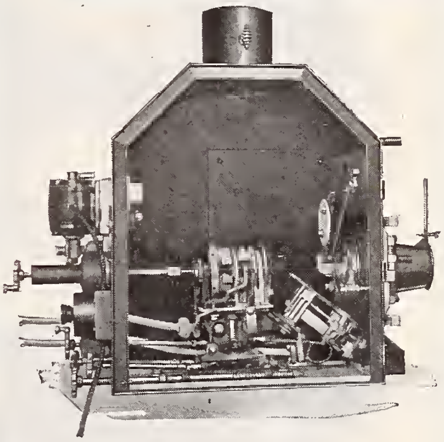
May I respectfully suggest to the Film Inspection Machine Company, New York City, which concern is pushing the device, the advisability of not entirely concealing their light under a non-advertising bushel? Some things may succeed in the modern commercial world without advertising, but if so, I am frank to

(Continued on next page)

FOR SALE

NEW STATE Motion Picture Theatre. Located at Oswego, N. Y., Main Street. Seating 713. Owner retiring, ill health. Wonderful opportunity. Progressive city. THREE NEW MILLION DOLLAR INDUSTRIAL PLANTS under construction.

J. H. Baker, care of Oswego County Savings Bank, Oswego, N. Y.



THE H. C. HIGH INTENSITY LAMP

Can Improve Your Projection

WRITE FOR BOOKLET

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William N. Moore, Patent Attorney

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The first important step is to learn whether you can obtain a patent. Please send sketch of your invention with $5.00, and I will examine the pertinent U. S. patents and inform you whether you are entitled to a patent, the cost and manner of procedure. Personal attention. Established 35 years.

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Bluebook and School Answers 581 and 582

Note:—This "School" is designed to arouse interest in the study of those many problems which constantly arise in motion picture projection, AND to cause men to really study the Bluebook and assimilate the vast amount of knowledge contained within its covers.

Note: E. B. Marshall, Vancouver, B. C. (23 W. 14th Ave.), made a correct answer to Questions 579 and 580, but it arrived too late; also I have just discovered Harry Dobson's correct replies to Questions Nos. 577 and 578, which somehow got misplaced. Sorry, gentlemen. It's "not so good" to go to a lot of trouble to prepare answers and have them fail to receive attention. And while I am at it, one G. W. Bennewitz, of the wilds (?) of South Dakota, more or less solemnly assured me he would be back on the job in the school "about March 1." May I ask him just when March 1 arrives out there?

Question No. 581—How would you test a rheostat, as a whole, to determine its good condition or otherwise?

The following made acceptable answers: George E. Lawrence, Sackville, N. B.; Harry Dobson, Toronto, Ont.; Thos. Lithrom, Trinidad, Col.; Frank Dudiak, Fairmont, W. Va.; W. C. Budge, Brooklyn, N. Y.; Chas. E. Curle, Chattanooga, Tenn.; C. H. Hanover, Burlington, Ia.; Al Lehman, Glenside, Pa.; T. D. Arabel, Philadelphia, Pa.; John Doe and Doughy Doe, Chicago, Ill.; T. R. Guimond, Mobile, Ala.; Allan Gengenbeck, New Orleans, La.; D. G. Henderson, Quincy, Ill.; T. R. Roand, St. Louis, Mo.; A. Hancock, Dallas, Tex.; F. D. Orenbacher, Truesdale, Mo.; A. L. Tompkins, Ft. Worth, Tex.; T. Y. Fullerton, Des Moines, Ia.; H. L. Baker, Johnstown, Pa.; N. R. Quigley, Oklahoma City, Okla.; T. D. Alexander, Decatur, Ill.; W. C. Burke, Topeka, Kas.; G. Atkindon, Cleveland, O., and Chas. C. Colby, Santa Fe, N. M.

I have selected the answer of Brother Doughy Doe as best for publication purposes, though there were many excellent answers.

Doe says:

There are two things to test for, viz., first, is the circuit through the rheostat unbroken and uninterrupted and, second, is the resistance element grounded to the frame or cover of the rheostat at any point.

These two tests are very simple. If the rheostat is not connected into the line, and I wished to use a test lamp to ascertain the continuity of the electrical path through the resistance, I would connect one side of the test lamp to one terminal binding post and the other side of the lamp to the line at any convenient point. I would then touch the other lead of the test lamp to opposite polarity. If the lamp lights up then there is uninterrupted electrical conductivity through the rheostat.

If the rheostat be connected in series with a light source and that source lights when the switch is closed and, if an arc lamp, the arc may be struck in the usual manner, then, of course, as our very able editor says, "That is that," and it only remains to test for grounds.

Of course, if a buzzer and battery or a "mag" be used, then it is only necessary to test through in the usual way—touch or connect battery and bell or mag terminals to either binding post. If the circuit is perfect there will be a "bell." If not, there won't.

To test for grounds, one may use a test lamp, a "mag" or a battery and bell or buzzer, testing from the resistance element to the frame or cover, the current being "on," of course, if a test lamp is used.

Question No. 582—Should the projector be grounded. Give reasons for your answer.

Brother Curle says:

It is always advisable that the projector lamp house, mechanism, and frame be permanently grounded to the metal of the projection room, and the whole thoroughly grounded to the conduit system, which in turn may or may not be grounded, according to the city rules for such matters.

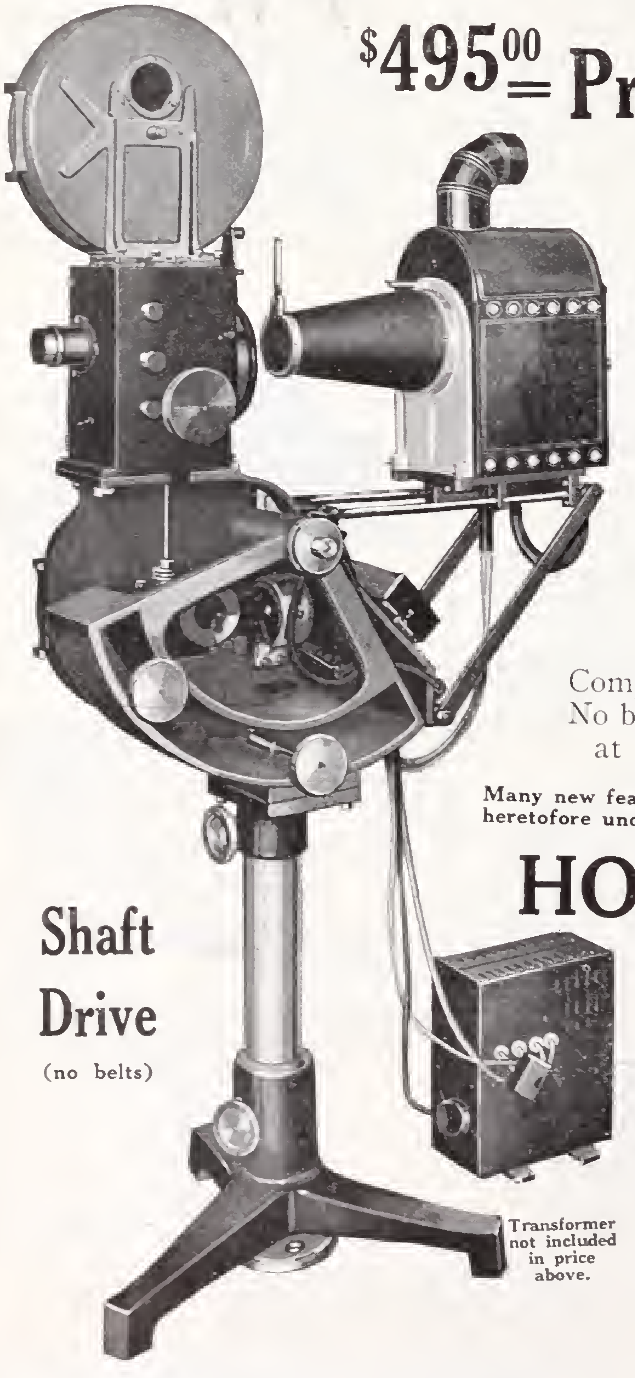
The reason for grounding the projector is to protect the projectionist against shocks and also to guard against possible film fires caused by sparks as explained on page 360, Vol I, fifth edition of the "Bluebook."

Advertising Pays

(Continued from preceding page)

say that I haven't a speaking acquaintance with any of them.

Just a suggestion, gentlemen! Just a mere suggestion—but you know the old Chinese laundry saying, "no tickee no shirtee." Well, how about "No advertisee no sellee"? I've heard somewhere that it works pretty much that way.



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Perfect Projection

Simplest machine to thread and operate

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Completely machined. No better built machine at double the price.

Many new features always wanted but heretofore unobtainable.

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Shaft Drive (no belts)

Transformer not included in price above.

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We are proud of this record!

National Theatre Supply Company

Offices in all
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"The Art that Preserves Your Art!"

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Oriental Masters

The skill of the individual worker made the fame of oriental art.

In the Consolidated laboratories, skilled crafsmen gathered from all over the world develop the art of your productions with the most amazing beauty.

CONSOLIDATED FILM INDUSTRIES, INC.

NEW YORK LOS ANGELES

A Little Common Sense!

By H. M. ADDISON

Managing Director, Buffalo Fox Great Lakes Theatre

Our theatre is operated for the benefit and convenience of our patrons. Without patrons there would be no theatre. These are simple facts easily understood. So, then, it behooves every man and woman employed here to remember this always, and to treat all patrons with courtesy and careful consideration. Any member of our force who lacks the intelligence to interpret the feeling of Good Will that this theatre holds towards its patrons cannot stay here very long.

New customers are just as valuable to us as old customers. Remember that—for each new customer is an old customer in the making. See that you do your part to make him want to come back here with his family and friends. Impress upon him the fine good-fellowship of the place; the "no trouble-to-help-you" spirit. Never be perky, pungent or fresh. The patrons pay your salary as well as mine. He is your immediate benefactor.

Have everyone feel that for his money we want to give him more sincere attention than he ever received at any theatre.

The employee who helps to follow these rules is never out of a job, nor does he escape the eye of the boss. Each member of our force is valuable to us only in proportion to his ability to serve his patrons.

Snap judgment of men oftimes is faulty. A man may wear a red necktie, a green vest and tan shoes, and still be a gentleman. The unpretentious man with the soft voice may possess the wealth of Croesus. The stranger in cowhide boots, broad brim and rusty black may be president of a railroad or a Senator from the Ridge.

You cannot afford to be superior or sullen with any patron of this theatre.

It is the business of a good theatre to cater to the public. It is the avowed business of the Great Lakes Theatre to please the public more than any other theatre in the world.

A theatre has just one thing to sell—that one thing is amusement. The theatre that sells poor amusement is a poor theatre: the theatre that sells good amusement is a good theatre. It is the object of the Great Lakes Theatre to sell its patrons the best amusement in the world plus service.—Great Lakes Theatre—H. M. Addison, Managing Director.

Keep Your Eye
on
Better Business Builders
New and Practical Ideas
Every Week
That Make Satisfied Patrons
and
Dollars in the Box-Office

Quick Reference Picture Chart

Handy, Compact Information to Help You with Your Bookings, Showing: Title, Star, Type of Story, Date of Moving Picture World Review, and Footage on Current Films

One of the Departments That Make Moving Picture World the Leader

ASSOCIATED EXHIBITORS

	Kind of Picture	Review	Feet
		1926	
Galloping Cowboy (B. Cody)	Western	May 22	4,639
Earth Woman (Mary Alden)	Drama	May 29	5,830
Rawhide (Buffalo Bill, Jr.)	Mystery-western	June 5	4,460
Dangerous Dub (Buddy Roosevelt)	Western	July 31	4,472
Twisted Triggers (Wally Wales)	Action western	Aug. 7	4,470
Carnival Girl (Marion Mack)	Melodrama	Aug. 14	4,962
Bonanza Buckaroo (Buffalo Bill, Jr.)	Western comedy-melo	Aug. 21	4,460
Hidden Way (Mary Carr)	Crook melodrama	Aug. 28	5,919
Code of the Northwest (Sandow)	Dog-melodrama	Sept. 11	3,965
Flying Mail (Al Wilson)	Crook melodrama	Sep. 25	4,500
Call of the Wilderness (Sandow)	Dog melodrama	Dec. 18	4,218
Bandit Buster (Buddy Roosevelt)	Western	Dec. 25	4,468
		1927	
Bad Man's Bluff (Buffalo Bill, Jr.)	Western	Jan. 1	4,441

BRAY PRODUCTIONS

	Kind of Picture	Review	Feet
Comma Butterfly	Nature Special	Dec. 11	1 rl
Even Up	Fistical culture	Dec. 25	2 rls
A Sport Calendar	Novelty Magazine	Dec. 25	1 rl
		1927	
So's Your Monk	Sunkist comedy	Jan. 1	2 rls
Dog Gonnit	Hot Dog cartoon	Jan. 8	1 rl
Hyena's Laugh	Unnatural History	Feb. 12	1 rl.
Present Arms	MacDougall Alley ser.	Feb. 12	2 rls.
Oh, Boy	McDougall Alley	Feb. 19	2 rls.
Bray Magazine 6	Yukon scenes	Feb. 19	1 rl.
Along Came Fido	Hot Dog cartoon	Feb. 26	1 rl
A Furry Tale	Nature special	Mar. 5	1 rl
Petering Out	Hot Dog cartoon	Mar. 12	1 rl
A Sorority Mixup	Sunkist comedy	Mar. 19	2 rls
Speed Hound	Fizzical Culture	Apr. 9	2 rls
Pete's Pow-Wow	Hot Dog cartoon	Apr. 9	1 rl
Bray Magazine	Topical news	Apr. 16	1 rl
Lunch Hound	Hot Dog cartoon	Apr. 23	1 rl

CHADWICK PICTURES CORP.

	Kind of Picture	Review	Feet
Paint and Powder (E. Hammerstein)	Stage life drama	Oct. 17	7,000
Some Pun'kins (Chas. Ray)	Rural comedy-drama	Dec. 26	6,500
		1926	
Perfect Clown (Larry Semon)	Feature comedy	Jan. 2	5,700
Prince of Broadway (G. Walsh)	Prize ring drama	Jan. 9	5,800
Count of Luxembourg (G. Walsh)	Romantic drama	Feb. 27	6,400
Transcontinental Limited (all star)	Railroad melodrama	Mar. 6	6,400
Devil's Island (Frederick)	Mother-love drama	Aug. 28	6,900
The Bells (L. Barrymore)	Drama	Nov. 13	6,300

COLUMBIA PICTURES CORP.

	Kind of Picture	Review	Feet
Lone Wolf Returns (Lytell-Dove)	Crook melodrama	July 31	5,750
Belle of Broadway (Compson-Rawlinson)	Romantic Drama		5,675
Sweet Rosie O'Grady (S. Mason)	Comedy drama	Oct. 2	6,108
Screen Snapshots	Three issues	Aug. 28	1,000
False Alarm (Lewis-Carr-Revier)	Melodrama		5,235
When the Wife's Away (Arthur)	Farce comedy		
Obey the Law (Lytell)	Crook drama		
Truthful Sex (Busch-H. Gordon)	Comedy drama		5,831
Better Way (Ince-Revier-Strong)	Melodrama		5,540
Remember (D. Phillips-E. Metcalfe)	War drama		5.495
Stolen Pleasures (Revier)	Comedy drama		5,054
Wandering Girls (Revier-Agnew)	Comedy drama		5,426

Why We Offer You a Dollar

MOVING PICTURE WORLD is told constantly that this Picture Chart is helpful to exhibitors everywhere. For a while we depended upon producers to give us accurate information to use in its columns; but changes made in a print after the New York showing from which we get review footage are never relayed to us, and sometimes even review footage is carelessly given. You need dependable information. So, as soon as an error of a major sort—anything likely to work hardship on an exhibitor, is found by you and communicated to us, we get in touch with the producer and as soon as we can get the check-up we send you a dollar—it doesn't pay for your good will, but it recompenses you somewhat for the trouble of writing the letter. We want accuracy for your sake. If we can't get it first-hand we are willing to make our accuracy-bucks bring it to us, and that's more than anybody else does in the interest of dependable picture information.

	Kind of Picture	Review	Feet
Pleasure Before Business (Davidson)	Hebrew farce	May 14	5,569
Blood Ship (Bosworth)	Virile Sea melo	July 23	6,843

Waldorf

	Kind of Picture	Review	Feet
Price of Success (Lake-Glass)	Drama		5,567
Sealed Lips (Revier)	Drama		5,613
When Husbands Flirt (Revier)	Comedy drama		5,503
Fate of a Flirt (Revier)	Comedy drama		5,793

Perfection

	Kind of Picture	Review	Feet
Fighting Youth (W. Fairbanks)	Melodrama		4,781
Speed Mad (W. Fairbanks)	Racing melodrama		4,441
New Champion (W. Fairbanks)	Boxing melodrama		4,498
Great Sensation (W. Fairbanks)	Melodrama		4,478
Handsome Brute (W. Fairbanks)	Police drama		4,779

CRANFIELD & CLARKE, INC.

	Kind of Picture	Review	Feet
Molly May Series (Violet Mersereau)			2,000
International Twelve			
Novelty Twelve			1,000
Famous Paintings	De Luxe dramas		2,000
Real Charleston	Lesson novelty	April 24	2,000
The Angelus	Drama de luxe	May 15	2,000
Wooden Shoes	"International"	May 8	...

EDUCATIONAL FILM CORP.

	Kind of Picture	Review	Feet
		1926	
Midnight Follies	Mermaid comedy	Nov. 27	2 rls
Mighty Smithy	Life cartoon	Nov. 27	1 rl
Open Spaces (Big Boy)	Juvenile comedy	Nov. 27	2 rls
Felix Busts a Bubble	Sullivan cartoon	Nov. 29	1 rl.
Flaming Romance (Al St. John)	Burlesque melodrama	Nov. 29	2 rls.
Movieland	Lupino Lane comedy	Nov. 29	2 rls.
The Mona Lisa	Romantic Production	Nov. 29	2 rls.
Teacher, Teacher! (Hamilton)	Comedy	Nov. 29	2 rls.
Bruce Scenic	Hula-Hula, etc.	Dec. 4	1 rl.
Hoot Mon (Bobby Vernon)	Comedy	Dec. 4	2 rls.
Cool Off (Duffy-Cornwall)	Comedy	Dec. 4	2 rls.
A Briny Boob (Billy Dooley)	Comedy	Dec. 4	2 rls.
Land O' Fancy (Felix-cat)	Sullivan cartoon	Dec. 11	1 rl
Close Shaves (Arthur)	Tuxedo comedy	Dec. 11	2 rls
Reverse English (Felix-cat)	Sullivan cartoon	Dec. 11	1 rl
A Key-hole Cruise	Hodge-Podge	Dec. 18	1 rl
Have Courage (Dooley)	Comedy	Dec. 18	2 rls
Barnum Was Right	Life Cartoon	Dec. 18	1 rl
Much Mystery (Davis)	Mermaid comedy	Dec. 25	2 rls
One Sunday Morning (Hamilton)	Comedy	Dec. 25	2 rls
Parisian Importations in Color	Koda-Chrome process	Dec. 25	1 rl
		1927	
Felix Trumps the Ace	Sullivan cartoon	Jan. 1	1 rl
Balloon Tired	Life cartoon	Jan. 1	1 rl
Three Bruce Scenics	Instructive	Jan. 1	1 rl
Wild and Woozy (Jimmy Adams)	Christie comedy	Jan. 8	2 rls
Felix Collars the Button	Sullivan cartoon	Jan. 8	1 rl
Sweet Baby (Lupino Lane)	Comedy	Jan. 8	2 rls
Mister Chump (Phil Dunham)	Cameo comedy	Jan. 8	1 rl
Why Women Pay	Life cartoon	Jan. 15	1 rl
A Movie Medley	Hodge-Podge	Jan. 15	1 rl
Sure Fire	Bobby Vernon comedy	Jan. 15	2 rls
Nic-Nax	Curiosities	Jan. 22	1 rl.
High Sea Blues (St. John)	Mermaid comedy	Jan. 22	2 rls.
Hot Cookies (George Davis)	Cameo comedy	Jan. 22	1 rl.
Paris Originations in Color	Kodachrome fashion	Jan. 22	1 rl.
Funny Face (Big Boy)	Juvenile comedy	Jan. 22	2 rls.
Howdy Duke	Lupino Lane com.	Jan. 22	2 rls.
Zoo Logic	Sullivan Cartoon	Jan. 29	2 rls
Summer Day	Bruce Scenic	Jan. 29	1 rl
Break Away (Neal Burns)	Christie comedy	Jan. 29	2 rls
Dear Season (Bud Duncan)	Cameo comedy	Jan. 29	1 rl.
Busy Lizzie (Geo. Davis)	Mermaid comedy	Feb. 5	2 rls
Highlights	Curiosities	Feb. 5	1 rl
Peaceful Oscar (Lloyd Hamilton)	Comedy	Feb. 5	2 rls
High Spirits	Cameo comedy	Feb. 12	1 rl.
Mike Wins a Medal	Life cartoon	Feb. 12	1 rl.
Duck Out (Bobby Vernon)	Comedy	Feb. 12	2 rls.
Listen, Lem (Al St. John)	Mermaid comedy	Feb. 19	2 rls.
Peaceful City	Life cartoon	Feb. 19	1 rl.
Wedding Yells (Johnny Arthur)	Comedy	Feb. 19	2 rls.
Soft Soap	Life Cartoon	Feb. 26	1 rl
Sailor Beware (Billy Dooley)	Comedy	Feb. 26	1 rl
Fiddlesticks	Curiosities	Feb. 26	1 rl
Quiet Please (Phil Dunham)	Cameo comedy	Feb. 26	1 rl
A Cluster of Kings	Hodge-Podge	Feb. 26	1 rl
Drama de Luxe (Lupino Lane)	Comedy	Mar. 5	2 rls
Heavy Date	Life cartoon	Mar. 5	1 rl
Hitting the Trail	Life cartoon	Mar. 4	1 rl
Gandpa's Boy (Big Boy)	Juvenile comedy	Mar. 12	2 rls
Icy Eyes (Felix-cat)	Sullivan cartoon	Mar. 12	1 rl
Pedigreed (Felix-cat)	Sullivan cartoon	Mar. 12	1 rl
Ask Dad (Sargent)	Cameo comedy	Mar. 12	1 rl
Bruce Scenics	Two subjects	Mar. 12	1 rl
Wise Old Owl	Hodge-Podge	Mar. 19	1 rl
Local Talent	Life cartoon	Mar. 19	1 rl
Chicken Feathers (Cornwall)	Christie comedy	Mar. 19	2 rls
Stars and Stripes	Felix the Cat	Mar. 19	1 rl
A Perfect Day	Cameo comedy	Mar. 19	1 rl
Hot Lightning (Beauchamp)	Mermaid comedy	Apr. 2	2 rls
Felix Sees them in Season	Felix the Cat	Apr. 2	1 rl
Somebody's Fault	Hamilton comedy	Apr. 2	2 rls
Bruce Scenics	Two subjects	Apr. 2	1 rl
Roped In (St. John)	Comedy	Apr. 9	2 rls
Here Comes Precious (Adams)	Comedy	Apr. 9	2 rls
Cash and Carry (Burns)	Christie comedy	Apr. 9	2 rls

Star, Story Type, Review and Footage Here

	Kind of Picture	Review	Feet
Odd Jobs	Curiosities	Apr. 9	1 rl
Dumb Belles (Dooley)	Sailor comedy	Apr. 16	2 rls
Buried Treasure	Bruce Scenic	Apr. 16	1 rl
Brain Storms	Mermaid comedy	Apr. 16	2 rls
First Prize (Dunham)	Cameo comedy	Apr. 16	1 rl
Ruling the Rooster	Life cartoon	Apr. 16	1 rl
Germ Mania	Felix the Cat	Apr. 16	1 rl
Prince of Whales	Life cartoon	Apr. 16	1 rl
Climbing Into Cloudland	Howe Hodge-Podge	Apr. 16	1 rl
Barn Yarns	Felix the Cat	Apr. 16	1 rl
Jail Birdies (Bobby Vernon)	Comedy	Apr. 16	2 rls
Breezing Along	Lloyd Hamilton com.	May 14	2 rls.
Hold That Bear (Phil Dunham)	Cameo comedy	May 14	1 rl.
A Bird of Flight	Hodge-Podge	May 14	1 rl.
Racing Fever	Life cartoon	May 14	1 rl.
Jungle Heat (Al St. John)	Gag-slapstick	May 21	2 rls
Eye Jinks	Felix the Cat cartoon	May 21	1 rl
Atta Baby (Big Boy)	Comedy	May 21	2 rls
Growing Money	Curiosities	May 28	1 rl
Auntie's Ante (W. Lupino)	Cameo comedy	May 28	1 rl
North of Nowhere	Life cartoon	May 28	1 rl
Queer Ducks (J. Duffy)	Farce-comedy	May 28	2 rls
A Jim Dandy (Phil Dunham)	Cameo comedy	May 28	1 rl
Bruce Scenics	Two issues	July 23	1 rl
Meet the Folks (J. Adams)	Christie comedy	July 23	2 rls
Capers of a Camera	Hodge-Podge	July 30	1 rl
Sure Cure	Mermaid comedy	July 30	2 rls
Brave Cowards (Durham)	Cameo comedy	July 30	1 rl

EXCELLENT PICTURES CORP.

	Kind of Picture	Review	Feet
A Man of Quality (G. Walsh)	Punch melodrama	Nov. 6	5,640
His Rise to Fame (Geo. Walsh)	Pugilist melodrams	Feb. 19	5,790

F B O

Features

	Kind of Picture	Review	Feet
		1926	
Glenister of the Mounted (Flynn)	Mtd. Police melo.	June 26	5,480
Jade Cup (Brent)	Crook melodrama	July 3	3,656
Dead Line (Bob Custer)	Western	July 10	5,000
Masquerade Bandit (Tom Tyler)	Western	July 10	4,010
Bigger Than Barnum's (star cast)	Melodrama	July 17	5,391
Two-Gun Man (Fred Thomson)	Western	July 24	5,139
Her Honor, the Governor (Frederick)	Melodrama	July 31	6,712
Better Man (R. Talmadge)	Stunt comedy	Aug. 7	4,703
Cowboy Cop (Tom Tyler)	Action western	Aug. 7	4,385
Flame of the Argentine (Brent)	Melodrama	Aug. 14	5,004
College Boob (Lefty Flynn)	Comedy drama	Aug. 21	5,340
One Minute To Play	Red Grange special	Ang. 28	7,430
Laddie (John Bowers)	Romantic drama	Sept. 4	6,931
Kosher Kitty Kelly (Viola Dana)	Hebrew-Irish comedy	Oct. 2	6,105
Breed of the Sea (Ralph Ince)	Sea-Island drama	Oct. 30	5,408
Red Hot Hoofs (Tom Tyler)	Pugilistic western	Nov. 13	4,681
A Regular Scout (Fred Thomson)	Action western	Nov. 29	6,119
Lone Hand Saunders (Thomson)	Action western	Dec. 4	5,453
The Gorilla Hunt	Burbridge special	Dec. 11	4,362
Rose of the Tenements (Shirley Mason)	Human int. drama	Dec. 18	6,678
Timid Terror (George O'Hara)	Comedy drama	Dec. 25	4,872
		1927	
Her Father Said No (Guard-Brian)	Witwer comedy	Jan. 1	6,808
Home Struck (Viola Dana)	Drama of stage	Jan. 5	5,615
Cactus Trails (Bob Custer)	Western	Jan. 15	4,889
Lightning Lariats (Tyler)	Western	Jan. 22	4,536
Uneasy Payments (Vaughn)	Farce comedy	Feb. 12	4,770
Magic Garden	G. S. Porter novel	Feb. 26	6,807
Don Mike (Thompson)	Romantic drama	Mar. 5	5,723
Sonora Kid (Tyler)	Action western	Mar. 5	4,565
Mother (Belle Bennett)	Mother-love drama	Mar. 19	6,885
Tarzan and the Golden Lion	Jungle fantasy	Apr. 2	5,807
Moulders of Men (Frankie Darro)	Melodrama	Apr. 9	6,412
Outlaw Dog (Ranger)	Railroad melo.	Apr. 23	4,721
Naughty Nannette (Viola Dana)	Comedy drama	May 9	4,949
Silver Comes Thru (Thomson)	Thrill western	May 28	5,476
Great Mail Robbery	Marine-mail melo.	July 2	6,504
Moon of Israel (star cast)	Spectacular-Biblical	July 9	6,680
Not For Publication	Political drama	July 23	6,140
Gingham Girl (Lois Wilson)	Adapted musical com.	July 30	6,257

Short Subjects

	Kind of Picture	Review	Feet
Smouldering Tires	Fighting Hearts	June 5	2,000
Lightning Slider	Fighting Hearts	Jnne 26	2,000
Three of a Kind	Standard comedy	Jnne 26	2,000
Big Charade	Fighting Hearts	Jnne 26	2,000
Black and Blue Eyes	Comedy		
Up and Wooing	Fighting Hearts	July 17	2,000
When Sally's Irish Rose	Fighting Hearts	July 24	2,000
Wedding Daze (Alexander)	Comedy	Ang. 7	2,000
Vamping Babies (L. Sargent)	Comedy	Aug. 7	2,000
All's Swell That Ends Swell	Fighting Hearts	July 24	2,000
Back Fire (Fat trio)	Comedy	Aug. 21	2,000
Lady of Lyons, N. Y.	Bill Grimm's Progress	Aug. 28	2,000
		1927	
Many A Slip (Bowers)	Comedy and cartoon	Jan. 22	2 rls.
Wisecrackers (Cooke-Guard)	Witwer series	Jan. 29	2 rls
He Couldn't Help It	Charley Bowers com.	Mar. 5	2 rls
Nothin' Doin' (C. Bowers)	Comedy	July 16	2 rls
Beauty Parlor (Cooke-Guard)	First of series	July 16	2 rls
Campus Romeos	Fat Men	July 23	2 rls

FIRST NATIONAL

	Kind of Picture	Review	Feet
		1926	
Dancer of Paris (Tearle-Mackaill)	Romantic Drama	Mar. 27	6,220
Kiki (Norma Talmadge)	Comedy Drama	April 17	8,279
Old Loves and New (Stone-Bedford)	Drama	May 1	7,422
Mlle. Modiste (C. Griffith)	Victor Herbert opera	May 8	6,230
Greater Glory (Tearle-Nilsson)	Epic drama	May 15	9,710
Wilderness Woman (Pringle)	Comedy	May 22	7,533
Ranson's Folly (Barthelmess)	Romantic drama	May 29	7,322
Brown Derby (Johnny Hines)	Comedy	June 5	6,500
Tramp, Tramp, Tramp (Langdon)	Farce-comedy	June 12	5,834
Wise Guy (Kirkwood-Astor-Compson)	Human Interest dr.	June 26	7,775
Ella Cinders (Colleen Moore)	Comedy	June 26	6,540
Puppets (Sills)	Drama	July 3	7,468
Senor Daredevil (Ken Maynard)	Western	July 10	6,402
Men of Steel (Sills)	Melodrama	July 24	9,143
Duchess of Buffalo (C. Talmadge)	Comedy drama	Aug. 21	6,940
Great Deception (Lyons-Pringle)	War melodrama	Aug. 28	5,885
Into Her Kingdom (C. Griffith)	Romantic drama	Sept. 4	6,447
Amateur Gentleman (Barthelmess)	Romantic drama	Sept. 11	7,790
Subway Sadie (Dorothy Mackaill)	Comedy drama	Sept. 25	6,727
Paradise (Milton Sills)	South Seas melo.	Sept. 25	7,090
It Must Be Love (Colleen Moore)	Typical comedy	Oct. 16	6,848
Forever After (Astor-Hnghes)	Romantic drama	Oct. 23	6,330
Prince of Tempters (Moran-Lyon)	Romantic drama	Oct. 30	7,780
Unknown Cavalier (Ken Maynard)	Action western	Nov. 6	6,305
Midnight Lovers (Nilsson-Stone)	Light comedy	Nov. 13	6,100
Syncopating Sue (C. Griffith)	Drama	Nov. 20	6,770
Stepping Along (Johnny Hines)	Comedy	Nov. 27	7 rls
Ladies at Play (Hughes-Kenyon)	Farce	Nov. 29	6,119
Silent Lover (Milton Sills)	Desert drama	Dec. 4	6,500
Blonde Saint (Stone-Kenyon)	Comedy-drama	Dec. 11	6,800
White Black Sheep (Barthelmess)	Melodrama	Dec. 18	6,798
Overland Stage (Ken Maynard)	Pioneer western	Dec. 25	6,392
Just Another Blonde (Mackaill)	Romantic com-dr.	Dec. 25	5,603
		1927	
Twinkletoes (Colleen Moore)	Drama	Jan. 1	7,833
Lady in Ermine (Corinne Griffith)	Drama	Jan. 8	6,400
Masked Woman (Nilsson-Blinn)	Sophisticated drama	Jan. 22	5,442
Perfect Sap (Lyon-Starke)	Am. Detective com.	Jan. 22	5,620
Lunatic at Large (Leon Errol)	Farce	Feb. 5	5,321
McFadden's Flats (Murray-Conklin)	Irish-Scotch com.	Feb. 12	7,845
Easy Pickings (A. Q. Nilsson)	Mystery melodrama	Feb. 26	5,400
An Affair of the Follies (All-Star)	Human interest drama	Mar. 5	6,422
High Hat (Ben Lyon)	Comedy-drama	Mar. 19	6,161
All Aboard (Johnny Hines)	Fast comedy	Apr. 2	6,300
Long Pants (Langdon)	Gag comedy	Apr. 9	5,550
Orchids and Ermine (C. Moore)	Romantic comedy-drama	Apr. 9	6,734
Three Hours (C. Griffith)	Mystery and drama	Apr. 16	5,760
See You in Jail (Mulhall-Day)	Farce comedy	Apr. 23	5,800
Camille (Norma Talmadge)	Dumas picturization	May 2	8,700
Venus of Venice (C. Talmadge)	Comedy	May 7	6,300
Sea Tiger (Milton Sills)	Sea melodrama	May 14	5,606
Notorious Lady (Lewis Stone)	African drama	May 14	6,040
Convoy (Sherman-Mackaill)	Navy-war drama	May 21	7,724
Broadway Nights (Lois Wilson)	Jazz comedy-dr.	May 21	6,765
Tender Hour (Dove-Lyon)	Drama	May 28	6,631
Lost at the Front (Sidney-Murray)	War burlesque-com.	Jnne 25	5,559
Sunset Derby (Astor-Collier, Jr.)	Race track melo.	July 2	5,000
Framed (Milton Sills)	Thrill-melodrama	July 9	5,282
Naughty But Nice (Colleen Moore)	Sprightly farce	July 16	6,520
Prince of Head Waiters (L. Stone)	Drama	July 23	6,400

FOX FILM CORP.

Features

	Kind of Picture	Review	Feet
		1926	
Rustling for Cupid (O'Brien)	Romantic western	May 8	4,835
Shamrock Handicap (J. F. McDonald)	Romantic racing drama	May 22	5,685
Early to Wed (M. Moore-K. Perry)	Domestic drama	May 29	5,912
A Man Four-Square (Buck Jones)	Western	June 5	4,744
Black Paradise (Bellamy)	Thrill melodrama	Jnne 12	4,962
A Trip to Chinatown (Foxe)	Farce-comedy	Jnne 26	5,594
Gentle Cyclone (Buck Jones)	Action-comedy	July 3	4,82
More Pay—Less Work (Mary Brian)	Comedy-drama	July 10	6,02
Fig Leaves (O'Brien-Borden)	Comedy drama	July 17	6,49
Family Upstairs (Valli-MacDonald)	Comedy drama	July 31	5,97
Midnight Kiss	Comedy drama	Ang. 7	5,02
No Man's Gold (Tom Mix)	Western	Aug. 14	5,745
Three Bad Men (Star cast)	Spectacular thrill melo.	Ang. 28	8,000
Marriage License? (Alma Rubens)	Mother-love drama	Sept. 4	7,168
Flying Horseman (Buck Jones)	Action western	Sept. 11	4,971
Blue Eagle (George O'Brien)	Drama	Sep. 25	6,200
Womanpower (Graves-Perry)	Comedy drama	Oct. 2	6,240
The Lily (Belle Bennett)	Emotional drama	Oct. 9	6,268
Great K. & A. Train Robbery (Mix)	Fast melodrama	Oct. 16	4,800
Country Beyond (Ollve Borden)	Curwood drama	Oct. 23	5,363
Whispering Wires (Anita Stewart)	Mystery melodrama	Oct. 30	5,906
International Eucharistic Congress	Religious	Nov. 20	
Return of Peter Grimm (star cast)	Drama from play	Nov. 20	6,950
The City (Robert Frazer)	Clyde Fitch drama	Nov. 27	5,500
What Price Glory? (all star)	War comedy-drama	Nov. 29	11,400
Wings of the Storm (Thunder-dog)	Melodrama	Dec. 4	5,374
Canyon of Light (Tom Mix)	Typical Mix	Dec. 11	5,389
Going Crooked (Bessie Love)	Crook melodrama	Dec. 18	5,425
Bertha, Sewing Machine Girl	Stage melodrama	Dec. 25	5,242
		1927	
Summer Bachelors (Bellamy)	Comedy drama	Jan. 1	6,782
Desert Valley (Buck Jones)	Western comedy-dr.	Jan. 8	4,731
One Increasing Purpose (Lowe)	Drama	Jan. 15	7,677
Music Master (Alec. B. Francis)	Belasco play	Jan. 22	7,734
Stage Madness (Virginia Valli)	Stage-home drama	Jan. 29	5,620
The Auctioneer (Geo. Sidney)	Stage success	Feb. 5	5,500
Last Trail (Tom Mix)	Zane Grey Western	Feb. 5	5,190
Upstream (Earle Foxe)	Theatrical drama	Feb. 12	5,510
War Horse (Buck Jones)	War (horse) story	Feb. 19	4,953
Marriage (Virginia Valli)	Drama	Feb. 26	5,440
Monkey Talks (Lerner)	Drama	Mar. 5	5,500
Ankles Preferred (Bellamy)	Light com-dr.	Mar. 12	5,498
Love Makes 'Em Wild (Johnnie Harron)	Breezy comedy	Mar. 19	5,506
Broncho Twister (Tom Mix)	Whirlwind western	Apr. 2	5,425
Whispering Sage (Buck Jones)	Action western	Apr. 9	4,783
Madame Wants No Children (M. Corda)	Comedy drama	Apr. 16	5,415
Outlaws of Red River (Tom Mix)	Action western	Apr. 23	5,327
Heart of Salome (Alma Rubens)	Romance, mystery	May 9	5,617
Hills of Peril (Buck Jones)	Punch western	May 14	4,983
Is Zat So? (O'Brien-Lowe)	Comedy drama	May 21	6,940
7th Heaven (Janet Gaynor)	Love-war drama	May 28	....
Cradle Snatchers (Louise Fazenda)	Farce comedy	June 4	6,381
Rich But Honest (Marjorie Beebe)	Light comedy-dr.	June 4	5,480
Slaves of Beauty Herbert-Tell)	Light comedy-dr.	Jnne 11	5,412
Good as Gold (Buck Jones)	Stunt-thrill western	June 11	4,545
The Circus Ace (Tom Mix)	Circus and western	June 18	4,810
The Secret Studio (Borden)	Comedy drama	June 25	5,870
Singed (B. Sweet-W. Baxter)	Drama	July 16	5,790

Short Subjects Separated From Features

	Kind of Picture	Review	Feet
Short Subjects		1926	
Steeplechaser (Conley)	**Farce comedy**	**Sept. 11**	**2,000**
Non-Stop Bride (Gene Cameron)	Comedy	Sep. 25	2,000
King Bozo	Van Bibber comedy	Oct. 2	2,000
Rocky Mountain Gold	Varieties	Oct. 9	800
Cliff Dwellers of America	Varieties	Oct. 9	845
Dizzy Dancers (Gene Cameron)	Imperial comedy	Oct. 16	2,000
Lyin' Tamer (Ernie Shields)	Imperial comedy	Oct.23	2 rls
Marry Month of May	O. Henry comedy	Oct. 30	2 rls
King of the Kitchen (Conley)	Comedy	Nov. 6	2 rls
Honeymoon Hospital	**Imperial comedy**	**Nov. 13**	**2 rls.**
Napoleon, Jr.	**Animal comedy**	**Nov. 13**	**2 rls.**
Maryland, My Maryland	Variety	Nov. 20	750
Not to Be Trusted (Allan Forrest)	**Helen and Warren**	**Nov. 20**	**2 rls**
Great Lakes	Variety	Nov. 27	900
Babes in the Jungle	O. Henry series	Nov. 29	2 rls.
Light Wines and Bearded Ladies	Imperial comedy	Nov. 29	2 rls.
Madam Dynamite	Imperial comedy	Dec. 11	2 rls
Battling Kangaroo	Animal comedy	Dec. 18	2 rls
Motor Boat Demon	Van Bibber series	Dec. 25	2 rls
		1927	
Bathing Suitor (G. Harris)	Imperial comedy	Jan. 1	2 rls
My Lady's Stockings	Variety	Jan. 8	1 rl
Tennis Wizard (Earle Foxe)	Van Bibber series	Jan. 15	2 rls
Overnight from Paris	Variety	Jan. 15	1 rl
Big Business	Imperial comedy	Jan. 22	2 rls.
Constantinople	Scenic	Jan. 22	1 rl.
Society Architect	Van Bibber	Jan. 22	2 rls.
An Old Flame	Helen & Warren	Feb. 5	2 rls
Sky Sentinel	Variety	Feb. 5	784
Roses and Ruses	O. Henry story	Feb. 12	2 rls
Slippery Silks	Imperial comedy	Feb. 12	2 rls.
Birthday Greetings	Comedy	Feb. 19	2 rls.
Everybody's Servant	Varieties	Feb. 26	900
Portugal Today	Variety	Mar. 5	786
Car Shy	Van Bibber	Mar. 5	2 rls
Rock-Ribbed Maine	Variety	Mar. 12	855
Back to Mother	Helen and Warren	Mar. 19	2 rls
The Last Word	Helen and Warren	Apr. 2	2 rls
Below the Equator	Variety	Apr. 9	1 rl
Girls	O. Henry story	Apr. 16	2 rls
Nature's Wonderland	Variety	Apr. 16	1 rl
A Dog's Pal (Jerry Madden)	Animal comedy	Apr. 23	2 rls
Old Heidelberg	Variety	May 2	1 rl
Not the Type	Van Bibber	May 2	2 rls
Just a Husband	Helen & Warren	May 9	2 rls
Kangaroo Detective	Comedy	May 21	2 rls
Reflections	Varieties	May 28	1 rl
Wine, Women and Sauer Kraut	Imperial comedy	June 4	2 rls
Monarchs of the Soil	Varieties	June 4	1 rl
Vendors of the World	Variety	June 11	1 rl
Midsummer Night's Steam	Imperial comedy	June 11	2 rls
Road to the Yukon	Variety	June 18	1 rl
Rumors for Rent	Helen and Warren	June 18	2 rls
A Man About Town	O. Henry series	July 16	2 rls
Snow Rambles	Variety	July 16	1 rl
A Hot Potato	Van Bibber	July 23	2 rls
Cupid and the Clock	O. Henry series	July 23	2 rls

GOTHAM PRODUCTIONS

	Kind of Picture	Review	Feet
Golden Web (Rich-Gordon)	Melodrama	Sept. 11	6,000
Block Signal (Ralph Lewis)	Railroad melodrama	Oct. 9	5,900
Winning Wallop (W. Fairbanks)	Action comedy-dr.	Oct. 30	5,000
Money to Burn (Devore-MacGregor)	Romantic action dr.	Nov. 29	5,900
Heroes of the Night (Landis-Nixon)	Fire-police-thriller	Feb. 5	6,500
		1927	
Final Extra (De La Motte)	Melodrama	Feb. 19	6,000

LE ROY FILMS

	Kind of Picture	Review	Feet
When New York Was Younger	Novelty specialette	July 16	1 rl

METRO-GOLDWYN-MAYER

	Kind of Picture	Review	Feet
Beauty Prize (Dana)	Comedy-dr.	Oct. 11	5,750
Tower of Lies (Chaney-Shearer)	Drama of pathos	Oct. 10	6,849
Exchange of Wives (Boardman)	Married life com.	Oct. 17	6,300
Midshipman (Ramon Novarro)	Naval com.-drama	Oct. 31	7,498
Go West (Buster Keaton)	Burlesque western	Nov. 7	6,256
Lights of Old Broadway (Davies)	Old N. Y. drama	Nov. 14	6,437
Old Clothes (Coogan)	Typical feature	Nov. 21	5,915
Bright Lights (Chas. Ray)	Type com-drama	Nov. 28	6,260
Only Thing (Boardman-Nagel)	Glyn love drama	Dec. 5	5,824
Masked Bride (Mae Murray)	Paris underworld	Dec. 12	5,690
Sally, Irene and Mary (Star cast)	Musical comedy hit	Dec. 19	5,564
Time, the Comedian (Busch-Cody)	Unique drama	Dec. 26	4,757
		1926	
His Secretary (Shearer)	Light comedy	Jan. 2	6,433
Ben-Hur (Ramon Novarro)	Lew Wallace story	Jan 16	12,000
Dance Madness (Nagel-Windsor)	Comedy drama	Feb. 6	6,395
The Blackbird (Lon Chaney)	Crook Drama	Feb. 13	6,688
Mare Nostrum (Rex Ingram prod.)	Ibanez Novel	Feb 27	
La Boheme (Gilbert-Gish)	Famous opera	Mar. 13	8,530
The Barrier (Norman Kerry)	Alaskan melodrama	Apr. 3	6,480
Devil's Circus (Norma Shearer)	Drama	Apr. 10	6,750
Beverly of Graustark (Marion Davies)	Romantic Comedy	May 1	6,710
Brown of Harvard (Pickford-Brian)	College comedy-dr	May 15	7,941
Money Talks (Moore-Windsor)	Farce comedy	May 22	5,139
Paris (Chas. Ray)	Parisian drama	June 12	5,580
Lovey Mary (Bessie Love)	Drama	July 3	6,167
Road to Mandalay (Chaney)	Melodrama	July 10	6,551
Waltz Dream	Romantic comedy	Aug. 7	7,322
Scarlet Letter (Lillian Gish)	Drama from novel	Aug. 21	9,000
Battling Butler (Keaton)	**Farce comedy**	Sept. 4	6,970
Waning Sex (Norma Shearer)	Light comedy romance	Oct. 2	6,025
The Temptress (Garbo-Moreno-D'Arcy)	**Ibanez' novel**	**Oct. 23**	**8,221**
Magician (Wegener-Terry)	Rex Ingram prod.	Nov. 6	6,960
Bardleys the Magnificent	**Dashing romance**	Nov. 13	8,536
Exit Smiling (Lillie-J. Pickford)	Comedy	Nov. 20	6,461
Upstage (Norma Shearer)	Vaudeville com.-dr.	Nov. 27	6,048
Flaming Forest (Moreno-Adoree)	Northwest Curwood dr.	Nov. 29	6,567
Tin Hats (Nagel-Windsor)	War comedy	Dec. 4	6,598
Faust (Emil Jannings)	Opera transcription	Dec. 11	8,110
Fire Brigade (McAvoy-Ray)	Spectacular fire drama	Dec. 25	8,616
		1927	
Tell It To The Marines (Chaney)	Melodrama	Jan. 1	8,800
Valencia (Mae Murray)	Romantic drama	Jan. 8	5,680
Flesh and the Devil (Gilbert-Garbo)	Suderman drama	Jan. 15	8,759
A Little Journey (Star Cast)	Comedy drama	Jan. 15	6,088
Red Mill (Marion Davies)	Adapted musical com.	Feb. 19	6,337
Taxi Dancer (Crawford-O. Moore)	Broadway drama	Mar. 12	6,203
The Show (Gilbert-Adoree)	Melodrama	Mar. 19	6,309
Slide, Kelly, Slide (Haines-O'Neil)	Baseball comedy-dr.	Apr. 2	7,865
Demi-Bride (Norma Shearer)	Comedy-drama	Apr. 2	6,886
Frisco Sally Levy (Sally O'Neil)	Hebrew-Irish com.	Apr. 23	6,909
Lovers (Novarro-Terry)	"Gossip" drama	May 2	5,291
Rookies (Dane-Arthur)	Military comedy	May 9	6,640
Understanding Heart (Joan Crawford)	Kyne story	May 14	6,657
Annie Laurie (Lillian Gish)	Scottish drama	May 21	8,750
Mr. Wu (Lon Chaney)	Chinese drama	June 4	7,603
Tillie the Toiler (Marion Davies)	Light comedy	June 11	6,160
The Unknown (Chaney)	Armless wonder char-dr.	June 18	5,517
Captain Salvation (Hanson-Starke)	Gospel ship drama	July 2	7,395
Callahans and Murphys (Dressler-Moran)	All-Irish comedy	July 16	6,126
Twelve Miles Out (Gilbert)	Bootlegging com.-dr.	July 30	7,899

PARAMOUNT

	Kind of Picture	Review	Feet
		1926	
Nell Gwyn (Dorothy Gish)	Farce comedy	Feb. 6	6,800
Miss Brewster's Millions (Daniels)	Comedy-drama	Mar. 27	6,467
New Klondike (Thos. Meighan)	Comedy drama	Apr. 3	7,445
Untamed Lady (Gloria Swanson)	Society drama	Apr. 3	6,132
Crown of Lies (Pola Negri)	Romantic drama	Apr. 10	5,020
Desert Gold (Hamilton-Mason)	Zane Grey western	Apr. 10	6,850
For Heaven's Sake (Harold Lloyd)	Typical comedy	April 17	5,356
Blind Goddess (Holt-Torrence)	Mystery Drama	April 17	7,363
That's My Baby (Douglas MacLean)	Farce comedy	Apr. 24	6,805
A Social Celebrity (Menjou)	Comedy drama	May 1	6,025
The Runaway (Clara Bow)	Melodrama	May 8	6,218
Fascinating Youth (Juniors)	Drama	May 22	6,882
Aloma of the South Seas (Gilda Gray)	Drama	May 29	8,514
Wet Paint (Raymond Griffith)	Farce-comedy	June 5	5,109
Rainmaker (Collier, Jr.)	Drama	June 12	6,055
Say It Again (Dix)	Travesty-farce	June 19	7,445
Volcano (Daniels)	Thrill melodrama	June 12	5,467
Good and Naughty (Pola Negri)	Society comedy	June 26	5,503
Palm Beach Girl (Bebe Daniels)	Farce-comedy	July 3	6,918
Variety (Emil Jannings)	Drama, short version	July 10	7,804
Born to the West (Jack Holt)	Western	July 10	6,043
It's the Old Army Game (W. C. Fields)	Farce comedy	July 17	6,889
Mantrap (Torrence-Bow)	Drama	July 24	6,077
You Never Know Women (Vidor)	Drama	Aug. 7	6,064
Padlocked (Lois Moran)	Melodrama	Aug. 28	6,700
Beau Geste (Ronald Colman)	Drama	Sept. 4	10,600
The Show-Off (Ford Sterling)	**Character comedy**	**Sept. 11**	6,196
Diplomacy (Sweet-Hamilton)	Modernized Sardou play	Sep. 25	6,950
Campus Flirt (Bebe Daniels)	College comedy	Oct. 2	6,702
Tin Gods (Thomas Meighan)	Drama	Oct. 2	8,568
Yon'd Be Surprised (R. Griffith)	**Satirical comedy**	Oct. 9	5,904
Kid Boots (Eddie Cantor)	Comedy	**Oct. 23**	**5,650**
Sorrows of Satan (D. W. Griffith prod)	Drama	Oct. 23	11 rls.
Don't Give Up the Ship	One Reel special	Oct. 23	....
Ace of Cads (Menjon)	Drama	Oct. 30	7,786
Quarterback (Richard Dix)	Football comedy-dr.	Nov. 6	7,114
London (Dorothy Gish)	**Drama**	**Nov. 13**	**6 rls.**
We're in the Navy Now (Beery-Hatton)	Sequel, "Behind Front"	Nov. 20	5,519
So's Your Old Man (W. C. Fields)	Comedy	Nov. 20	6,347
Eagle of the Sea (Vidor-Cortez)	Sea drama	Nov. 27	7,250
Everybody's Acting (star cast)	Stage comedy-dr.	Nov. 27	6,139
God Gave Me Twenty Cents (all star)	Romance-drama	Nov. 29	6,532
The Great Gatsby (Warner Baxter)	Drama	Dec. 4	7,296
Old Ironsides (special cast)	Super-special	Dec. 11	10,689
Canadian (Meighan)	Northwest drama	Dec. 11	7,773
Stranded in Paris (Daniels)	Farce comedy	Dec. 18	6,106
Love 'Em and Leave 'Em (Brent)	Comedy drama	Dec. 18	6,075
Popular Sin (Vidor-Brook)	Love drama	Dec. 25	6,244
		1927	
Hotel Imperial (Pola Negri)	Drama	Jan. 8	7,091
Blonde or Brunette? (Menjou-Nissen)	Parisian comedy	Jan. 15	5,871
The Potters (W. C. Fields)	Human int. com.-dr.	Jan. 22	6,680
Kid Brother (Harold Lloyd)	Typical comedy	Jan. 29	7,654
Paradise for Two (Dix-Bronson)	Comedy	Jan. 29	6,187
New York (Cortez-Wilson-Taylor)	Melodrama	Feb. 5	6,877
"It" (Clara Bow)	Elinor Glyn story	Feb. 12	6,542
Love's Greatest Mistake (Brent)	Comedy drama	Feb. 26	6,000
Blind Alleys (Meighan)	N. Y. melodrama	Mar. 5	5,597
Let It Rain (Douglas MacLean)	Naval comedy	Mar. 12	6,052
Metropolis	UFA Superspectacle	Mar. 12	....
Rough Riders (Feature Cast)	Roosevelt epic.	Mar. 19	12,071
Stark Love	Mountaineer drama	Mar. 19	6,203
A Kiss in a Taxi (Bebe Daniels)	Farce comedy	Apr. 2	6,429
Fashions for Women (E. Ralston)	Comedy drama	Apr. 9	6,298
Evening Clothes (Menjou)	Light comedy	Apr. 9	6,287
Casey at the Bat (W. Beery)	Comedy	Apr. 16	6,040
Afraid to Love (F. Vidor)	Light comedy	Apr. 23	6,199
Knockout Reilly (Richard Dix)	Prizering com.-dr.	Apr. 23	7,080
Chang	Wild animal classic	May 2	6,536
Children of Divorce (Bow-Ralston)	Drama	May 2	6,871
Cabaret (Gilda Gray)	Detective com.-dr.	May 9	7,175
Special Delivery (Eddie Cantor)	Gag comedy	May 9	5,524
Senorita (Bebe Daniels)	Dashing Farce	May 14	6,634
Telephone Girl (Madge Bellamy)	Melodrama	May 21	5,455
Tired Wheels	Krazy Kat	May 28	1 rl
Rough House Rosie (Clara Bow)	Society-pugilism com.	June 4	5,952
Whirlwind of Youth (Lois Moran)	Drama	June 11	5,866
Running Wild (W. C. Fields)	Comedy drama	June 18	6,368
Ritzy (Betty Bronson)	Comedy drama	June 25	5,306
Way of All Flesh (Jannings)	U. S.-made. Tragedy	July 2	8,486
Time to Love (Raymond Griffith)	Farce-comedy	July 9	4.926
Rubber Heels (Ed Wynn)	Burlesque-Farce comedy	July 16	5,614
Ten Modern Commandments (Ralston)	Theatrical com.-dr.	July 23	6,497
Wedding Bills (Raymond Griffith)	Farce	July 23	5,869
Rolled Stockings (Hall-Brooks)	College com.-dr.	July 30	6,247

Users Help Make This Chart More Useful

PATHE

	Kind of Picture	Review	Feet
Hitting the Rails	Terry cartoon	Dec. 4	1 rl.
Bars and Stripes	Terry cartoon	Dec. 11	1 rl
There Ain't No Santa Claus	Hal Roach comedy	Dec. 11	2 rls
A Blonde's Revenge (Turpin)	Typical comedy	Dec. 18	2 rls
School Days	Terry cartoon	Dec. 18	1 rl
Top Notchers	Sportlight	Dec. 18	1 rl
Forty-five Minutes from Hollywood	Hal Roach comedy	Dec. 25	2 rls
		1927	
Anything Once (Mabel Normand)	Hal Roach comedy	Jan. 1	2 rls
Telling Whoppers	Our Gang	Jan. 1	2 rls
Musical Parrot	Terry cartoon	Jan. 1	1 rl
Kitty from Killarney (Day)	Sennett comedy	Jan. 8	2 rls
With the Wind	Sportlight	Jan. 8	1 rl
Fourflushers (Bevan)	Sennett comedy	Jan. 8	2 rls
Many Scrappy Returns (Chase)	Hal Roach comedy	Jan. 15	2 rls
When Friendship Ceases	Terry cartoon	Jan. 15	1 rl
Smith's Pets	Jimmy Smith series	Jan. 15	2 rls
Bring Home the Turkey	Our Gang comedy	Jan. 22	2 rls.
Chasing Rainbows	Terry cartoon	Jan. 22	1 rl.
Should Sleep Walkers Marry?	Sennett comedy	Jan. 22	2 rls.
Two Time Mama (Tryon)	Hal Roach comedy	Jan. 22	2 rls.
Pass the Dumplings (Alice Day)	Sennett comedy	Jan. 22	2 rls.
On Guard (Cullen Landis)	Army serial	Jan. 29	....
Sink or Swim	Terry cartoon	Feb. 5	1 rl
A Hollywood Hero (Turpin)	Sennett comedy	Feb. 5	2 rls
Should Men Walk Home (C. Hale)	Hal Roach comedy	Feb. 5	2 rls
Sporting Knack	Sportlight	Feb. 12	1 rl.
Smith's Customer	Smith Family com.	Feb. 12	2 rls.
Peaches and Plumbers (Bevan)	Sennett com.	Feb. 19	2 rls.
Plumber's Daughter (Alice Day)	Sennett comedy	Feb. 19	2 rls.
Pathe Review 6	Magazine	Feb. 19	1 rl.
Plow Boy's Revenge	Terry cartoon	Feb. 26	1 rl
Crowd Bait	Sportlight	Feb. 26	1 rl
Seeing the World	Our Gang comedy	Feb. 26	2 rls
One Hour Married (Normand)	Hal Roach comedy	Mar. 5	2 rls
In the Rough	Terry cartoon	Mar. 5	1 r
Tit for Tat	Terry cartoon	Mar. 5	1 r
Crawl Strike Kid	Terry cartoon	Mar. 12	1 rl
With Will Rogers in Dublin	Rogers Abroad	Mar. 12	2 rls
Mail Pilot	Terry cartoon	Mar. 12	1 rl
Are Brunettes Safe? (Chase)	Comedy	Mar. 12	2 rls
Why Girls Say No (Marj. Daw)	Hal Roach comedy	Mar. 19	2 rls
Weatherproof	Sportlight	Mar. 19	1 rl
Pathe Review	Review	Mar. 19	1 rl
Cracked Ice	Terry cartoon	Mar. 19	1 rl
Taking the Air	Terry cartoon	Mar. 19	1 rl
Duck Soup (Laurel-Hardy)	Hal Roach comedy	Apr. 2	2 rls
Frost Line	Sportlight	Apr. 2	1 rl
A Small Town Princess	Sennett comedy	Apr. 2	2 rls
A Dozen Socks (Alice Day)	Sennett comedy	Apr. 9	2 rls
Rival Sex	Sportlight	Apr. 9	1 rl
Smith's New Home (Mc-Kee-Hiatt)	Smith Family series	Apr. 9	2 rls
Pathe Review 12	Magazine	Apr. 16	1 rl
Magician	Terry cartoon	Apr. 16	1 rl
Ten Years Old	Our Gang	Apr. 16	2rls
Keep Off the Grass	Terry cartoon	Apr. 16	1 rl
Jolly Jilter (Ben Turpin)	Comedy	Apr. 16	2 rls
Melting Millions (Ray-Miller)	Chapter Play	Apr. 16	
Hiking Through Holland (Will Rogers)	Rogers Abroad	Apr. 23	2 rls
Pathe Review 13	Magazine	Apr. 23	1 rl
Medicine Man	Terry cartoon	Apr. 23	1 rl
Slipping Wives (Dean-Rawlinson)	Hal Roach comedy	Apr. 23	2 rls
Smith's Surprise (Hiatt)	Smith Family	Apr. 23	2 rls
Forgotten Sweeties (Chase)	Comedy	Apr. 23	2 rls
Pathe Review 14	Magazine	Apr. 23	1 rl
Smith's Kindergarten (Baby Jackson)	Smith Family	May 2	2 rls
Pathe Review 16	Magazine	May 2	1 rl
Love My Dog	Our Gang	May 2	2 rls
Broke in China (Turpin)	Sennett comedy	May 2	2 rls
Honor Man	Terry cartoon	May 2	1 rl
Hon. Mr. Buggs (Matt Moore)	Hal Roach comedy	May 2	2 rls
Pathe Review 15, 17, 18, 19	Magazine	May 9	1 rl
Pie Eyed Piper	Terry cartoon	May 9	1 rl
Jewish Prudence (Davidson)	Hal Roach comedy	May 9	2 rls
Bubbling Over	Terry cartoon	May 9	1 rl
Agile Age	Sportlight	May 9	1 rl
A Fair Exchange	Terry cartoon	May 9	1 rl
When Snow Flies	Sportlight	May 14	1 rl.
Pathe Review 20	Magazine	May 14	1 rl.
Bigger and Better Blondes (Chase)	Comedy	May 14	2 rls.
Tabloid Editions	Sportlight	May 21	1 rl
Horses, Horses, Horses	Terry cartoon	May 21	1 rl
Crazy to Act (Mildred June)	Sennett comedy	May 21	2 rls
Tired Business Men	Our Gang comedy	May 21	2 rls
Pathe Review 21	Magazine	May 21	1 rl
Eve's Love Letters	Hal Roach comedy	May 28	2 rls
Smith's Fishing Trip	Smith Family	May 28	2 rls
Pathe Review 22-23	Magazine	June 4	1 rl
Digging for Gold	Terry cartoon	June 4	1 rl
Hunting for Germans	Will Rogers' trip	June 4	2 rls
Pride of Pikeville (Turpin)	Sennett comedy	June 4	2 rls
Flying Feet	Sportlight	June 4	1 rl
Chills and Fever	Sportlight	June 4	1 rl
Curled in the Excitement	Sennett comedy	June 11	2 rls
Hard Cider	Terry cartoon	June 11	1 rl
Crimson Flash (Cullen Landis)	Serial	June 18	....
Died in the Wool	Terry cartoon	June 18	1 rl
Fluttering Hearts (Chase)	Comedy	June 18	2 rls
Love 'Em and Weep (Mae Busch)	Hal Roach comedy	June 18	2 rls
Pathe Review 24	Magazine	June 18	1 rl
Big Reward	Terry cartoon	July 2	1 rl
Riding High	Terry cartoon	July 2	1 rl
Pathe Review 27	Magazine	July 2	1 rl
Don't Tell Everything (Davidson)	Hal Roach comedy	July 2	2 rls
One-Man Dog	Terry cartoon	July 2	1 rl
Love Nest	Terry cartoon	July 23	1 rl
Frontier of Sport	Sportlight	July 23	1 rl
Why Girls Love Sailors (Laurel)	Hal Roach comedy	July 23	2 rls
Pathe Review 28	Magazine	July 23	1 rl
Pathe Reviews 29-30	Magazine	July 30	1 rl
Subway Sally	Terry cartoon	July 30	1 rl
With Will Rigers in London	Rogers series	July 30	1 rl
Glorious Fourth (Joe Cobb)	Comedy	July 30	1 rl
The Bully	Terry cartoon	July 30	1 rl

Features	Kind of Picture	Review	Feet
		1927	
Princess on Broadway (Garon-Walker)	Comedy drama	Mar. 5	5,705
Tearin' Into Trouble (Wally Wales)	Western	Mar. 5	4,453
Arizona Whirlwind (Bill Cody)	Mine-western	Mar. 19	4,134
Fighting Comeback (B. Roosevelt)	Action western	Apr. 2	4,145
Spuds (Larry Semon)	War, farce comedy	Apr. 9	4,920
Horse Shoes (Monty Banks)	Feature comedy	Apr. 16	5,668
Ridin' Rowdy (Buffalo Bill, Jr.)	Western	Apr. 23	4,794
No Man's Law (Rex)	Black Stallion dr.	May 2	6,903
Don Desperado (Maloney)	Punch western	May 9	5,804
His First Flame (Harry Langdon)	Feature comedy	May 9	4,700
Eyes of the Totem (Hawley-Sautschi)	Melodrama	May 14	6,228
Pirates of the Sky (Hutchison)	Stunt melodrama	May 21	5,465
Heart of the Yukon (Bowers)	Alaskan melodrama	May 21	6,563
Alaskan Adventures	Alaskan Trip	May 28	3,678
Meddlin' Stranger (Wally Wales)	Western melodrama	June 4	4,575
Avenging Fangs (Shadow-dog)	Crook melodrama	June 4	4 335
Trunk Mystery (Hutchison)	Police melodrama	June 11	4,328
Code of Cow Country (B. Roosevelt)	Action western	June 11	4,512
Pals in Peril (Buffalo Bill, Jr.)	Western	June 25	4,740
Little Firebrand (E. Thornton)	Comedy	July 2	4,615
Two-Gun of Tumbleweed	Western	July 23	5,670

PREFERRED PICTURES

		1926	
Romance of a Million Dollars	Melodrama	Aug. 7	5,300
Dancing Days (Star Cast)	Domestic	Sept. 25	5,900
Shameful Behavior? (Edith Roberts)	Romantic com.-dr.	Oct. 30	5,218
His New York Wife (Alice Day)	Comedy drama	Nov. 27	5,294
		1927	
Exclusive Rights (L. Rich)	Politics-melodrama	Jan. 22	6,087

PRODUCERS DISTRIBUTING CORP.

		1925	
Coming of Amos (Rod LaRoque)	Comedy-drama	Sept. 19	5,077
Off the Highway (W. V. Mong)	Drama	Oct. 3	7,641
Simon the Jester (O'Brien-Rich)	Comedy-drama	Nov. 28	6,160
Road to Yesterday (J. Schildkraut)	Tense drama	Dec. 12	9,980
		1926	
Wedding Song (Leatrice Joy)	Comedy-heart int.-dr.	Jan. 2	7,373
Steel, Preferred (star cast)	Steel industry dr.	Jan. 9	6,717
Braveheart (LaRocque)	Indian drama	Jan. 23	7,234
Rocking Moon (Tashman-Bowers)	Alaskan drama	Jan. 30	6,013
Danger Girl (Priscilla Dean)	Comedy-drama	Feb. 6	5,660
Million Dollar Handicap (all star)	Horse race melo.	Feb. 13	6,095
Three Faces East (Jetta Goudal)	Suspense-spy-melo.	Feb. 20	7,413
Fifth Avenue (De La Motte)	Human int. drama	Feb. 20	5,503
Wild Oats Lane (Viola Dana)	Melodrama	Apr. 10	6,900
Red Dice (Rod LaRocque)	Underworld melodrama	May 1	7,257
Whispering Smith (H. B. Warner)	Melodrama western	May 8	6,155
Volga Boatman (W. Boyd-E. Fair)	Melodrama	Apr. 24	10,660
Paris at Midnight (Jetta Goudal)	Melodrama	May 15	6,995
Prince of Pilsen (Geo. Sidney)	Comedy drama	May 8	6,600
Bachelor Brides (La Rocque)	Mystery drama	May 22	6,612
Eve's Leaves (Leatrice Joy)	Romantic Comedy	May 29	6,750
Silence (H. B. Warner)	Self-sacrifice dr.	June 5	7,518
Unknown Soldier (Chas. Mack, etc.)	War drama	June 12	7,979
Dice Woman (Priscilla Dean)	Farce-melodrama	June 19	5,614
Flame of the Yukon (Seena Owen)	Melodrama of Yukon	June 26	5,800
Up in Mabel's Room (Marie Prevost)	Farce-comedy	June 26	6,345
Shipwrecked (S. Owen-J. Schildkraut)	Melodrama	July 3	5,863
Meet the Prince (Jos. Schildkraut)	Comedy-Drama	July 3	5,908
Sea Wolf (Ralph Ince)	Jack London story	July 10	6,763
Sunny Side Up (Vera Reynolds)	Comedy drama	July 17	5,994
Speeding Venus Priscilla Dean)	Melodrama	July 24	5,560
Clinging Vine (Leatrice Joy)	Comedy	July 31	6,400
Young April (Bessie Love)	Romantic com-dr.	Sept. 11	6,858
For Alimony Only (Leatrice Joy)	Divorce com-drama	Oct. 9	6,400
Gigolo (Rod La Rocque)	Drama	Oct. 16	7,295
Nervous Wreck (Ford-Haver)	Farce-comedy	Oct. 23	6,730
Pals in Paradise (star cast)	Kyne mining story	Nov. 29	6,636
For Wives Only (M. Prevost)	Sophisticated farce	Dec. 4	5,790
Corporal Kate (Reynolds-Faye)	Girl War-workers	Dec. 18	7,460
		1927	
Jim, The Conqueror (Boyd-Faire)	Suspense western	Jan. 1	5,324
Nobody's Widow (Joy-Ray-Haver)	Farce comedy	Jan. 15	6,421
Man Bait (Marie Prevost)	Comedy drama	Jan. 29	5,865
Getting Gertie's Garter (Prevost)	Farce comedy	Feb. 19	6,859
White Gold (Jetta Gondal)	Emotional drama	Apr. 9	6,198
Rubber Tires (Ford-Love)	Auto comedy	Apr. 9	6,303
King of Kings	Biblical drama	Apr. 23	13,500
Night Bride (Marie Prevost)	Farce comedy	May 9	5,736
Yankee Clipper (William Boyd)	Sailing ship melo.	May 14	7,820
Heart Thief (Schildkraut-dePutti)	European drama	May 21	6,035
Fighting Love (Jetta Goudal)	Desert drama	June 4	7,107
Vanity (Leatrice Joy)	Melodrama	June 18	5,922

RAYART

		1925	
Midnight Limited (star cast)	Railroad melodrama	Dec. 27	5,255
		1926	
Call of the Klondike (Glass-Dwan)	Melodrama	Aug. 21	5,803
Moran of the Mounted (Howes)	Northwest M. P. melo.	Sept. 4	5,300

RED SEAL

		1926	
Reelview (Scenes in Turkey)	Magazine	Apr. 10	850
Hair Cartoon	Marcus cartoon	Apr. 10	55
Old Black Joe	Song Car-tune	July 17	500
Hair Cartoon	Marcus cartoon	July 17	1,000
Toot! Toot! (Ko-Ko)	Fleischer cartoon	July 17	1,000
Hair Cartoons	Marcus cartoon	July 31	1,000
Reelview (Issue E)	Pictorial	July 31	1,000
Searchlight (Issue H)	Pictorial	Aug. 7	1,000
Song Car-tune	Song series	Aug. 7	1,000
Marvels of Motion	Issue L	Sept. 4	800
Morning Judge	Carrie of the Chorus	Sept. 4	2,000
Ko-Ko in the Fadeaway	Fleischer cartoon	Sept. 11	1,000
Film Reporter	Series	Sept. 11	1,000
Churchyards of Old America	Humor	Sep. 25	1,000
Film Reporter (Issue B)	Sport subjects	Oct. 9	1,000
Berth Mark	Carrie of Chorus	Oct. 9	2,000

We Try Always to Make it Better for Users

STERLING PICTURES CORP.

	Kind of Picture	Review.	Feet
		1926	
Men of the Night (Rawlinson)	Melodrama	July 24	5,723
Wreckage (May Allison)	Drama	July 24	5,723
Closed Gates (Harron-Novak)	Emotionai dama	May 28	5,563

TIFFANY PRODUCTIONS, INC.

	Kind of Picture	Review.	Feet
The Enchanted Island	Romantic drama	June 25	4,857
Flaming Timber	Woodland drama		
Squads Right	War farce comedy		
The Song of Steel	Society-business drama		
Snowbound	Comedy drama of the North		
Wild Geese (Special)	Human drama		
Princess of Hoboken	Comedy drama		
Lightning	Zane Grey drama		
Tale of a Vanishing People	Society drama		
The Broken Gate	Emotional drama	Jan. 15	5,300
Fools of Fashion (Mae Busch)	Social life drama	Oct. 9	6,484
College Days (Marceline Day)	College comedy-dr.	Nov. 6	7,300
Josselyn's Wife (Pauline Frederick)	Emotional drama	Nov. 27	5,800
Sin Cargo (Shirley Mason)	Melodrama	Dec. 11	6,100
		1927	
Redheads Preferred (Hitchcock-Daw)	Farce comedy		
The First Night (Lytell-Devore)	Farce comedy	Feb. 19	5,500
Husband Hunters (Mae Musch)	Sophisticated com.-dr.	Feb. 26	5,600
Cheaters (O'Malley-Ferguson)	Crook meldrama	Mar. 12	6.022
Backstage (Bedford-W. Collier, Jr.)	Comedy drama	July 9	5,784
Beauty Shoppers (Mae Busch)	Small town-N. Y. dr.	July 16	5,669
Snowbound (Blythe-Rich-Agnew)	Farce comedy	July 30	5,182

UNITED ARTISTS

	Kind of Picture	Review.	Feet
		1926	
Black Pirate (Douglas Fairbanks)	Technicolor feature	Mar. 20	8,388
The Bat (all-star)	Mystery drama	Mar. 27	8,219
Son of the Sheik (Valentino)	"Sheik" sequel	Aug. 7	6,685
Sparrows (Mary Pickford)	Comedy drama	Oct. 9	6,000
		1927	
Winning of Barbara Worth (Banky)	H. B. Wright western	Dec. 4	8 rls.
Night of Love (Banky-Colman)	Romantic Drama	Jan. 29	7,440
The General (Buster Keaton)	Civil War comedy	Feb. 12	7,500
Love of Sunya (Gloria Swanson)	Episodic drama	Mar. 19	7,311
Beloved Rogue (J. Barrymore)	Romantic drama	Apr. 2	9,264
Resurrection (Rod LaRocque)	Tolstoy drama	Apr. 16	9,120

UNIVERSAL

Features

	Kind of Picture	Review.	Feet
		1926	
Rustler's Ranch (Acord)	Western	June 5	5,230
Love Thief (Norman Kerry)	Romantic drama	June 12	6,822
Chasing Trouble (Morrison)	Action western	June 19	4,304
Bucking the Truth (Morrison)	Action western	June 26	4,305
Marriage Clause (Lois Weber)	Drama	July 3	7,680
Under Western Skies (Norman Kerry)	Western	July 10	6,352
The Terror (Art Acord)	Western	July 10	4,862
Man in the Saddle (Gibson)	Western	July 17	5,492
Poker Faces (Horton-LaPlante)	Farce comedy	July 24	7,808
Whole Town's Talking (E. E. Horton)	Farce comedy	Aug. 14	6,662
Wild Horse Stampede (Hoxie)	Western	July 31	4,776
Runaway Express (Daugherty-Mehaffy	R. R. thriller	Aug. 28	5,865
Her Big Night (Laura LaPlante)	Farce comedy	Sept. 4	7,603
Old Soak (Jean Hersholt)	Comedy drama	Sept. 11	7,445
Texas Streak (Hoot Gibson)	Thrill western	Sep. 25	6,256
Ice Flood (Harlan-Dana)	Lumber camp melo.	Oct. 2	5,747
Yellow Back (Fred Humes)	Western	Oct. 9	4,766
Take It from Me (Reginald Denny)	Comedy drama	Oct. 16	6,649
Michael Strogoff	Russian Melodrama	Oct. 30	9,315
Spangles (O'Malley-Nixon)	Circus comedy-dr.	Nov. 6	5,6[illegible]
Buckaroo Kid (Hoot Gibson)	Farce-drama-western	Nov. 20	6,107
Red Hot Leather (Hoxie)	Western	Nov. 27	4,535
Man from the West (Acord)	Blue Streak Western	Dec. 4	4,474
Cheerful Fraud (Denny)	Farce comedy	Dec. 11	6,945
Prowlers of the Night (Humes)	Blue Streak western	Dec. 18	4,390
Silent Rider (Hoot Gibson)	Western	Dec. 25	5,598
		1927	
Butterflies in the Rain (LaPlante)	Romantic drama	Jan. 1	7,319
Rough and Ready (Hoxie)	Western	Jan. 8	4,409
Loco Luck (Art Acord)	Action western	Jan. 22	4,827
Sensation Seekers (Billie Dove)	Romance-drama	Jan. 29	7,015
Perch of the Devil (Busch-O'Malley)	Melodrama	Feb. 5	6,807
One Man Game (Fred Humes)	Blue Streak westn.	Feb. 12	4,689
Taxi! Taxi! (E. E. Horton)	Farce comedy	Feb. 19	7,172
Denver Dude (Hoot Gibson)	Action western	Feb. 26	5,292
Wrong Mr. Wright (Jean Hersholt)	Farce	Mar. 5	6,450
Held by the Law (Lewis)	Crime-detective	Apr. 2	6,929
Hey! Hey! Cowboy (Gibson)	Action western	Apr. 9	5,378
Men of Daring (Hoxie)	Thrill western	Apr. 9	6,155
Fourth Commandment (Bennett-Carr)	Sentimental drama	Apr. 23	6,892
Down the Stretch (Agnew-Nixon)	Racing melodrama	May 2	6,910
Beware of Widows (Laura LaPlante)	Light farce-comedy	May 9	5,777
Cat and the Canary (LaPlante-Hale)	Mystery-thriller	May 14	7,712
Grinning Guns (Jack Hoxie)	Action western	May 14	4,689
Love Thrill (Laura-LaPlante)	Farce comedy	May 21	6,038
Fighting Three (Jack Hoxie)	Western melodrama	May 21	4,198
The Claw (Windsor-Kerry)	South African drama	May 28	5,252
Painting the Town (Tryon)	Farce comedy	June 25	5,900
Alias the Deacon (Jean Hersholt)	Crook com.-drama	June 25	6,869
Painted Ponies (Gibson)	Rodeo stunt western	July 23	5,416

Short Subjects

	Kind of Picture	Review.	Feet
		1926	
Jane's Flirtation (Wiley)	What happened to Jane	Jan. 1	2 rls
Menace of the Mounted (Cobb)	Mustang N'western	Jan. 1	2 rls
Snookums' Playmate	Newlyweds comedy	Jan. 8	2 rls
Hop Along (Arthur Lake)	Bluebird comedy	Jan. 8	1 rl
By George (Sid Savlor)	Let George Do It (ser.)	Jan. 8	2 rls
Fast and Furious (Reginald Denny)	Typical farce	July 9	5,282
Three Miles Up (Al Wilson)	Aviation-thrills	July 9	4,041
Dude Desperado (Gilman)	Mustang com.-western	Jan. 22	2 rls.
Tied Up	Piperock western	Jan. 22	2 rls.
What's Your Hurry?	Excuse Makers	Jan. 22	2 rls.
Love on a Weak Stomach (N. Edwards)	Comedy	Jan. 22	1 rl.
Newlyweds Build	Newlyweds and Baby	Jan. 22	2 rls.
Cinder Path	Collegians	Jan. 22	2 rls.
High and Dizzy (Puffy)	Bluebird comedy	Jan. 22	1 rl.
Youth and Beauty	Gump comedy	Jan. 29	2 rls
Thanks for the Boat Ride	What Happened to Jane	Jan. 29	2 rls
George Runs Wild	George series	Feb. 5	2 rls
Oh, What a Kick (Summerville)	Burlesque war com.	Feb. 5	1 rl
Tenderfoot Courage	Mustang western	Feb. 5	2 rls

	Kind of Picture	Review.	Feet
		1927	
In for Life (Neely Edwards)	Bluebird comedy	Feb. 12	1 rl.
Meet the Husband (Arthur Lake)	Comedy	Feb. 12	1 rl.
Snookums Disappears	Newlyweds	Feb. 19	2 rls.
A Strange Inheritance	Mustang comedy	Feb. 19	2 rls.
Buster's Dark Mystery	Buster Brown	Feb. 19	2 rls.
Ranger's Romance (Fred Gilman)	Short western	Feb. 26	2 rls.
Some More Leave Home (Summerville)	Excuse Makers	Feb. 26	2 rls.
Why Mules Leave Home (Summerviile)	Comedy	Feb. 26	1 rl
A Party Man (Duffy)	Blue Ribbon comedy	Mar. 5	1 rl
Flashing Oars	Collegians	Mar. 5	2 rls.
Jailhouse Blue (Arthur Lake)	Comedy	Mar. 12	1 rl
Backward George (Saylir)	Let George Do It	Mar. 12	2 rls
Hot Air (Puffy)	Bluebird comedy	Mar. 19	1 rl
Return of the Riddle Rider	Sequel serial	Mar. 19	....
Breaking Records	Collegians	Apr. 2	2 rls
Pride of Piperock	Western comedy	Apr. 2	2 rls
She's My Cousin	Excuse Makers	Apr. 2	2 rls
Jane's Hubby	What Happened to Jane	Apr. 9	2 rls.
Courage of Collins	Short western	Apr. 9	2 rls.
Haunted Homestead	Mustang western	Apr. 16	2 rls.
Buster, Don't Forget	Buster Brown	Apr. 16	2 rls
Newlyweds' Shopping Tour	Newlyweds	Apr. 16	2 rls
They Call It Love (Edwards)	Comedy	Apr. 16	1rl
Flaming Snow	Western comedy	Apr. 16	2 rls.
Keeping His Word	Excuse Makers	Apr. 23	2 rls
Smother O'Mine (Chas. Puffy)	Comedy	Apr. 23	1 rl
Kelcy Gets His Man (Cobb)	Mounted police dr.	Apr. 23	2 rls
Midnight Bum (Arthur Lake)	Farce comedy	May 2	1 rl
Lone Star (Fred Gilman)	Mustang western	May 2	2 rls.
Kid George	Let George Do It	May 2	2 rls
Jane Misses Out	What Happened to Jane	May 9	2 rls
Stop Snookums	Newlyweds	May 9	2 rls
Buster's Frame-up	Buster Brown	May 14	2 rls.
Silent Partner (E. Cobb)	Western	May 14	2 rls.
Ore Raiders (Fred Gilman)	Western	May 14	2 rls.
Pipe Rock Blues (Holmes-Corbett)	Western	May 14	2 rls.
Red Suspenders (Summerville)	Comedy	May 14	1 rl.
George's Many Loves	Let George Do It	May 21	2 rls
That's No Excuse	Excuse Makers	May 21	2 rls
Do Or Diet (Puffy)	Comedy	May 21	1 rl
Rest Cure	Piperock western	May 28	2 rls
Doctors Prefer Brunettes (Edwards)	Bluebird comedy	May 28	1 rl
Home Trail	Western	May 28	2 rls
Gune Justice (Gilman)	Short western	June 4	2 rls
My Mistake	Excuse Makers	June 4	2 rls
Cowboy Chaperone (Ed. Cobb)	Western	June 4	2 rls
Jane's Sleuth	What Happened to Jane	June 4	2 rls
Collegians (second series)	Junior Jewel com.	June 11	2 rls
Cows Is Cows	Short western	June 11	2 rls
Buster's Infatuation	Buster Brown	June 11	2 rls
Snookum's Asleep	Newlyweds	June 11	2 rls
Under the Bed (Puffy)	Bluebird comedy	June 11	1 rl
Sleepy Time Pal (Edwards)	Bluebird comedy	June 18	2 rls
What An Excuse	Excuse Makers	June 18	2 rls
Barrymore Tommy (Gilman)	Short western	June 18	2 rls
Ah, Gay Vienna (Puffy)	Comedy	July 2	1 rl
On Furlough (Sid Saylor)	Let George Do It	July 2	2 rls
Plumed Rider (Gilman)	Western	July 2	2 rls
Roaring Gulch (E. Cobb)	Western	July 2	2 rls
Surprised Honey (Neely Edwards)	Comedy	July 16	1 rl
Buster's Handicap	Buster Brown	July 16	2 rls
Tale of a Shirt (Aubrey)	Bluebird com.	July 16	1 rl
Jane's Relations	What Happenedt o Jane.	July 16	2 rls
Snookums Cleans Up	Newlyweds	July 16	2 rls
Pawns and Queens	Short western	July 23	2 rls
Oh, Taxi! (Sid Saylor)	Comedy	July 23	2 rls
Square Shooter (Gilman)	Short western	July 23	2 rls
Plain Jane	What Happened to Jane	July 30	1 rl
His Day of Days (Edwards)	Bluebird comedy	July 30	1 rl
Horse Trader (Gilman)	Western	July 30	2 rls

WARNER BROS.

	Kind of Picture	Review.	Feet
		1926	
Bride of the Storm (D. Costello)	Melodrama	April 10	6,800
Night Cry (Rin-Tin-Tin)	Dog melodrama	April 24	6,300
Other Women's Husbands (Blue)	Comedy drama	May 8	6,721
Hell Bent Fer Heaven (Miller)	Mystery drama	May 15	6,578
Little Irish Girl (D. Costello)	Crook drama	May 22	6,667
Why Girls Go Back Home (Miller)	Comedy drama	May 29	5,262
Silken Shackles (Irene Rich)	Drama	June 5	6.061
Social Highwayman (Devore-Love)	Farce-comedy	June 26	6,107
Footloose Widows (Fazenda-Logan)	Farce-comedy	July 3	7,163
Don Juan (John Barrymore)	Romantic drama	Aug. 21	10,018
Across the Pacific (Monte Blue)	Melodrama	Oct. 16	6,945
My Official Wife (Rich-Tearle)	Drama	Nov. 6	7,846
Private Izzy Murphy (Jessel)	Comedy	Oct. 30	7,889
The Better 'Ole (Syd Chaplin)	Supercomedy	Oct. 23	8,649
Millionaires (Sidney-Fazenda-Gordon)	Heart-int. Hebrew com.	Nov. 20	6.903
While London Sleeps (Rin-Tin-Tin)	Dog melodrama	Dec. 11	5,810
		1927	
Third Degree (Dolores Costello)	Stage melodrama	Jan. 8	7.647
Don't Tell the Wife (I. Rich)	Light comedy	Feb. 5	6,972
Finger Prints (Fazenda)	Crook-detective	Jan. 22	7,031
Wolf's Clothing (Blue-Miller)	Action-thrill melo.	Jan. 29	7,068
When A Man Loves (J. Barrymore)	Classic romance	Feb. 12	10,049
Hills of Kentucky (Rin-Tin-Tin)	Dog melodrama	Feb. 26	6,271
Gay Old Bird (Fazenda)	Farce-comedy	Mar. 12	6,284
What Every Girl Should Know (Miller)	Romantic comedy-drama	Mar. 19	6,281
White Flannels (Louise Dresser)	Foothall-thrills	Apr. 2	6,820
The Brute (Monte Blue)	Western drama	May 2	5,901
Bitter Apples (Monte Blue-Myrna Loy)	Melodrama	May 9	5,453
Missing Link (Syd Chaplin)	Farce comedy	May 14	6,485
Matinee Ladies (May McAvoy)	Modern life comedy	Apr. 23	6,352
Tracked by the Police (Rin-Tin-Tin)	Dog melodrama	May 21	5,813
The Climbers (Irene Rich)	Drama	May 28	6.631
A Million Bid (Dolores Costello)	Melodrama	June 4	6,310
Irish Hearts (May McAvoy)	Comedy drama	June 11	5,397
Simple Sis (Fazenda-C. Cook)	Heart Interest melo.	June 11	6,218
Dearier (Irene Rich)	Heart-int. drama	June 18	5,897
Old San Francisco (D. Costello)	Romance-melodrama	June 25	7,961
First Auto (Barney Oldfield)	Old-time autos dr.	July 9	6.767
What Happened to Father (W. Oland)	Character farce-com.	July 9	5.567
Black Diamond Express (Blue)	Railroad melodrama	July 23	5.803
Heart of Maryland (D. Costello)	Civil War melo.	July 30	5.968

Give Them the Best

Theatre patrons are entitled to the best screen quality—which means Eastman quality.

Give them the best. Most productions are made on Eastman Negative. Specify prints on Eastman Positive and you get the film combination that first made movies practicable—that has maintained its superiority from the beginning of the industry.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

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NEW FILM GATE ASSEMBLY WITH LOWER FIRE SHIELD
FOR
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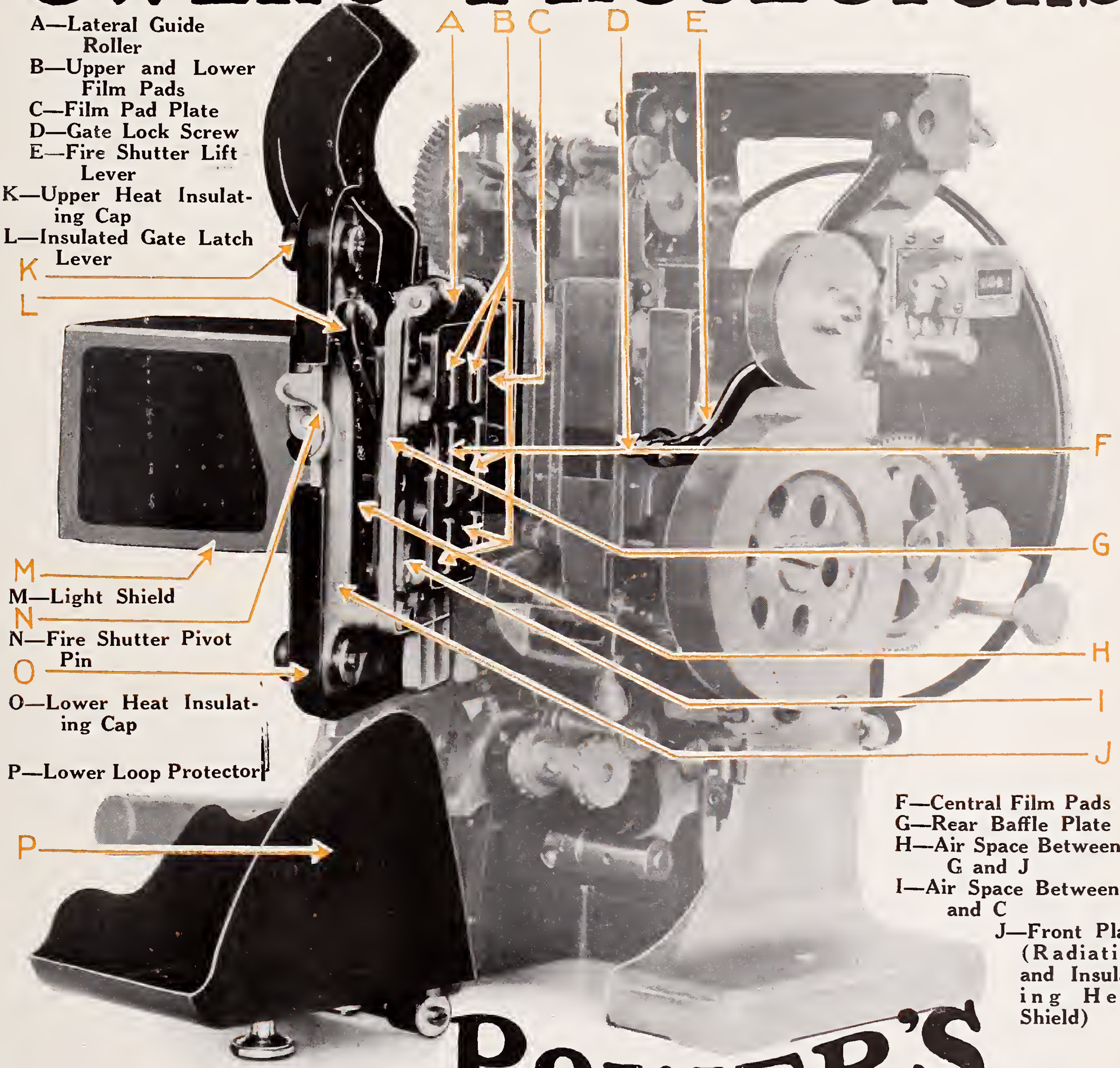

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D—Gate Lock Screw
E—Fire Shutter Lift Lever
K—Upper Heat Insulating Cap
L—Insulated Gate Latch Lever
M—Light Shield
N—Fire Shutter Pivot Pin
O—Lower Heat Insulating Cap
P—Lower Loop Protector

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POWER'S DIVISION
INTERNATIONAL PROJECTOR CORPORATION
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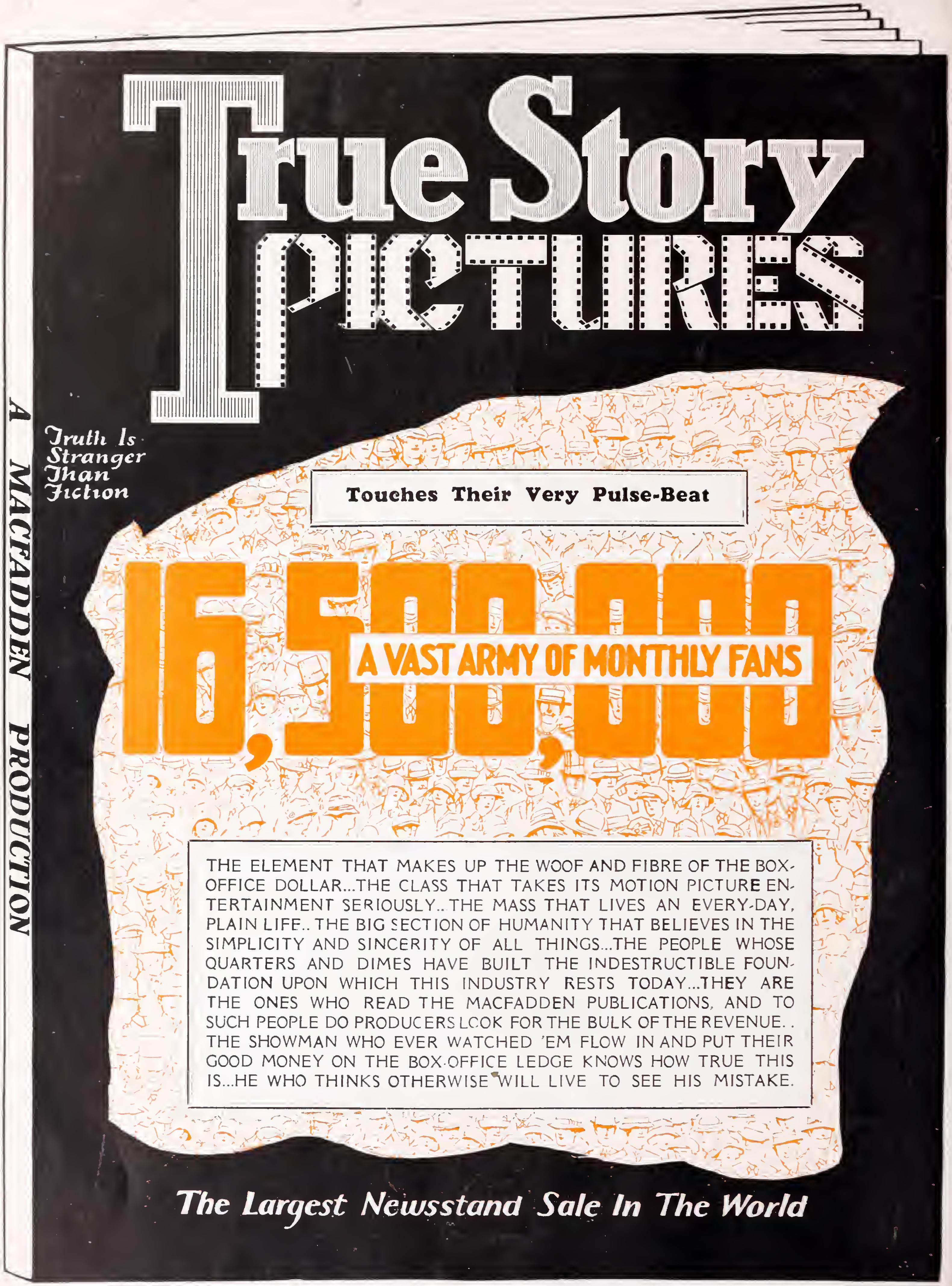


True Story PICTURES

Truth Is Stranger Than Fiction

A MACFADDEN PRODUCTION

Touches Their Very Pulse-Beat

16,500,000

A VAST ARMY OF MONTHLY FANS

THE ELEMENT THAT MAKES UP THE WOOF AND FIBRE OF THE BOX-OFFICE DOLLAR...THE CLASS THAT TAKES ITS MOTION PICTURE ENTERTAINMENT SERIOUSLY..THE MASS THAT LIVES AN EVERY-DAY, PLAIN LIFE..THE BIG SECTION OF HUMANITY THAT BELIEVES IN THE SIMPLICITY AND SINCERITY OF ALL THINGS...THE PEOPLE WHOSE QUARTERS AND DIMES HAVE BUILT THE INDESTRUCTIBLE FOUNDATION UPON WHICH THIS INDUSTRY RESTS TODAY...THEY ARE THE ONES WHO READ THE MACFADDEN PUBLICATIONS, AND TO SUCH PEOPLE DO PRODUCERS LOOK FOR THE BULK OF THE REVENUE.. THE SHOWMAN WHO EVER WATCHED 'EM FLOW IN AND PUT THEIR GOOD MONEY ON THE BOX-OFFICE LEDGE KNOWS HOW TRUE THIS IS...HE WHO THINKS OTHERWISE WILL LIVE TO SEE HIS MISTAKE.

The Largest Newsstand Sale In The World

IN THIS ISSUE:

News Reels Burn Sacco-Vanzetti Demonstration Films
Early Pantages Invasion of New York City Is Foreseen
International Announces Powers Improvements

MOVING PICTURE WORLD

VOLUME 87
NUMBER 9

—The Showman's Business Paper—

AUGUST 27, 1927
PRICE 25 CENTS

FRIDAY NIGHT, Sept. 2nd

World Premiere of

Rex Ingram's

THE GARDEN OF ALLAH

at the Embassy Theatre, N. Y.

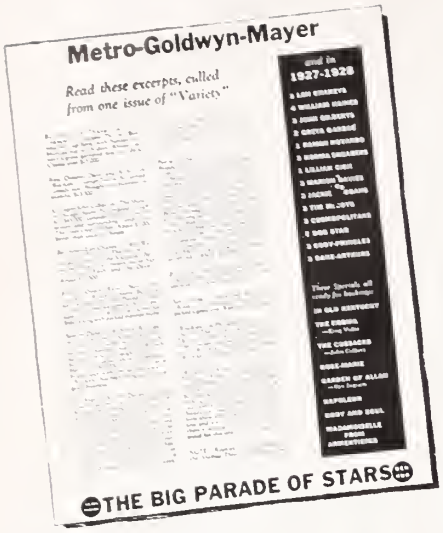
TWICE DAILY THEREAFTER—TWO DOLLARS ADMISSION

METRO-GOLDWYN-MAYER IS DOING THE important, talked-about things in pictures today. In New York, another big M-G-M opening and now read what M-G-M pictures are doing all over the country. *(See Inside Cover)*

Published by CHALMERS PUBLISHING COMPANY 516 FIFTH AVE. NEW YORK CITY

Entered as second class matter June 17, 1906, at the Post Office at New York, N. Y., under the act of March 3, 1879. Printed weekly. $3 a year

(continued).



Metro-Goldwyn-Mayer

Read these excerpts, culled from one issue of "Variety"

and in 1927-1928

Three Specials all ready for bookings

IN OLD KENTUCKY

THE CROWD —King Vidor

THE COSSACKS —John Gilbert

ROSE-MARIE

GARDEN OF ALLAH —Rex Ingram

NAPOLEON

BODY AND SOUL

MADAMOISELLE FROM ARMENTIERES

THE BIG PARADE OF STARS

We ran this ad containing excerpts on wonderful M-G-M business as reported in one single issue of "Variety."

AND NOW FROM ONE SINGLE ISSUE OF THE MOTION PICTURE NEWS!

—*read these excerpts carefully*

NEW YORK CITY—The Capitol showed such good returns on "*Twelve Miles Out*" that the picture was held over for this week. Gilbert is always a strong draw.

SAN FRANCISCO "*The Callahans and Murphys*" as shown at the Granada Theatre, not only drew crowds, but pleased them.

CLEVELAND "*The Big Parade*" continued to keep a long line in front of the Stillman box office during the second week of its first popular priced local engagement.

CHICAGO—"*The Big Parade*" again showed its popularity by bringing splendid records to McVicker's Theatre.

LOS ANGELES—The Criterion had a double line one block long each night waiting to see the return run of "*The Big Parade.*"

MILWAUKEE—The Wisconsin Theatre tempted patrons with John Gilbert in "*Twelve Miles Out.*" The Milwaukee Theatre, showing "*Tillie the Toiler*" drew very good business.

OTTAWA—"*Captain Salvation*" had the biggest opening day at the Imperial Theatre of any picture in months and mid-week patronage also held up nicely.

BOSTON—The State featured "*Twelve Miles Out,*" playing to houses well above the average in gross. At the Orpheum Lon Chaney in "*The Unknown,*" box-office figures were eminently satisfactory.

BALTIMORE—"*Tillie the Toiler*" starring Marion Davies, did a tremendous business at the Century here during the week. The second week of "*The Unknown*" starring Lon Chaney, at the Valencia, proved one of the best second weeks in the history of that playhouse.

PHILADELPHIA—The Stanley with Lon Chaney in "*The Unknown*" played to capacity business.

ST. LOUIS—The State offered "*Women Love Diamonds*" on its screen and got its share of the week's patronage.

DES MOINES—The Capitol Theatre playing "*Twelve Miles Out*" did an exceptionally good week.

SALT LAKE CITY—Lon Chaney has been a drawing card in this city during the past week, having been featured in the second showing of "*Mr. Wu*" at the Rialto, where full houses were the outcome. He also drew unusually good business to the Star, a second and third run house, in "*Tell It to the Marines.*"

DETROIT—The third week's run "*Twelve Miles Out*" in the Madison was summed up by a good financial report.

BALTIMORE—As per his usual custom in Baltimore, Lon Chaney took down first honors for big business as the starred player in "*The Unknown*" at the Valencia. A close runner up for the big business record of the week was "*Frisco Sally Levy*" at the Century.

August 13, 1927
Motion Picture News
THE SPOTLIGHT OF THE SCREEN is here!
M-G-M NEWS!
IT'S the TALK of THE Industry. THE New NEWSREEL is ONE more triumph for
YOUNG BLOOD
PRICE 20 CENTS

THE BIG BUSINESS OF '27-'28

3 CHANEYS
4 HAINES
3 DAVIES
1 NOVARRO
1 GISH
6 McCOYS
2 GILBERTS
3 SHEARERS
1 SYD CHAPLIN
2 GARBOS
2 COOGANS
2 DOG STAR
3 CODY-PRINGLES
3 DANE-ARTHURS
5 COSMOPOLITANS

POWERFUL SPECIALS

GARDEN OF ALLAH (Rex Ingram)
THE CROWD (King Vidor)
THE COSSACKS (John Gilbert)
ROSE-MARIE—NAPOLEON
MLLE. FROM ARMENTIERES
IN OLD KENTUCKY
BODY AND SOUL

QUALITY SHORTS

HAL ROACH COMEDIES
OUR GANG—MAX DAVIDSON
CHARLEY CHASE — ALL STAR

M-G-M NEWS
Twice Weekly—The New Newsreel

M-G-M GREAT EVENTS
Entirely in Technicolor

M-G-M ODDITIES
Produced all over the world by UFA

THE BIG PARADE

METRO-GOLDWYN-MAYER

BEN-HUR

The Life of the Party!

Doug

oh say did you see!

(joyous tempo, with burst of trumpets)

¶Have you got Douglas MacLean in "Soft Cushions" booked? Have you seen the picture? If you haven't, do us a favor, please. Do yourself and your bank account a favor. Screen it. Have your Paramount exchange screen it! It's that ne plus ultra (Harvard for "greatest") of rarities, men—a natural knock-em-dead comedy gem! A "Behind the Front". ¶ Smart, sophisticated, youthfully breezy. And awfully, awfully funny. Utterly different, daring too. Right in tune with the times. Doug's great. Sue Carol, the girl, is a gorgeous newcomer with "it" PLUS. ¶ Every Hollywood-New York wayfarer brought word "Soft Cushions" was a pip. But we wouldn't advertise it till we'd seen for ourself. We saw, men! And how and what we saw! ¶ Hats off to Doug and the Douglas MacLean Corporation. A bow for the wise boy who put Doug wise to this rollicking yarn by the late George Randolph Chester. The croix de box office (with a million palms—all applauding) to Eddie Cline, director. And congratulations to you lucky exhibs who have "Soft Cushions" on tap. Allah is sure good to Paramount showmen!

this is Sue

it's a new world!

¶ San Francisco mail twenty-eight hours from New York. By air. Broadway jazz on the Amazon. Short wave lengths. Electric refrigeration in the home. Wright "Whirlwinds" replacing "Liberties." Scientific facts overcoming old impressions and guesses. ¶ In publishing, too. Look at Moving Picture World. It's a new World. Modern makeup. Flat Mailing. Hollywood news that is news. Scientific, live A. B. C. paid exhibitor circulation. ¶ Showman service that counts. Every week. Renewal subscriptions—highest in the field. Reader interest never before attained by any trade paper. Over 100 new paid exhibitor subscriptions last week. ¶ Cartoons. A real newspaper section. Editorials that hit. Articles you never dreamed a trade paper would publish. Exhibitor confidence unapproached. Editorial variety. Better Business Builders. A front cover that's a knock-out. Every week—exhibitor service, service, service. Backed by the resources of the industry's largest publishing house. The Chalmers Publishing Company. And over 7,619 paid exhibitor subscribers—the biggest buying unit in the business—telling you to use Moving Picture World—The Showman's Business Paper—more and more and more. ¶ That's the new World.

With apologies to Russell Holman and Paramount 100% program advertising.

696 Days in a Month

That's packing the calendar, isn't it? It's sure Greater Movie Season for **LOEW'S** and **EDUCATIONAL PICTURES!**

Educational Pictures signed up 100 per cent for LOEW'S GREATER NEW YORK CIRCUIT! And now the playing begins—with seven of *Educational's* great Short Features given 696 days of playing time from August 11 to September 11.

ALL RECORDS SMASHED

A new set of records! The greatest number of days for any two-reel comedy on this big circuit! The greatest showing by any group in one month!

Here are the pictures that wrecked the records:

LLOYD HAMILTON
in "At Ease"
(Playing 154 days, new high record for a two-reel comedy)

LUPINO LANE
in "A Half-Pint Hero"
(Playing 153 days)

DOROTHY DEVORE
in "Up In Arms"

"HIGH SPOTS"
Mermaid Comedy
with Al St. John

"LIVE NEWS"
Tuxedo Comedy
with Johnny Arthur

FELIX THE CAT
in "Jack from All Trades"

"BUBBLES OF GEOGRAPHY"
Lyman H. Howe's Hodge-Podge

Educational Pictures
"THE SPICE OF THE PROGRAM"

EDUCATIONAL
FILM EXCHANGES, Inc.
E W Hammons
President

Member,
Motion Picture Producers and
Distributors of America, Inc.
Will H. Hays, President.

"THE BEST THE SCREEN CAN OFFER"

ONE OF RAYART'S IMPERIAL PHOTOPLAYS

RAYART PICTURES

W. RAY JOHNSTON presents

The CRUISE *of the* HELLION

from the story by George Pyper

A DUKE WORNE PRODUCTION

with

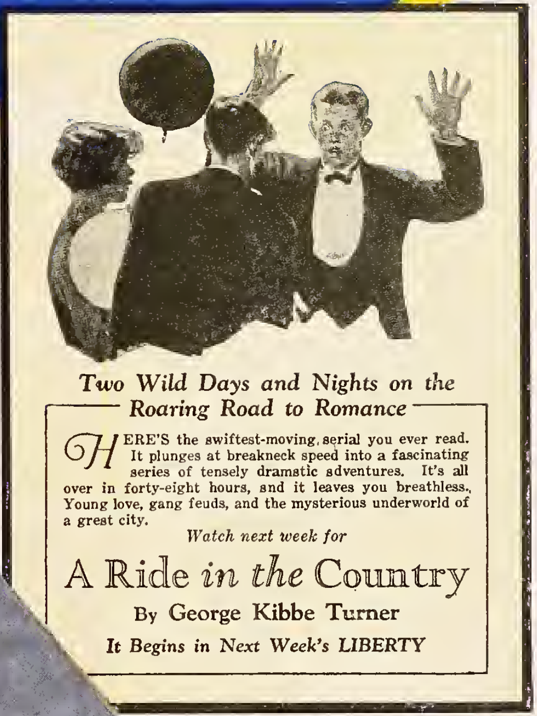
Tom Santschi, Edna Murphy, Donald Keith and Sheldon Lewis

RAYART PICTURES

The Ideal Modern American Girl

VERA REYNOLDS

One of her great vehicles for 1927-28 will be "WALKING BACK" based on this sensational Liberty Magazine Serial "A Ride in the Country," by George Kibbe Turner.



Two Wild Days and Nights on the Roaring Road to Romance

HERE'S the swiftest-moving, serial you ever read. It plunges at breakneck speed into a fascinating series of tensely dramatic adventures. It's all over in forty-eight hours, and it leaves you breathless., Young love, gang feuds, and the mysterious underworld of a great city.

Watch next week for

A Ride *in the* Country

By George Kibbe Turner

It Begins in Next Week's LIBERTY

Reproduction of Announcement which appeared in July 30th issue of Liberty)

This great serial is typical of the series of four rapid-fire up-to-the-minute stories of modern youth selected for Vera Reynolds on the Pathe-De Mille Program 1927-28.

The 3 other Hits are–

"ALMOST HUMAN"
with Kenneth Thomson
Screen play by Clara Beranger
Suggested by "The Bar Sinister" by Richard Harding Davis
Directed by Frank Urson
Presented by William C. de Mille

"THE MAIN EVENT"
Adapted by Rochus Gliese
from the story "That Makes Us Even" by Paul Allison
Directed by William K. Howard

"THE HEART OF KATIE O'DOONE"
from the story by Leroy Scott

Pathé Exchange, Inc.

DE MILLE STUDIO PICTURES – PATHE NEWS TRADE MARK PATHE WESTERNS – PATHESERIALS – PATHECOMEDIES

Foreign Distributors Producers International Corporation, 130 West 46th Street, N. Y.,
WILLIAM M. VOGEL, *General Manager*

Vital parts in a perfect program

Fables Pictures, Inc.
presents

AESOP'S Film Fables

Cartoonist Paul Terry

The Most Famous Cartoon Feature on the Screen

Here's another Pathe institution—a Big little feature that never misses. Thousands of exhibitors depend on it to round out the perfect program. *A knockout series of 52 for 1927-28.*

Timely Films, Inc. *presents*

TOPICS OF THE DAY

A weekly digest of the world's best wit and humor — a sure-fire bet on any program.

Pathé has the best shorts

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Produced by
JOHN L. HAWKINSON

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Swimming

Football

Bicycle Racing

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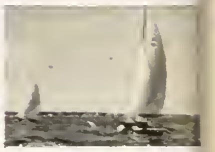

Yachting

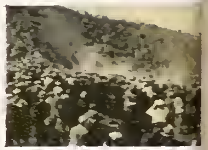
Archery

Lacrosse

Fishing

Hockey

Pool and Billiards


Motor Racing

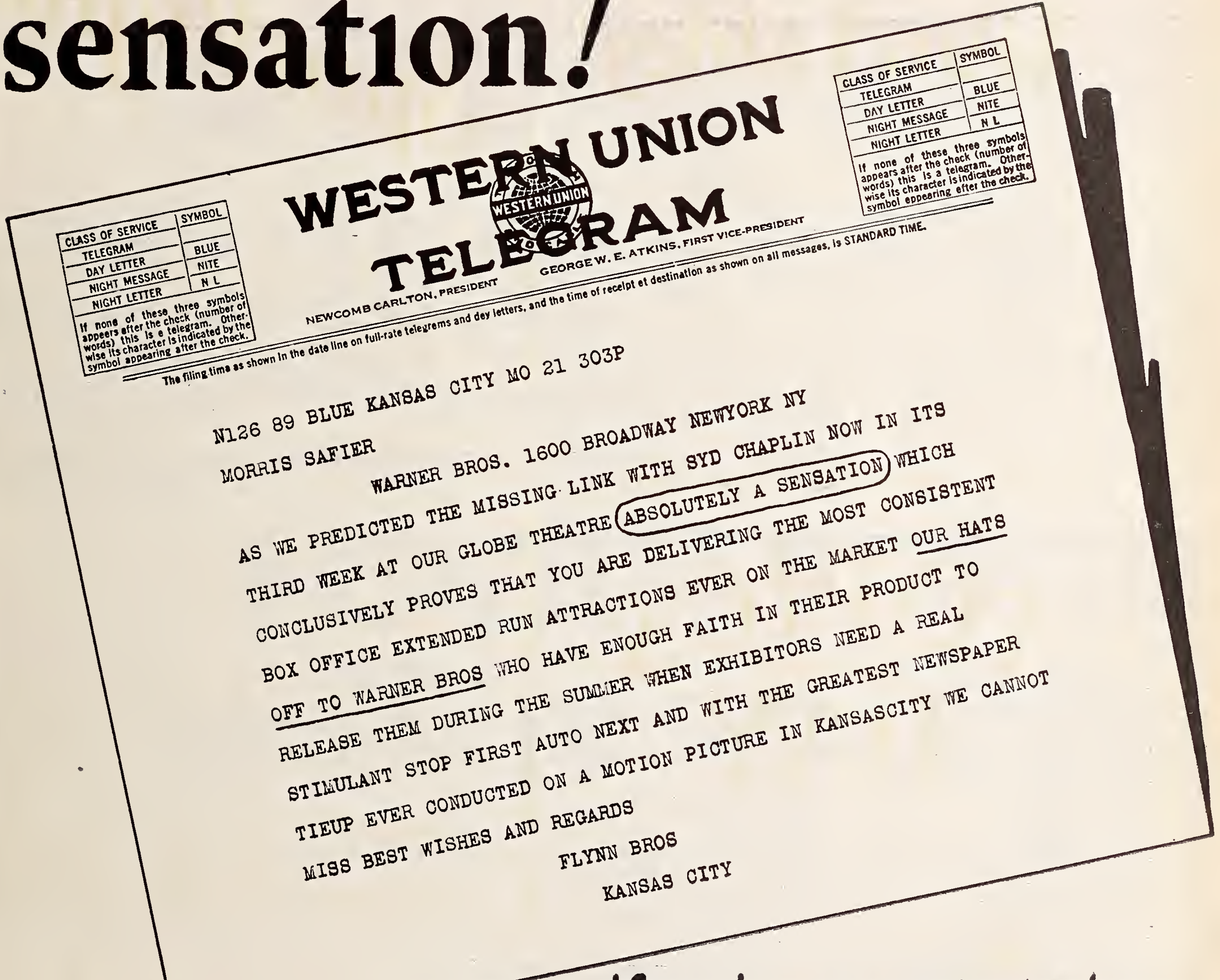
The Sporting Page of the Screen

A thrilling up-to-the-minute one reel feature of universal appeal, edited by the world's greatest sporting writer.

Pathé Exchange, Inc.

De Mille Studio Pictures – Pathé News — Pathé Westerns – Pathéserials – Pathécomedies

Flynn Bros. say it's an absolute sensation!



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NIGHT MESSAGE	NITE
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MORRIS SAFIER

WARNER BROS. 1600 BROADWAY NEWYORK NY

AS WE PREDICTED THE MISSING LINK WITH SYD CHAPLIN NOW IN ITS THIRD WEEK AT OUR GLOBE THEATRE ABSOLUTELY A SENSATION WHICH CONCLUSIVELY PROVES THAT YOU ARE DELIVERING THE MOST CONSISTENT BOX OFFICE EXTENDED RUN ATTRACTIONS EVER ON THE MARKET OUR HATS OFF TO WARNER BROS WHO HAVE ENOUGH FAITH IN THEIR PRODUCT TO RELEASE THEM DURING THE SUMMER WHEN EXHIBITORS NEED A REAL STIMULANT STOP FIRST AUTO NEXT AND WITH THE GREATEST NEWSPAPER TIEUP EVER CONDUCTED ON A MOTION PICTURE IN KANSASCITY WE CANNOT MISS BEST WISHES AND REGARDS

FLYNN BROS

KANSAS CITY

If you know your geography you know that Kansas City is no seashore resort. If 'The Missing Link' will do this in Kansas City in the summer, it will do it for you anytime, anywhere!

Now!

The First 3
WARNER WINNERS
for 1927-28

You can give your patrons the best and still make money. Now you can get back on intimate terms with big profits.

26 Warner Winners for 1927-28

- The Bush Leaguer
- The Desired Woman
- Slightly Used
- The Broadway Kid (Temp. title)
- Jaws of Steel
- A Sailor's Sweetheart
- One Round Hogan
- A De Luxe Winner
- Beware of Married Men
- Sailor Izzy Murphy
- A Dog of the Regiment
- Rebecca O' Brien
- Five and Ten Cent Annie
- Good Time Charley
- The Comeback (Temp. title)
- Powder My Back
- The Girl from Chicago (Temp. title)
- Across the Atlantic
- Rinty of the Desert
- Title to be Selected
- Roulette (Temp. title)
- The Devil Dog (Temp. title)
- The Silver Slave (Temp. title)
- A De Luxe Winner
- If I Were Single (Temp. title)
- Title to be Selected

Coming ! Al Jolson

WARNER BROS.

1. **MONTE BLUE**

IN

The BUSH LEAGUER

Comedy drama of small town life with Monte
Blue in a new type of romantic hero

2. ## *The* DESIRED WOMAN

Starring

IRENE RICH

Powerful, gripping melodrama teeming with
suspense and action

3. ## SLIGHTLY USED

with

MAY McAVOY *and* **CONRAD NAGEL**

Captivating and sophisticated comedy with a
clever all-star cast

in "The Jazz Singer"

SUPREME TRIUMPH

Member Motion Picture Producers and Distributors of America, Inc.—Will H. Hays, President

Another Columbia Box-Office Smash!

Bert Lytell and **Lois Wilson** in

"Alias The Lone Wolf"

From the Novel by
Louis Joseph Vance

Directed by
Edward H. Griffith

Last Minute News From Everywhere

MOVING PICTURE
WORLD
The Showman's Business Paper

IT ALL DEPENDS

War seems to be hell for all but motion picture producers. They know better.

LIKE "UNDERWORLD"

Crooks held up New Yorkers for nearly $80,000 last week—at the Paramount.

Vol. 87 New York, August 27, 1927 No. 9

High Grosses on Broadway Due to Cooler Weather

"Glory" Breaks Roxy's Mark—"Wings" Good

Cool, rainy weather brought comfort to Broadway theatres this week. Business increased by leaps and bounds. "What Price Glory" made a new world record at the Roxy, chalking up a gross of $144,267.30 for the seven days beginning August 13 and ending August 19.

"Wings" reaped a harvest at the Criterion up to press time, even the matinees being crowded, and "Underworld proved so popular at the Paramount Theatre that extra midnight shows were scheduled. These simply consisted of one additional presentation of the feature picture.

All Do Well

'The Patent Leather Kid," which opened a week ago, likewise ran up a high gross, and all other theatre managers report outstanding business.

For the week ending August 20 the gross on "Wings" was reported as $16,376. The Criterion only seats 815 and the Fire Department allows 75 standees. The house is sold for a couple of weeks ahead.

Oriental Opens Soon

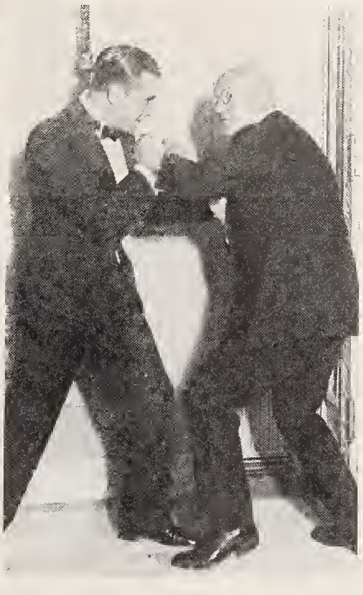
The Oriental Theatre will open soon in Bensonhurst, Brooklyn.

Pick "Lorelei"

Hollywood, August 25.—Hollywood's most coveted role, that of Lorelei Lee, the blonde in the screen version of Anita Loos' "Gentlemen Prefer Blondes," was won today by Ruth Lee Taylor. Miss Taylor, at the same time, was signed to a long term conttract by Jesse Lasky. The actress is a former Mack Sennett bathing beauty.

News Reels Unanimously Decide Against Distributing the Sacco-Vanzetti Pictures

Glasses and All



The two "Fighting Dicks"—Richard Barthelmess and Richard A. Rowland of First National—square off at the premiere of "The Patent Leather Kid."

Cable Asking That None Be Sent Abroad Reveals Film in Vaults Will Be Burned

By Sumner Smith

ACTING on receipt of cable advices from Europe, representatives of Will .H. Hays this week conferred with the heads of the different news reel organizations relative to the exclusion of reference to the Sacco-Vanzetti case in news reels shipped abroad. The suggestions cabled from Europe expressed alarm at a wave of anti-American feeling and asked that nothing be done by film men which would keep the Sacco-Vanzetti case alive in the public mind. The Hays men learned that none of the news reel officials had ever considered sending these pictures abroad. In the words of "Jerry" Beatty of the Hays office, they had all "laid off" the subject as too controversial.

Ray Hall of Pathe News said: "It is not the sort of thing that Pathe touches. We have from 5,000 to 10,000 feet of film of foreign and local demonstrations and it will be burned."

Fox News "Off"

Truman Talley of Fox News said: "We aren't touching the subject. We don't want to start a panic or a fight in a theatre, to say nothing of keeping alive a controversial subject."

Tom Gerety of M-G-M News said: "We've laid off it from the

(Continued on next page)

Schreiber Nails Film Bootlegger

Jack Schreiber of the Blackstone Theatre, Detroit, came to New York early this week to run down reports that a print of "The Spreading Evil," which he owns, was being bootlegged in this territory.

His attorney and he discovered the print playing at a Bayonne

(Continued on next page)

Pantages N.Y. Invasion Seen; Schwartz Books in Long Island

IN the booking of Pantages vaudeville in A. H. Schwartz theatres in Flushing, Freeport and Huntington, Long Island, students of the motion picture business are foreseeing a stiff battle in the future in New York City between Pantages and Marcus Loew. Various film men have watched with concern the steady advance eastward of Pantages, and now it is felt that even New York City, a stronghold for Marcus Loew, is to be invaded. These Long Island bookings follow, and possibly were influenced by, the success of Pantages' vaudeville in Newark. Pantages' next move is awaited with absorbing interest.

The story of the Pantages bookings by Mr. Schwartz discloses that Schwartz and Loew no longer are friendly competitors. Recently Mr. Loew held an interest in the Schwartz chain in Brooklyn, and he is said to have encouraged Mr.

(Continued on next page)

London Cable

(Moving Picture World Bureau, London, August 25.)

Fox draws a full house and surprises the trade with "Lovers of Carmen." "Michael Strogoff" is crowding the Rialto Theatre to capacity. Mosjoukine is expected to arrive at Southampton Friday en route to Berlin. The Plaza Theatre will introduce the Magnascope shortly. The Syd Chaplin-Betty Balfour picture, "A Bit of Fluff," is beginning production. UFA is commemorating Hindenburg in a film of his life history. Exhibitors welcome Paramount's new short subject distribution service.

MOVING PICTURE
WORLD
The Showman's Business Paper

FOUNDED BY J. P. CHALMERS, 190

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VOL. 87 No. 9

Stanley Co. Books the Gotham Line-up

Oscar Neufeld of the De Luxe Film Company in Philadelphia has closed a deal with the Stanley Company for the entire Gotham product for the season of 1927-28. This insures first-run showings of the complete line-up of Gotham product in the Stanley theatres in the Philadelphia territory.

Several important bookings on "The Satin Woman," Mrs. Reid's initial starring vehicle for Gotham, have been announced. Having played the Marbro and the Granada, two of Chicago's largest and newest cinema houses, the production is now scheduled for the Piccadilly, the new Orpheum and several of the smaller first-run Chicago theatres.

To Quit New York?

(Special Wire to Moving Picture World)

Hollywood, August 25.—In a Greater Movie Season address before the local Chamber of Commerce, Jesse Lasky predicted that Los Angeles within a few years will supplant New York as the distributing center for the motion picture industry as it has done for production. Lasky said that Airplane service will make this possible.

In the course of his address he is also quoted as saying that Paramount Famous Lasky has grown from an investment of $50,000 to a corporation possessing assets of $130,000,000.

Rickard A. Rowland of First National and Harold B. Franklin of West Coast Theatres also addressed the chamber.

Back from Abroad

Ben Lyon, First National star, as he looks after his vacation in Europe. He returned this week.

Powers Breaks With Stroheim

Sternberg to Complete "Wedding March"

(Special wire to Moving Picture World.)

Hollywood, August 25—P. A. Powers has withdrawn his financial support from Eric Von Stroheim, it was learned late today.

Josef Von Sternberg will complete the editing of "The Wedding March" for Paramount Famous Lasky.

The picture has been in the making fifteen months and, it is reported, has already cost over $2,000,000.

"The Wedding March" has been a standing joke in Hollywood for some time and is openly considered a burlesque on Hollywood's attempt to economize.

Under Von Sternberg hopes are expressed that the picture will be ready for release within three months.

A $10,000 Trademark

Opalescent Films, Inc., recently organized by C. Lang Cobb and H. N. Holde to produce cartoons and pictures in color, has photographed in color a $10,000 black Australian opal for their trademark.

News Reels Ban Sacco Case Film

(Continued from preceding page)

first. It would only stir up trouble."

Leo Pollock of International Newsreel said: "We're not using the Sacco pictures."

Attempts to get in touch with Paramount News failed but other companies said that Paramount would lay off.

Herbert Hancock of Kinograms said: "We have not carried an inch on it and have done nothing to call attention to it."

Puffed Up Reports

Late this week the trade had received no information to the effect that American motion pictures and picture men suffered damage abroad in connection with the Sacco-Vanzetti case. Newspapers had carried the news that mobs tore down posters and destroyed films in Geneva, Switzerland, and Lyons, France, and that some radical leaders had cried out for a boycott on American films.

One foreign executive, who requested that his identity be not revealed, said that cable advices from Europe had suggested that the American news reels carefully eliminate all references to the Sacco-Vanzetti case before shipping overseas.

Watch Mussolini

Local film men professed to be far more interested in the newspaper report that Mussolini had ordered rentals cut 10 per cent. While not ready to discuss this report, some of them admittedly were investigating the industrial situation in Italy through their foreign managers.

Behind the veil of professed optimism over foreign conditions it seemed in some quarters that a certain uneasiness could be sensed. But most picture men stated a belief that, while the Sacco case has hurt American business prestige abroad, the loss in prestige, generally speaking, will be only temporary in character.

Loew Optimistic

Arthur Loew, head of M-G-M's foreign department, was certain that, except for a couple of minor instances, radical agitation abroad would hurt American films very little, if at all. Newspapers, he thought, had attached too much importance to these two instances.

Questioned as to Mussolini's stand on rentals, he believed that the Duce can threaten to arbitrarily reduce film rentals but may find such action legally and economically difficult of execution.

N. Y. Incorporations

Albany, Aug. 23.—Six companies sought charters from the secretary of state during the past week for the purpose of entering the motion picture business in New York State. These companies, with the amount of capitalization, and the directors for the first year, were: Stanley Productions, Inc., $25,000, Stanley H. Gluck, Renee Gluck, New York City; Arthur W. Schurberg, Yonkers; Macon Theatre Corp., $150,000, Gertrude Hoffman, Henrietta Shapiro, Robert Eliasberg, New York City; Novel Productions, Inc., $20,000, Lillian Passman, Rose London, Anna S. Flaumenbaum, New York City; Star and Studio Picture Corp., $25,000, Bernard L. and Morton Miller, Pauline Keller, New York City; Rudy Amusement Corp., $5,000, Joseph and Sophie Tankeloff, Queens, Leonore McLaughlin, New York City; 54th Street Amusement Productions, Inc., $10,000, Anna Fruhling, Marion Koenig, Irving P. Turman, New York City.

N. Y. Invasion

(Continued from preceding page)

Schwartz to extend it with promises not to invade Schwartz's territory.

Then both Paramount and Metro-Goldwyn-Mayer made overtures looking toward the purchase of either entire or a controlling interest in the Schwartz chain. About this time Mr. Schwartz is said to have astonished Marcus Loew and M-G-M by booking Pantages' vaudeville in his three recently acquired Long Island houses. He had been expected, because of his association with Loew, to book Loew vaudeville.

The latest chapter in the industrial battle, according to a film man, finds Marcus Loew preparing to invade the Schwartz territory in Brooklyn in retaliation for giving a powerful western vaudeville group a foothold within a dime's ride of New York City. Loew, it is said, already has bought theatres in Schwartz's home precincts and will acquire still more.

Nails Bootlegger

(Continued from preceding page)

theatre and unearthed the man who had sold it. Probably there will be no prosecution. Schreiber said he ran across another case of bootlegging while looking for "The Spreading Evil," and he believes it prevalent in this territory.

Pick Final Title

"Beggars of Love" is the title definitely chosen for Pola Negri's latest Paramount starring picture.

Projectionist Strike In Chicago Affects All Orpheum Circuit

Chicago—Projectionists called a strike August 23 at the Belmont Theatre, and by night it had spread to other Chicago theatres of the Orpheum circuit. The walkout did not affect the other theatre employes and the vaudeville performances proceeded as usual.

Members of the union said the Belmont had sought to dispense with the services of two of its four men employed. The unionists then walked out and within a short time a sympathetic strike was in progress.

Other theatres on the Orpheum circuit are the Palace, State-Lake, Rivera, Majestic, American, Englewood, Diversey and Tower.

Divorce Proof Delays Allan Dwan Wedding

Albany.—Although Allan Dwan, the well-known director, and Marie Louise Shelton, were quietly married last week in Malone, N. Y., the ceremony was not performed without some delay. The couple appeared in Malone and sought their marriage license from the town clerk.

It developed, however, that before a license can be granted in New York State to a person divorced, that a copy of the divorce decree must be presented. When this was made known to Mr. Dwan, who was divorced from his first wife in 1920, he wired a New York attorney to send a certified copy of the decree. This reached Malone the following morning.

Alberta Elects Officers

Edmonton, Alberta.—The new officers of the Independent Theatre Owners' Association of Alberta are: A. Entwisle, president; R. J. Grant, vice-president; W. J. Long, secretary-treasurer. The executive committee is W. C. Pilkie, C. S. Bailey, G. A. Shirtcliffe, L. A. Goodridge, R. N. Beatty.

Karper Signs Juvenile

M. H. Karper, eastern representative for the Lange-Joy Films, producers of comedies, starring Al Joy, has placed Frank Mino, Italian stage and screen juvenile, under contract. Mino will shortly leave for Hollywood.

Third Week for "Glory"

"What Price Glory," which has been keeping the Roxy Theatre crowded to capacity for a fortnight, begins the third week's run Saturday, August 27.

Hollywood Woman Cries Plagiarism At DeMille Film

$1,000,000.00 Suit Over "King of Kings"

(Special Wire to Moving Picture World)

Hollywood, August 23—Naming Cecil B. DeMille, Jeanie Macpherson and more than score of other defendants, Mrs. Joan Armstrong Alquist of Hollywood filed suit this week in the United States District Court for damages of approximately $1,000,000, charging plagiarism in the film spectacle, "The King of Kings."

Mrs. Alquist charges that her story, "The Wooing of Mary Magdela," was used in the making of the DeMille Biblical pictures.

She charges in her complaint that the film story contains the entire plot, and "in more than 58 scenes all of the dramatic situations arranged in the same sequence and order, all of the characters and characterizations, the same as all climaxes, and nearly all of the original incidents and ideas invented in 'The Wooing of Mary Magdela.'"

Mrs. Alquist says the value of her copyright is in "excess of $1,000,000." At the DeMille studio in Culver City the producer refused to make any public statement relative to the suit.

W. C. Case Rests

The Federal Trade Commission this week concluded its taking of testimony against West Coast Theatres, Inc. Defendants now will file briefs. It will be months before a decision is announced.

Turns Producer

Lars ("Larry") Moen, trade paper man, now making short subjects in color at the Cosmopolitan Studio.

Ralph Spence Quits Pictures for Stage

Upon the expiration of his present contract with Metro-Goldwyn-Mayer next month, Ralph Spence is by his own volition to stage a final fadeout as a title writer and "iris in" exclusively in the domain of stage playwrights. He will shake the dust of Hollywood from his feet within ten days and grab the overland rattler for Manhattan.

The playwright wrote "The Gorilla," a mock mystery melodrama, in three nights, and has already received more than $200,000 in royalties. He also has just written a new show, "What a Girl," for Flo Ziegfeld, and a comedy drama, as yet untitled, which is to be produced this fall on Broadway.

"King Of Kings" A Real Hit In Germany; Kontingent Unchanged

(Special Cable to Moving Picture World)

Berlin, Germany, Aug. 24.

"King of Kings" had its European gala opening at Salzburg before a famous clerical audience. The success was simply marvelous for DeMille and his group. Stahlberg was conducting the Riesenfeld score. The German Film Exhibitors Association held its tenth annual meeting at Nurenberg. A resolution regarding changing the Kontingent from 2 to one fell through. The Kontingent will be one to one. Terra raised its capital from one to three millions of marks and will pay a 6 per cent dividend. A case between Phoebus and United Artists was settled today after Phoebus was breaking the Kontingent contract with United. Now a new agreement has been made for better cooperation. Instead of Sigmund Jacob, Erwin Schminm became sales manager. Defina opens with its first picture, called "Alpine Tragedy," September 16 at Beba Palast. Today "The Cat and the Canary" at the Gloria Palast scored a tremendous success.

Chaplin's Studio Is Again Active; Divorce Settled

Need Several Months to Finish "The Circus"

(Special Wire to Moving Picture World)

Hollywood, August 23—After seven months of inactivity the Chaplin studio today is again beginning to put on a business-like front. With the settlement of Charlie Chaplin's divorce trouble with Lita Gray Chaplin, the famous comedian will soon resume work on "The Circus," on which production was halted with the filing of the former Mrs. Chaplin's divorce suit last January. The cast is being rounded up as rapidly as possible.

Chaplin settled his marital difficulties out of court this week with an outright settlement with his wife for $825,000 and an agreement to pay other fees, costs and expenses. This was one of the largest financial settlements ever made in this state and took but sixty-two minutes to consummate. Mrs. Chaplin was granted her divorce on the grounds of mental cruelty.

By a conservative estimate it is thought that the comedian's second matrimonial upset will cost him, all told, close to $1,100,000.

Chaplin and his studio manager, Al Reeves, are both spending considerable time around the studio now on preliminary work attendant upon resuming "shooting" on "The Circus." The picture is about half completed and will be in production several months more before it is completed. Members of the cast, include Madge Kennedy, Betty Morrisey and Harry Crocker, are now being recalled.

Sell Two in Boonton

The Darris and Harris Theatres of Boonton, N. J., have been sold to an undisclosed owner. A new theatre is also rumored.

Deal Not Closed

R. T. Cranfield, of Cranfield & Clarke, told Moving Picture World Wednesday that thus far he had had no word from Colonel Clarke about the closing of the Canadian deal whereby Cranfield & Clarke sponsor an all-British production company in the Dominion. He expected to have some news by Friday. Colonel Clarke is now in Toronto.

New Producing Co. Films at Rockaway

Stanley Production Corporation's newest picture, "When a Woman Loves," goes into its second week of production with exteriors being filmed in Far Rockaway. Sidney Golden is directing. Zita Ma-Kar is starred.

A charter of incorporation has been received by Stanley Productions, who have offices at 1440 Broadway. The officers of the corporation, which filed corporate papers on August 4, are: Stanley Gluck, president; Arthur Schurberg, vice-president, and Emil Gluck, secretary and treasurer. Golden will direct all their pictures.

Lindeman Now Special Sales Representative

Al Lichman, United Artists' vice-president and general manager of distribution for the United States and Canada, has appointed Edward Lindeman special sales representative from the home office. Mr. Lindeman's first assignment will be supervision of the Philadelphia exchange during the illness of Jack Von Tilzer, present branch manager, who will resume his post upon his recovery.

Featured by the Star

Kansas City, Mo.—The Paramount special, "The Rough Riders," and the Paramount-Christie two-reel comedy, "Short Socks," were selected for the annual show given by the Kansas City Star. Each year the Star arranges a community get-together with a program of athletics and pictures. This year's party was held at the Muehlebach Field. Approximately 60,000 attended.

"Miserables" Opens

"Les Miserables" opened at the Central Theatre, New York, Monday night. It will hold the screen there until "Uncle Tom's Cabin" is cut and titled.

Hoboken House Opens

The City Theatre in Hoboken opened Wednesday to good business.

Book "Passion"

The Ernst Lubitsch production, "Passion," which is now nationally released through Tiffany Productions, has been booked by the Universal circuit in Missouri, Kansas, Nebraska and Iowa.

Eph Rosen, Tiffany branch manager at Kansas City, secured the contract. Universal has booked "Passion" in 23 cities, scattered in the four states.

Beauty Arrives

Joan Crawford, beautiful M-G-M star, who arrived in New York on Sunday.

Atlanta Is Leading In Tiffany Contest

General Sales Manager Ed. J. Smith of Tiffany Productions announces that after a final check-up for the fifth week of the Tiffany National Sales Contest, it was found that the Atlanta Exchange was first, with Detroit and Denver close behind.

William G. Minder, head of the Atlanta office, has kept his exchange in the lead by signing many big contracts with some of the big circuits in the South.

Para. Signs Bancroft

George Bancroft has signed a new long-term contract with Paramount which calls for his services as a dramatic star. Bancroft affixed his signature to the dotted line on the eve of the start of production of a picture that will find him in the starring role. A title has not yet been selected; Joseph von Sternberg director of "Underworld," will direct.

Rock Starts Second

Joe Rock, head of production for Sterling Pictures at the Coast, sends word that production wheels have already been set in motion on "Pretty Clothes," the second of the "Quality Eight" from Sterling for the new 1927-28 season. "Stranded," now ready for release, was the first.

New 14th Street House

A new theatre seating 3,000 is rumored for 14th street, Manhattan, between Fifth and Sixth avenues. Builder and owner have not been announced.

Coming and Going

I. Blumenthal, general manager for Paramount in Germany, sailed Wednesday on the Aquitania for Berlin, after having spent several weeks in consultation with E. E. Shauer, general manager of the foreign department of the Paramount Famous Lasky Corporation.

* * *

Arrivals of picture personalities in New York from Los Angeles last week include Joan Crawford, Neil Neely and Ralph Emerson, all of whom entrained almost immediately for West Point to begin work on Metro-Goldwyn-Mayer's film of that name.

* * *

Ivan Mosjoukine, Universal's Russian actor, has sailed to make personal appearances abroad.

* * *

Ernest Miller, cameraman, will leave for Hollywood on September 1 to join the Robert Kane Productions.

* * *

Ray Anderson, Fox News staff cameraman at St. Louis, has arrived in New York to visit the home office. Anderson is the cameraman whose pictures of the animal antics in the St. Louis Zoo have won for him many bonuses and awarded gales of laughter to millions of picture patrons.

* * *

Earl Scott of Black River Falls, Wisc., has paid an extensive visit to the Fox Films home office in New York. Mr. Scott opened his first theatre a little more than ten years ago at Black River Falls and named it the Fox Theatre.

* * *

Douglas Fairbanks, Jr., has arrived in New York on his way to Washington, to join Will Rogers, who is now engaged in making "The Texas Steer." Young Doug will have the juvenile lead in the Rogers picture.

* * *

Although not fully recovered from an attack of the grippe, Lucila Mendez, who is Mrs. Ralph Ince in private life, left this week for Hollywood to join her husband, Ralph Ince, who is shooting interiors on "Coney Island," which he started at the famous resort in New York.

* * *

Leaving Los Angeles Sunday noon, Paul Bern, executive of Metro-Goldwyn-Mayer, flew to Chicago to catch the Twentieth Century Limited Monday and arrived here Tuesday morning, securing a passport in twenty-four hours and leaving on the Mauretania. Mr. Bern goes to London, Paris, Berlin, Vienna and Budapest to confer with leading authors. He will return around November 1.

* * *

Louise Fazenda, Warner Bros.' star, has finished her latest role in "A Sailor's Sweetheart," and has left Hollywood for Washington, D. C., where she will play in "The Texas Steer."

* * *

Flobelle Fairbanks, after an active fourteen months with no rest between pictures, arrived in New York this week en route to Europe. She is accompanied by her mother, Mrs. John Fairbanks, whose late husband was for many years general manager for his brother, Douglas Fairbanks.

* * *

Ben Lyon, who has been spending two months in Europe, arrived back in the United States Tuesday on the S. S. Olympic. Ben found time to take the leading male role opposite Lya Mara in "Dancing Vienna" made by the Deutsches Film Producing Union in Berlin.

* * *

George H. Wiley, vice-president of the Peerless Pictures Corp., has left on a business trip and will visit all exchanges in the key cities distributing Peerless Pictures.

* * *

Billie Dove, having completed her shopping and playgoing expedition to New York, is en route back to California.

* * *

Richard A. Rowland is en route to the West Coast. He is accompanied by Al Rockett and Mrs. Florence Strauss.

* * *

Charles Pettijohn of the Hays office has gone to Hollywood.

* * *

Elmer Pearson of Pathe has arrived in Los Angeles.

* * *

Colvin Brown, head of the foreign department of F. B. O., will sail for Europe on August 30.

* * *

Dr. Giannini of the Bowery & East River National Bank has arrived in Los Angeles. He gave out a statement that most motion picture companies now are good, sound investments and reliable concerns to which to lend money.

Duplicates in Brooklyn

Concurrently with the run of "Les Miserables" at the Central Theatre in New York, this Universal special will play an extended engagement two-a-day in Brooklyn at $2 top at Henry Weingarten's Montmarte, his eleventh house.

20 Vita. Features

Twenty Vitaphone features are ready for immediate release. Among them is "Visions of Spain," featuring Lina Basquette, wife of Sam L. Warner, assisted by Sam Ash.

Woodhull Organizing New England Showmen

After completing the preliminary work of his projected nation-wide organizing campaign, President R. F. Woodhull of the Motion Picture Theatre Owners of America left for Boston to attend an important conference of theatre owners at the Hotel Statler.

It is Mr. Woodhull's purpose to solidify the theatre owners' organizations in the different New England states. Connecticut now has an excellent organization with Arthur Lockwood, president, and Edward Levy, manager and secretary. Rhode Island is also well organized under the leadership of E. M. Fay.

Agitation on Arbuckle Flops in Washington

Washington, D. C.—An attempt by reformers to drive "Fatty" Arbuckle out of this city this week apparently has met with failure.

The "Star" in its columns gave Arbuckle a hard panning while the "News" came to his rescue with an editorial on scribes, Pharisees and hypocrites. The comedian got a great reception, Loew's Palace breaking the house record last Saturday.

Lucas & Jenkins Opens Ritz

Atlanta.—On August 27 Arthur Lucas and William K. Jenkins will open the beautiful Ritz Theatre at Valdosta, Ga., with "The Big Parade." The Ritz is one of the finest theatres in the South, having been recently built by William West and C. C. Taylor of Valdosta, at a cost of approximately $250,000. It seats 1,200 and is of Spanish architecture. Jack Re-Ville, formerly of Brunswick, is manager.

Sheehan Returns Soon

Winfield R. Sheehan, vice-president and general manager of the Fox Film Corporation, who supervised the opening of "Seventh Heaven" in London, plans to return to New York in time for the premiere performance of "Sunrise" at the Times Square Theatre early in September.

To Rap Sexy Films

M. J. O'Toole, business manager of the M. P. T. O. A., is expected next week to issue a sweeping denouncement of sex films now said to be flooding the country. The campaign will be carried on through the different state organizations.

Employe Ticket Books

Paramount employes are buying ticket books from the company which allows them the privilege of seeing two shows a week at 50 cents per ticket.

$417,212 Raised For Mississippi Flood Sufferers

Notable Contribution by the Film Industry

The motion picture industry raised $417,212.12 for the Mississippi Valley flood sufferers in the recent disaster, according to reports made by Film Boards of Trade throughout the United States to Will H. Hays.

The money was contributed directly to the local chapters of the American Red Cross by the theatres that gave benefit performances. For these benefit performances distributing companies contributed film with rental value totaling $44,593.46.

In addition, distributing companies in the devastated areas contributed to the Red Cross and Knights of Columbus, film for 122 shows given for the refugees in emergency camps.

Los Angeles led the contributions with $54,273.84. Members of the Association of Motion Picture Producers raised and contributed $33,112.

Charlot Leaves Publix

Andre Charlot will return to Europe on September 10 without a renewal of his contract as Publix presentation director, it is rumored. The return of Boris Petroff to the position is forecasted.

Back Home Again

Samuel Zierler, president of Excellent Pictures, photographed with his two children on the S.S. Aquitania returning from Europe.

Schenck Signs Reinhardt

Through the efforts of Joseph M. Schenck, guiding head of United Artists, Max Reinhardt has signed a contract to direct one picture for United Artists to be produced during the coming winter. Mr. Reinhardt will arrive in America some time before December and will probably remain in Hollywood for six months.

To Road-show "Wings"

Arrangements are being made for the road-showing of "Wings" in Chicago, Boston and Los Angeles. It is scheduled to play at $2 top.

The Christies are in town—(left to right) George Weeks, eastern sales representative for the Christie Brothers; Charles Christie, Al Christie, June Brooks, sister of the Paramount Louise; Eddie Sutherland and Monte Brice. Al Christie, Sutherland and Brice are on their way to Europe where they will thrash out the treatment for the new picture version of "Tillie's Punctured Romance," which will be one of the Paramount 1927-28 releases.

Big Profits For U.S. in Germany Says Dr. Becker

No "Mass Competition" to Hamper Trade

Dr. Rudolf Becker, foreign manager of UFA, who has been studying conditions in the United States as regards export and import, was host on Monday last at luncheon in the Holbrau, when he met a representative group of trade paper editors and writers.

F. Wynne-Jones, American representative of UFA, introduced Dr. Becker, who, it was explained, had been associated with Stinnes for many years. Dr. Becker was in Russia for a long period and was twice imprisoned, escaping from Russian prisons on two occasions. Dr. Becker toured the world prior to this, his first visit to New York City.

Germany has obtained the best of American pictures, Dr. Becker pointed out, due to the working of the "German Kontingent," the plan which has been in effect for many months. American pictures, accordingly, take big profits in German theatres, as they are not hampered by "mass competition."

Dr. Becker believes the widening scope of motion pictures will bring Germany and America closer, which is true of all countries. He praised the recent American productions classified as "big" pictures, and said he has no doubt they will succeed in any market in the world, including Germany.

UFA's foreign manager sailed last Wednesday on the New York for Hamburg.

K. C. Baseball Saturday

Kansas City.—That annual event which usually is looked forward to—the baseball contest between the exhibitors and exchange representatives of Kansas City—has been set for next Saturday, according to F. E. Ritter, who is heading the organization of the exhibitors. The line-ups of both sides will be kept secret until the game, the reason for which no one seems to know. E. C. Rhoden and Bill Warner will be chief umpires.

Scully Titles "Travelaughs"

Frank Scully, formerly of *The Sun,* New York, and more recently director of publicity and advertising of Rex Ingram Productions abroad, has signed a contract to write the titles of Harry Lachman's "Travelaughs." The titles are being done in English and French at Nice, France.

Cancel Specials When Labor Troubles Start In Albany Theatres

Albany.—Trouble between the theatres and the labor unions in Watertown, N. Y., developed last week with the result that the Avon in that city, one of the Schine circuit, was closed on Friday and will remain so for an indefinite period. The Schine brothers came to this decision following a final conference with representatives of the musicians, stagehands and projectionists who demanded a wage increase effective in the near future.

The Schine brothers made public a statement later in which they said that if the demands were granted, it would be necessary to increase admission prices at the theatre. This latter they did not intend to do.

Pictures booked for the Avon, including "Beau Geste," "What Price Glory" and "King of Kings," all for early showing, have been cancelled. Up to the present time there have been no rumblings of any trouble between the unions and the picture theatres in Albany, Troy and Schenectady, although two of these cities are strong union towns.

Riesenfeld Sets Sept. 9 as Colony Opening Date

The Colony Theatre, now dark, will be ablaze with newness and novelty when Hugo Riesenfeld inaugurates a new policy there beginning Friday, September 9. A formal, reserved seat opening on that night will be followed by the regular continuous policy beginning each day at noon.

The feature picture in the opening presentation will be "The Cat and the Canary," Paul Leni's first production for Universal. Details of the surrounding program are withheld until a later date.

Griffith Signs Philbin

Mary Philbin has been signed for the leading role in "A Romance of Old Spain," which D. W. Griffith will make as his first production since his return to United Artists. Miss Philbin will have opposite her Don Alvarado, who was assigned to the male lead some days ago.

Late News Flash

Ralph A. Kohn, assistant to Elek J. Ludvigh, general counsel, secretary and treasurer of Paramount, has been named treasurer. Mr. Ludvigh wished to be relieved of one of his three heavy responsibilities.

The Whole Family

Mrs. Harold Lloyd, Baby Mildred Gloria and the comedian snapped on their arrival to make a Paramount picture in New York.

Kane Production in West

A sudden change in the plans of Robert T. Kane has resulted in his decision to produce in Burbank, Cal., instead of at the Cosmopolitan Studio, New York, as originally planned. Ten members of his company will leave for the West Coast as *Moving Picture World* comes off the press. Electrical equipment will be shipped in two weeks.

More Roxy De Luxe Shows

S. L. Rothafel announces that beginning this week five de luxe shows in place of the usual four will be given every Saturday and Sunday in conjunction with the feature film production, the showing of "What Price Glory," which will be retained for a second week, inaugurates the new policy at the Roxy Theatre.

Daugherty Assists Bartlett

Frank T. Daugherty, title writer, has been appointed assistant to Randolph Bartlett, film and title editor at F . B. O., according to an announcement from William LeBaron, vice-president in charge of production.

Loew's Declares Dividend

A quarterly dividend of 50 cents per share on the capital stock of Loew's, Inc., was declared this week, payable September 30, to stockholders of record at the close of business on September 10.

Two New Exchanges For First Division

Jack Lustberg, secretary of First Division Distributors, Inc., last Wednesday and Thursday covered Pittsburgh, Cleveland and Detroit. In Pittsburgh, negotiations were consummated with Abe and Sam Steinberg, for a new exchange at 1034 Forbes street, handling First Division Pictures exclusively, and known as the First Division Distributors of Pennsylvania, Inc.

In Cleveland, Mr. Lustberg conferred with Meyer Fischer, and found conditions actually so good that the Fischer Film Exchange, First Division's distributors in this territory, has moved to larger quarters and increased their personnel.

In Detroit, Mr. Lustberg met W. B. Hurlburt of the Favorite Film Exchange. Mr. Hurlburt then came to New York to finally consummate the transaction covering the new First Division products.

Keegan Aids Showmen

Jack R. Keegan, publicity and advertising manager of the Vitaphone Corporation, leaves Saturday for Milwaukee to work with the management of the Garden Theatre in giving Vitaphone a send-off when it opens in that city on September 2. Following this he will go to Richmond, Va., and work with Sam Bendheim of the Capitol Theatre for his opening of Vitaphone on September 12.

Promote H. S. Brown

General Sales Manager Ed. J. Smith of Tiffany announces that Harry S. Brown, formerly special representative under Al Blofsen of the Philadelphia exchange, has succeeded Tracey Cunningham as branch manager of the Tiffany exchange in Washington, D. C.

French News

By Correspondent

Joinville Studios, Paris.—"La Maison du Maltais," direction, Henry Fescourt.

* * *

"Odette," taken from Sardou's story, is being shot at the Tempelhoff Studios, Berlin, with Francesca Bertini.

* * *

French Vitagraph Co. of France are going to make French films this year in addition to their activities as distributors.

* * *

Ivor Novello is expected to star in an Anglo-French production to be called "The Master of Evil."

* * *

The Franco-German film collaboration has given rise to much talk in Paris film circles.

English News

By Correspondent

"One of the Best," the new Gainsborough picture, features Walter Butler, who played opposite Betty Balfour in "Monkey Nuts." "Monkey Nuts," Cineromans production, will be London trade-shown in September or October.

* * *

"Sorrows of Satan," the Marie Corelli draw, ran for two weeks at the Plaza, London, with full houses.

* * *

"Wait and See," the first British slapstick comedy, is about to be made by Mr. Nettlefold at the Worton Hall Studios. It will run to five reels.

* * *

Warner Brothers have made a great success of their propaganda for better summer cinema programmes. The bad weather this season has favored them and sent more people to the cinemas.

* * *

"Moulin Rouge." Mr. Dupont has started shooting the first scenes in Paris for British International Pictures. The interiors will be done at the Elstree Studios, England. Olga Tschekowa plays lead. Offers to purchase the picture have come from all parts of the world.

* * *

"A Woman in Pawn" is another Gaumont picture just started under the direction of Edwin Greenwood. Leads: John Stuart and Gladys Jennings.

* * *

"The Constant Nymph" cast is now doing scenes in Germany, directed by Basil Dean. Mabel Poulton as Tessa plays lead with Ivor Novello. Some scenes will be made in the Tyrol and it is hoped to finish the film by November.

* * *

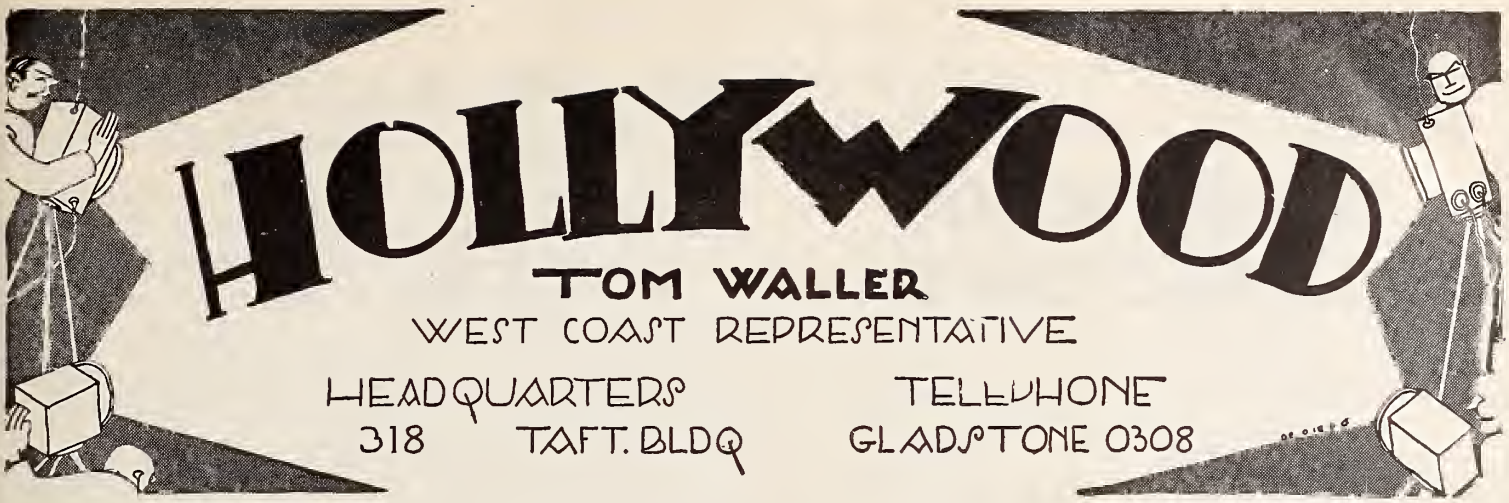
"Mumsie," starring Pauline Frederick, produced by Herbert Wilcox at Alliance Studios, had its premiere at Newcastle on the anniversary of Miss Frederick's birthday.

* * *

Following the six-penny matinees we now have penny matinees for children at the cinemas.

Tie-Up With "Brevity"

Opalescent Films, Inc., which has lately been organized by C. Lang Cobb and H. N. Holde, has entered into a contract with "Brevity," the new movie comic paper, giving them exclusive right to all material contained in the issues of that publication. It is the intention of Opalescent Films, Inc., to issue a monthly comic film, containing animated cartoons, squibs, etc., in color for the short subject market.



HOLLYWOOD

TOM WALLER
WEST COAST REPRESENTATIVE

HEADQUARTERS
318 TAFT. BLDG

TELEPHONE
GLADSTONE 0308

Evelyn Brent Gets Divorce From Fineman

Evelyn Brent, screen actress, told Judge Sproul in the Superior Court that her husband, Bernard Fineman, Paramount executive, was an extremely rude man and brought Priscilla Dean along to help convince the court. The judge, after listening to the evidence, decided Miss Brent had very good grounds for divorce—and right off the bat he awarded her her freedom.

In her complaint Miss Brent charged that Fineman made it impossible for her to have any friends in their home. "He told me our home was for his friends, not mine. Mine he would insult," she declared. Miss Dean corroborated Miss Brent's statements without mincing words.

A property settlement was effected out of court, through which Fineman agreed to pay Miss Brent $52,000 on the instalment plan of $200 a week. They were married November 1, 1922, and separated in February of 1925.

Barney Gilmore Names Warner Bros. in Damage Suit

Barney Gilmore, playwright and actor, has named Sam Warner, producer, and the Warner Brothers studio as defendants in a suit for $200,000 filed in the Superior Court during the past week. Gilmore asserts that the defendants had violated his exclusive producing rights to "Hogan's Alley," a stage success of thirty years ago.

Sam Warner had no statement to make at this time, but according to studio executives, would file an answer to the suit.

In his complaint, Gilmore charges that his rights to the play also included motion picture rights. He declared that the defendants had not only used the same title for the picture, but had also retained the basic theme of the stage play in the picture they produced. He also asks that the producers be enjoined from exhibiting the film pending the disposition of the suit.

M. P. World Staff Photo

ONE OF THE SHOW PLACES—View of the front of the First National studio in Burbank, showing the beautifully laid out grounds that attract the eye of the visitor motoring past. The entire studio is so laid out that it is acknowledged one of the most beautiful on the coast.

Wesco Chief Deplores Federal Trade Ruling

Is First Observation to Be Made By Film Official

In the first observation to be made of the Federal Trade Commission's recent ruling against Paramount-Famous-Lasky by a film executive on the West Coast, Harold B. Franklin, chieftain of the West Coast Theatres, is quoted in the latest issue of that company's house organ:

"I wonder whether certain agencies of our Government realize the great amount of effort involved and the tremendous investment necessary in building a chain of theatres such as this. I refer to it at this time particularly because of a recent decision of the Federal Trade Commission in Washington in the matter of the Paramount-Famous Players-Lasky Corporation. Having been an officer of that company, and one of their Governing Board for a number of years previous to my association with West Coast, I feel that I am in a position to speak, because I know something of the policy of that organization, and am familiar with the objectives of the men who built Paramount - Famous - Lasky into one of the foremost industrial factors of the country. To maintain that Paramount is a monopoly is, on the face of it, a misunderstanding of the true facts. The decision of the Federal Trade Commission would indicate that Paramount did or tried to monopolize the motion picture industry.

"No organization can monopolize an industry that is based on creative effort, because there is no monopoly on brains. There can be no monopoly where talent is concerned. Paramount has been one of the true pioneers of the industry and has helped materially to place the motion picture in the position that it holds today. During that period when Paramount was supposed to have planned a monopoly of the motion picture industry, some of the foremost picture organizations recorded their greatest progress. The Metro-Goldwyn-Mayer Corporation during this period established themselves as leaders in the production and distribution of motion pictures because of the ability and leadership of men like Marcus Loew, Louis B. Mayer, Nicholas Schenck and others. They succeeded because they produced good pictures and ran their business in a proper manner. During this time the United Artists Corporation established for themselves an enviable position because men like Joseph Schenck, Douglas Fairbanks and others knew how to make good pictures and sell them. The Fox Film Corporation at the same time achieved their greatest financial success and during the past years

(Continued on next page)

Max Reinhardt to Make Picture for Schenck

Corroboration of reports that Max Reinhardt, producer of "The Miracle," had been signed to make a production for Joseph M. Schenck was obtained late this week at the United Artists studios. Reinhardt, it was said on the lot, will probably have this production under way by Christmas.

Featured Roles

Arthur Lake and Barbara Kent have featured roles in Universal's "Stop That Man."

Franklin Calls Trade Ruling Misunderstanding

MOVING PICTURE WORLD'S

HOLLYWOOD DIRECTORY

PAUL SCHOFIELD
Scenarist
DEMMY LAMSON
Manager

MILDRED WALKER
Ingenue
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Scenarios and
Original Stories
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DE MILLE STAR
Now playing in
"ON TO RENO"
A James Cruze Prod.

WINIFRED DUNN
Scenarist
Burbank, Calif.

CAREY WILSON
Scenarist
First National
Pictures

IRVIN WILLAT
Directing
Universal Specials

BYRON HASKIN
Directing
Warner Pictures

MARIA CORDA
Feature Player
First National
Pictures

FRED NEWMEYER
Directing
Paramount Pictures

GEORGE NICHOLLS
DEMMY LAMSON
Manager

MICHAEL CURTIZ
Director
Warner Bros.

Joseph Franklin Poland
Supervising Editor
Universal's
Feature Comedies

HERMAN RAYMAKER
Director
Warner Bros.

BILL CODY
Releasing Through
Pathe Exchange

BARBARA BEDFORD
Free Lancing

LOUISE FAZENDA
Warner Bros.
Telephone: WH 1710

MONTAGU LOVE
DEMMY LAMSON
Manager

IT PAYS TO ADVERTISE IN THE HOLLYWOOD DIRECTORY

Film Colony Agog Over Coming Dempsey-Tunney Fistic Fracas

Dempsey is Popular Idol—M-G-M Executives to Book Special Train to Chicago— Hal Roach May Go By Airplane

TRY and make an appointment with anyone in Hollywood for around the fifteenth of next month and see how far you get!

From the way things look here at the present writing everyone in the film capital who has the price will be trekking for Chicago quite a few hours before two of its camera graduates pull on the gloves.

Hollywood is 100 per cent. for Jack Dempsey. Not only because Jack's wife is Estelle Taylor, but because together they stage some of the town's most attractive parties. Neither is it because Jack owns considerable real estate here and regaining the fistic crown would be along Chamber of Commerce lines.

It is because Hollywood knows Jack Dempsey and likes Dempsey for Dempsey.

Hollywood, from all accounts, liked Gene Tunney when he first came out here, while he was making pictures and aspiring for the championship.

The town, however, turned as an individual against Tunney not so many months ago when that worthy, shortly after copping the crown, reappeared here and turned the Dempsey hospital down as flat as a pancake.

About reservations that the town has already made for the big fight we hear that executives of the Metro-Goldwyn-Mayer studio have signed up for a special train. There is even talk about Hal Roach and some of his boys going to the fight in an aeroplane. About this Ray Coffin, president of the Wampas and Hal Roach's right hand man, writes:

"H. M. (Beanie) Walker, vice-president of the Hal Roach Studios, and Leo McCarey, Roach director, are negotiating with Jack Maddux, local Lincoln distributor, for the rental of the Ford airplane now in Los Angeles, to transport a party of fans to the Tunney-Dempsey fight in Chicago next month.

"Hal Roach, the comedy producer, would be numbered in the party, as would Charley Chase, Stan Laurel, Oliver Hardy, Max Davidson and other Roach players and executives. The plane carries twelve passengers.

"Walker, formerly sports editor of the Los Angeles Examiner, states that hitherto he has journeyed to championship fights in boats, buggies, automobiles and other vehicles, but that this will be his first fight excursion via the air. As a matter of fact, the trip would probably break the long distance air attendance record. But a very few days' absence from the studio will be necessary to complete the trip should plans materialize."

On top of this we get from Nancy Smith, president of the Wasps, the women's organization of publicists on the coast, that when her daughter, "Dorothy Dwan, recently signed a contract to go to Ontario, Canada, to be starred in a picture for the 'Thunder Bay Film Company,' she had written in her contract that she be allowed to return to California by way of Chicago, to see the Dempsey-Tunney fight.

"Miss Dwan recently completed her fifth lead with Tom Mix and is one of Hollywood's most popular young leading ladies. She is the first to definitely announce her intention of being in Chicago for the big fight."

Deplores Federal Trade Ruling

(Continued from preceding page)

have been able to pour many millions of dollars into theatres because of the astuteness of William Fox. Organizations such as First National, Universal, Producers Distributors, Pathe, DeMille, F. B. O., Warners and others were not alone able to maintain their positions, but have established themselves in a more secure position than ever.

"All of this progress was recorded at a time when Paramount was supposed to have been monopolizing the motion picture business. Is it fair to place a premium on vision and ability? I am sure that those who are responsible for the success of a business such as the motion picture industry, realize that true success comes only because of competition, and that it is through competition that creative effort flourishes best."

Estelle Taylor May Not Renew Contract With U-A

Mary Philbin Takes Place in Griffith Picture

Keeping Estelle Taylor idle and under a fat salary since she finished "Don Juan" for Warners; going in for considerable re-shooting and putting several of its productions far behind schedule because of faulty continuity in most cases, all seemed to come out in a blast this week from the United Artists' lot.

First of all the official announcement that Mary Philbin had been borrowed from Universal to play the lead in D. W. Griffith's "A Romance of Old Spain" carried some significance for Miss Taylor, who up to that time had been bannered for the role. It had been known that for some weeks past Miss Taylor's illness had kept her inactive. A check-up at the studio revealed from one source, that in addition to this illness United Artists had been unable to find roles suitable for Miss Taylor. It was then admitted that when Miss Taylor's contract expires within a month from now that in all probability it will not be renewed. From sources off the lot it was said that Miss Taylor, herself, would refuse to renew a contract, which, while it had proven highly remunerative, at the same time kept her away from the screen for an entire year.

Later this week Frank Lloyd suddenly walked off the United lot. Lloyd had been signed to direct John Barrymore in "The Tempest." This picture, as well as that by Griffith, it reaches us, was scheduled to have gotten under actual shooting several months ago.

At first considerable mystery surrounded Lloyd's exodus. Then an official "agreed to disagree" reached us.

An informant on the lot tells us, however, that the trouble vested itself in the continuity of this Barrymore vehicle titled "The Tempest." Barrymore, himself, it is said, rejected the continuity for this picture several times before Lloyd is credited with having declared that it was entirely different than that which he had agreed to bring to the screen two months before.

"The Tempest" continuity, it is said, was first prepared by Fred DeGresac and finally turned over to Jack Lloyd.

Now, we hear this Barrymore vehicle may be delayed another month before it reaches the camera lens.

Two Collegians Get Contract from F.-N.

John Westwood, Princeton, and John Stambaugh, University of Chicago, are the two fortunate collegians at First National to make the grade. They have been put under contract and will continue to appear in First National productions. Westwood and Stambaugh are two of the ten college boys brought to Hollywood by First National as winners in the nation-wide contest staged by that studio among the leading colleges of the country to locate new "screen faces."

Hines Back On Job After Auto Accident

Johnny Hines, First National star, was on the job at the Tec-Art "lot" none the worse for wear as the result of an automobile accident last week. Hines, who is now making "Home Made," was driving with George Amy, his film editor, when the car in which they were riding collided with a machine driven by Tod Brown.

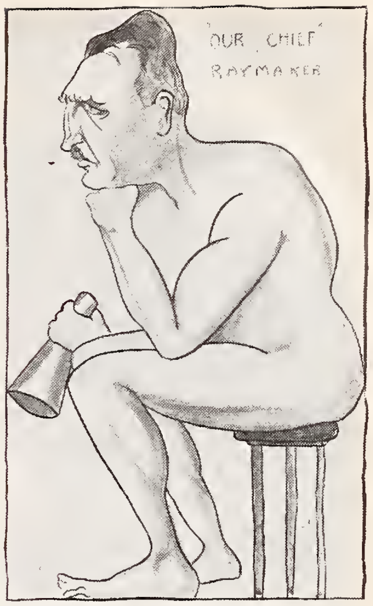
Caricaturist Turns Extra But Wields Mean Pen

John Decker, nationally known newspaper and magazine cartoonist, recently decided to divert himself from the pen and ink life by stepping into the "extra" ranks. That he was not wholly successful in his vocation of sketching is proven by the above reproduction of the cartoon which he made of the first director who wielded the megaphone over "extras" while he was a member of their ranks.

Decker was signed up as a $7.50 a day man by Director Herman Raymaker in Monty Banks "Ace in the Hole." While lounging around between shots in a hot dough-boy outfit Decker borrowed a pencil and piece of card-board from one of the assistant property men and started to sketch his visualization of Raymaker in action.

Once or twice Decker recalls Raymaker spotted him busily sketching away. It was not until after he had been on the set for several days that Decker ventured to present Raymaker with the completed sketch. The cardboard was placed in the projection room just before Raymaker entered to view some of the rushes on the Banks' picture. Raymaker got such a laugh out of the "extra's visualization that he persuaded Decker to remain in his dough-boy outfit.

Between "extraing" Decker is doing the curtain for Morris Gest's "Chauve Souris" which will embody approximately 200 life size characterizations of authors, critics, etc.



John Decker's caricature of Herman Raymaker who is directing Monty Banks in Pathe's "Ace in the Hole."

M. P. World Staff Photo.

TRUTHFUL PUBLICITY—Over on the Fox "lot" they have a little garden that is called "The Garden of Truth." Here various Fox players are interviewed by newspaper and magazine representatives. The Spirit of Truth in the guise of a small statue of St. Paul is one of the features of the garden. Here we have Nina Grogan, of the Fox publicity office, holding the curtain back for a view of the statue.

A. S. C. Head Denies Merger Report

Daniel B. Clark, president of the American Society of Cinematographers, in a statement denies reprts appearing in an eastern daily trade paper to the effect that the A. S. C. was to be absorbed by the International Photographers of the Motion Picture Industry.

"The American Society of Cinematographers," Clark states, is one of the oldest organizations in the motion picture industry, and, as such has no intention of being absorbed by any recently created photographic body.

"After nine years of constructive usefulness to the cinema art, with policies of recognized and proven success, it is farcical to suggest that the A. S. C. forfeit its identity to a newcomer of unascertained stability. Comprising a membership that is now in excess of 200, which numbers more than 90 per cent. of the men actually employed in photographing the world's best motion pictures, the A. S. C. is at the most successful point in its history."

The report to which Clark takes exception appeared in a recent copy of the Film Daily.

Alhambra Reopens With "After Midnight"

The Alhambra, completely renovated, has been reopened after a short closedown as one of the most attractive of the West Coast Theatres. Norma Shearer in "After Midnight" was the first picture to be shown.

Illness Keeps Estelle Out Of "Old Spain"

The Hollywood Photographic Section

M. P. World Staff Photo

BACK ON THE SCREEN—Francis Ford, one of the earlier crop of directors, now back on the screen as an actor.

WITH great frequency we read of this and that actor being elevated to a director, but it is rarely that we hear of a director of his own volition being anxious to quit the megaphone and return to the acting ranks. Francis Ford, one of the pioneer directors of the industry, however, qualifies as the latter.

Ford is back in the make-up again, appearing before the camera after a lapse of many years, during which he was rated among the industry's leading directors. He has just finished with Buck Jones in a western for Fox and plays an important role in the latter's next picture as well.

Having watched the success with which Wallace Beery has been accepted as a comedian of the first water during the past two years, Ford is out to emulate if possible the famous Lasky comedy star. Ford, who was once a leading man and "heavy," is getting away from the dramatic and essaying a comedy character since his return to pictures. His efforts along this line in the few pictures that he has appeared in have been well received and have encouraged him to stick to comedy work in future.

Ford has been fooling around movie lots for the past twenty years. His first picture was with the ancient Centaur Company, in which Al Christie, now a noted producer, played the "heavy" and David Horsley was the cameraman.

As a director, Ford made the first serial under the title of "Lucille Love," with Grace Cunard. He made ten serials all told for Pathe in which Miss Cunard was the star of five.

Because of illness he was out of pictures for five years but is now back to stay.

Roland-Beery Signed

Gilbert Roland and Noah Beery have been signed by First National for supporting roles in Billie Dove's next picture, "Louisiana."

M. P. World Staff Photo

STEVE ROBERTS—Educational director now starting his third year directing comedies.

WHEN Bill Hart, still remembered as one of the first two-gun heroes of the screen, hired Steve Roberts as an advisor in Indian lore he started Steve thinking in a serious vein. Thought Stephen, "This picture business is not such a bad racket at that. I guess I'll stick around."

So Steve stuck and today is starting his third season as a director for Educational specializing in Mermaid Comedies.

Roberts, we found basking in the sunshine on one of the studio "sets" following a satisfactory luncheon. And, on assuring himself that there was no catch in the proposed interview he spoke freely, while Ray Hoadley, Educational publicity director, lent him moral support.

It develops that Steve was born on an Indian reservation, which accounts for his intimate knowledge of things aborigine.

During the World War he was with the Headquarters Flight in the Aviation Corps stationed at Kelly Field. Previous to this, he had not been associated with the cinema calling. It was only when Hart sent for him as an advisor on his westerns that Steve had his first taste of the Kleig lights and has been licking his lips ever since. He has been four years with Educational, starting in as an assistant director and graduating to the director's chair about three years ago.

Actress Dies

Dorris Prince, known on the screen as Dorris Dare, died during the past week following a prolonged illness of a year.

M. P. World Staff Photo

ED KENNEDY—Injured while working on Reginald Denny's latest Universal production, is now up and around.

ED KENNEDY had a tough break lately—it was one of his legs that was broken and, as a consequence, Ed has been limping around on a pair of crutches for the past month or two. The damaged underpinning is coming along nicely, however, and he expects to throw away the supports and get down to the daily grind before the camera before long.

Kennedy was doing one of the featured supporting roles for Reginald Denny in "Now I'll Tell One" at the Universal studio, when he was catapulted from a crazy motorcycle and took a hurried trip to the hospital. Tom O'Brien was called in to substitute for Kennedy and the picture went merrily on.

"Heavy" roles are Kennedy's specialties, but he is also recognized as a director of no mean ability. He has directed for several of the larger companies, including Fox, Sennett and Universal.

He started in pictures back in 1913 as a Keystone Kop in the Sennett custard pie operas. It was but a step from flashing the tin badge to directing. After leaving Sennett's he went to Fox for a year as a director and then moved his megaphone over to Universal, where he transferred scrip to screen for another two years.

Recently he has been doing a little directing but mainly sticks to acting before the camera. He started his theatrical career as a stock actor, but later gave up the stage to enter the ring first as an amateur pugilist and later as a professional.

For two years he was Pacific Coast heavyweight champion.

M. P. World Staff Photo

LLOYD INGRAHAM—Now directing Fred Thomson in "Jesse James," is one of the veterans of the screen.

LLOYD INGRAHAM has been a familiar figure on stage and screen for the past forty years. At present he is directing Fred Thomson, who was F. B. O.'s champ box office attraction, in Thomson's story laid around Jesse James, the famous train robber. The title of the Thomson picture is also "Jesse James," as has been advertised far and wide.

Forty-five years ago, Ingraham, while playing in stock through the Middle West, made the acquaintance of Frank James. From their many casual conversations, Ingraham discovered that he could reconstruct in his mind the highlights of the careers of the James brothers—Jesse and Frank—and put the personalities of these men into the present picture, "Jesse James," with Fred Thomson as the star.

Ingraham went on the stage when he was fifteen years of age playing stock.

In 1912 he went into pictures with Universal at a salary of $5 per diem. Tiring of this he returned to the stage for a year, but the following year he signed a contract with G. E. Anderson and later spent another six months at Universal.

When D. W. Griffith was with Mutual he made "The Fox Woman" with him and later directed all of Griffith's early players, Lillian Gish, Bobby Harron and the Talmadge sisters.

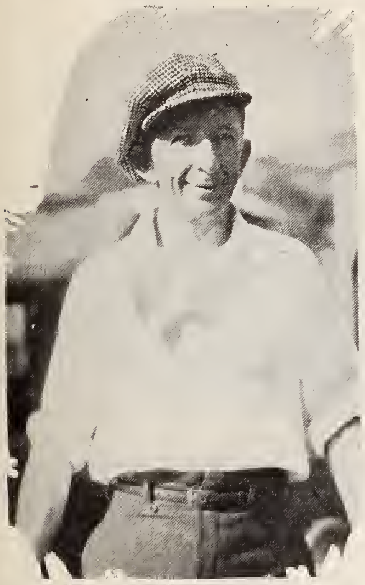
In recent years Ingraham has directed DeWolf Hopper, Douglas Fairbanks, Mary Miles Minter and Douglas McLean. In all he has wielded the megaphone on eighty-two feature pictures.

Before starting on "Jesse James," he also directed Thomson in "Arizona Nights."

Morton Is Lead

Charles Morton has been assigned the lead in "On the Wings of the Storm," in which Thunder, the police dog, will be starred.

The Hollywood Photographic Section



M. P. World Staff Photo

LARRY SEMON—Has started on a series of two-reel comedies for Educational release.

After a siege of directing, Larry Semon is coming back to the screen again in a series of two-reelers, which he is making independently for release through Educational. He has completed the first of the eight scheduled and starts production on the next within a short time.

Semon was one of the first of the screen's comedians to ascend the heights of popularity. A few years ago he quit acting for a short rest and on his return he appeared in the guise of a director for Paramount. He is still tied up with Paramount, but has been given a temporary leave of absence in which to make his two-reel comedies. In these he will both act and direct as well as write the stories.

Sixteen years ago Semon joined the Vitagraph organization as a writer and director. It was only by chance that he donned the grease paint and became a comedian.

He was directing Hughie Mack, a comedian of portly dimensions, in a series of comedies, when suddenly and without warning Mack disappeared. Then followed a concerted search for a comedian to fill Mack's shoes. After trying out a number of possibilities, Commodore Blackton was struck by the idea that Semon might fill the bill himself. Slipping into Mack's voluminous trousers, Larry made his bow in front of a camera and went over with a bang. From then on oversized pants became to Semon what the derby and cane are to Charlie Chaplin.

Since he signed with Paramount, Semon has directed a number of productions with a comedy flavor.

M. P. World Staff Photo

MAKING GOOD—Ferdinand Schumann-Heink, son of the noted singer, had an important role in "The Wedding March."

The name Schuman-Heink for years has been synonomous with ultra-exclusive of the musical world. Some day in the not distant future it may also stand as significant in the motion picture world.

Ferdinand Schuman-Heink, son of the famous singer, is one of the coming young men of the screen, judging by the rapid strides he is making in the profession. He recently finished a six-month engagement with Director Eric von Stroheim in "The Wedding March," which will soon be released through Paramount as a big road show special.

In the von Stroheim production, Schuman-Heink plays one of the really big roles of his career and with its release should find himself pretty well established as a screen actor. A noteworthy feature of his picture career is that he has gotten by on his own efforts and not by taking advantage of the international position of his noted mother. He started as an "extra" and worked up to featured roles on his own merits.

Born in Germany, he obtained his early education in that country, but finished at Fordham, in this country, where he studied medicine.

From college he drifted into newspaper work and later managed a number of famous stars, including his mother, John McCormick, Anna Pavlowa, Fritz Kreisler and others of equal prominence.

He inherited a love of music from his mother and is proficient on several instruments. However, the screen beckoned to him a few years ago and he answered the call. He enjoys the work and harbors an ambition to reach the top and establish the name Schuman-Heink at the crest.

His last picture work was with Madge Bellamy in "Very Confidential," a Fox production.

Vacationing

Esther Ralston has left for a short vacation at Lake Tahoe.

M. P. World Staff Photo

BYRON HASKIN—Directs George Jessel in "Ginsberg the Great," his second picture for Warners.

Among the younger Hollywood directors that are proving themselves a place must be made for Byron Haskin, whom the Warner Brothers elevated to a director a few months ago after several years toil as a cameraman.

Haskin has just finished "Ginsberg the Great," with George Jessel, musical comedy favorite, in the starring role. Before that he directed May McAvoy in "Matinee Ladies" and "Irish Hearts."

During his career as a cameraman, Haskin photographed practically every recognized star in the business. Being observant by nature, it was quite natural that he should perfect a substantial working knowledge of directing. When he felt he had this he was more than ready to accept the Warner offer to switch over to the megaphone.

He started in pictures in 1920 as an assistant cameraman for the old Selznick company.

Haskin first went to Warners in 1924 as first cameraman, with his initial assignment "The Dark Swan," with Monte Blue, Marie Prevost and Helene Chadwick and Millard Webb directing.

Then followed "Eve's Lover," "Thin Ice," "The Golden Cocoon," "My Wife and I," "His Majesty Bunker Bean," "Bobbed Hair" and numerous other productions. He ground the camera on John Barrymore's three pictures for Warners, "The Sea Beast," "When a Man Loves" and "Don Juan."

He also was responsible for the photography on "Across the Pacific," with Monte Blue; "Millionaires," with George Sidney and Louise Fazenda, and "Wolf's Clothing," starring Monte Blue.

Leo on Coast

Jack G. Leo, vice-president of Fox Film Corp., arrived in Hollywood this week and said that he will remain here for two months, during which he will watch production activities under the general direction of Sol M. Wurtzel.

M. P. World Staff Photo

JERRY MILEY—Has the role of "heavy" in Olive Borden's picture, "Pajamas," for Fox.

Jerry Miley might have had a nice berth for himself in his father's oil company, but he preferred pictures, so he's in the movies instead of at an office desk. Jerry is now playing the "heavy" —a nice unmoustached "heavy" albeit—in Olive Borden's current starring production for Fox, "Pajamas." Jack Blystone is directing this sophisticated comedy.

Miley and the rest of the company had just returned to the studio from a prolonged location stay in Canada, where exteriors for "Pajamas" were filmed.

Born in Alameda, Calif., and educated at the Culver Military Academy, Miley got his first picture job on the lot where he is now working as a featured player. Three years ago he appeared before the camera for the first time as an "extra" in "Dancers," for Fox. His next appearance was with Tom Mix in "The Yankee Senor," which was followed by "East Lynne," both also for Fox.

In "Wild Oats Lane," Marshall Neilan gave Miley his first real screen chance, casting him as the "heavy" in the story. From then on his services were constantly in demand and he graduated into the ranks of leading men.

With Viola Dana, he played the male lead in "Bred in Old Kentucky" and in "Fingerprints" for Warners and "Easy Pickings" for First National he had important roles.

When Olive Borden was making "The Joy Girl" in Fox's eastern Studio, Allan Dwan selected Miley for the "heavy."

Jerry's dad is a millionaire oil operator, so Jerry really doesn't have to worry even when business is quiet in the film colony.

Shearer—Thalberg Nuptials Soon

Norma Shearer, popular Metro-Goldwyn-Mayer star, and Irving G. Thalberg, producing executive of the same organization, formally announced their engagement last week. No definite date has been set for the wedding.

It has been rumored for some time now that the couple would marry, but it remained for Miss Shearer to confirm it last week when she appeared on the "lot" with a huge diamond on her engagement finger.

Miss Shearer and Mr. Thalberg have been friends since the day she placed her professional career in his hands some five years ago. Under his management she quickly came to the front and today is one of the leading stars appearing under the Metro-Goldwyn-Mayer banner. She is twenty-two and Thalberg is twenty-eight.

Coincidentally with the Shearer-Thalberg announcement comes the report that Edna Murphy, pretty blonde screen actress, has left for New York ostensibly for the purpose of gathering together a trousseau for her marriage to Mervyn LeRoy, youthful First National director.

Freddie Shader Now On Photoplay Magazine

Freddie Shader, who recently resigned the post of director of publicity and advertising for the West Coast Theatres, is now western representative of the Photo Play Magazine. Jeff Lazarus, well-known Pacific Coast publicist, has the West Coast job.

Insurance Agents Try To Boost Policy Holdings

Insurance agents, who are almost as numerous in Hollywood as the town's far-famed extras, are endeavoring to stimulate the smaller fry of the film capital into increasing the amount of their policies. This is being done largely by broadcasting thousands of leaflets just arrived from the headquarters of the New York Life Insurance Company.

This list places William Fox at the head, with $6,500,000, and Jesse Lasky, Marcus Loew and Adolph Zukor with $5,000,000 each. Other film magnates on the list include Will H. Hayes, $2,000,000; S. L. Rothapfel, $2,000,000, and Cecil B. DeMille, $1,000,000.

★ Studio Row ★

The United Artists Company, headed by **Director Herbert Brenon** that went to England for "Sorrell and Son," is back in Hollywood.

* * *

John Watters will direct **Chester Conklin** and **W. C. Fields** in their first co-starring picture for Paramount, Watters just finished "Beau Sabreur," which won the commendation of his producers.

* * *

Lane Chandler has just signed a new long term contract with Paramount. His current picture is "Open Range," a western with **Betty Bronson** as the feminine lead.

* * *

Renee Adoree and **Ralph Forbes, flanked** by the remainder of the M-G-M players making "Rose Marie," have left for Huntington Lake in the high Sierras on location.

* * *

Bull Montana, who used to "rassle," but now plays around in pictures, has an important part in "Bringing Up Father," which M-G-M is to make. Tenen Holtz has also been added to the cast.

* * *

Julius Bernheim will supervise Universal's big laugh special, "The Cohens and Kellys in Paris," according to an announcement. **William Beaudine** is slated to direct.

* * *

Glen Tryon is playing the featured role in "The Flying Nut," an aviation story, which Universal is filming. **Patsy Ruth Miller,** Lloyd Whitlock, Ruth Dwyer and Joseph Girard have the supporting roles.

* * *

Adolphe Menjou's next picture for Paramount will be "Serenade," from an original story by Ernest Vajda. In this Menjou plays the part of a poverty-stricken musician.

* * *

Douglas Fairbanks held a gaucho rodeo and barbecue last week at the United Artists studio as a parting farewell to his stock company, which has just completed "The Gaucho."

* * *

Hal Roach has signed Eugene De Rue to direct for the coming year. The roster of Roach directors now includes Leo McCarey, Robert McGowan, James Parrot, Fred Guiol, Clyde Bruckman, Hal Yates and Frank Butler.

* * *

Alberta Vaughn, screen actress, reached an amicable settlement out of court with the Jack Irwin-Allan Wilson productions and the case was dropped when it was called on the calendar during the past week.

* * *

The entire Los Angeles Police Department is featured in the Universal-Jewel production, "The Arm of the Law," which Emory Johnson is directing with **Neil Hamilton, Ralph Lewis** and **Dorothy Gulliver** in the important roles.

* * *

Ralph Graves portrays a triple role in the filming of Warner Brothers' "Roulette," starring **May McAvoy.** He wrote the story, plays the male lead and will also direct. Hedda Hopper, William Demarest and Robert Ober have the supporting roles.

* * *

Ralph Forbes has just signed his name to a new long term contract with Metro-Goldwyn-Mayer. Forbes has been with M-G-M now for a year and in that time has established himself as one of that company's most prominent leading men.

* * *

Alice Adair, until just recently an "extra" girl in pictures, has been selected by First National to portray the role of Aphrodite in "The Private Life of Helen of Troy." Miss Adair won the honor after hundreds of "extras" were considered in a contest for the role.

Directing in Australia

Scott R. Dunlap, director, will remain in Australia and make six more pictures for the Phillips Film Company.

Negri's Next

"Beggars of Love" has been selected by Paramount as the title of Pola Negri's next picture. It was originally called "Sun Kissed."

On Vacation

Gertrude Astor is on a short vacation following the completion of the featured feminine role in George Jessel's "Ginsberg the Great" for Warner Brothers.

Whoa! Reno

Marie Prevost is now being starred in "On to Reno" for Cecil B. DeMille, with James Cruze directing.

Colleen Moore Back On Coast Ready For Work

Colleen Moore, "ace" of First National's box office stars, is back in Hollywood with her husband, John McCormick, after an extended visit in the East. Miss Moore will get down to work immediately on her next picture, which McCormick will supervise in accordance with the agreement between Miss Moore, McCormick and First National.

The title of her first story is "I'll Tell the World," which will precede "Lilac Time." It has not been definitely decided at which studio the picture will be made, but it is assured that it will not be First National. It is quite probable that the Metropolitan Studio on Los Palmas Avenue will be the scene of the next Moore production activities.

Eddie Cline is being rumored as the director of "I'll Tell the World," but at First National this could not be verified.

Activity Again Rampant at Hal Roach Studios

Activity is again evident around the Hal Roach studio in Culver City, following the annual thirty-day close down for vacations. The "Our Gang" kiddies are now completing their first comedy since their thirty-day flier over the Orpheum circuit.

Ray Coffin, for the past year and a half Hal Roach's personal representative, has also assumed the direction of the publicity department of the Roach studio, now releasing their comedies through M-G-M. Coffin is president of the Western Association of Motion Picture Advertisers, more familiarly known as the Wampas.

Ziedman To Edit Dix Pictures

B. F. Zeidman, who went to Paramount some time ago as editor-in-chief for all western pictures, will also serve in the same capacity in future Richard Dix productions. The first picture for the new star-supervisor combination will be "The Gay Defender," which Gregory La Cava will direct.

Added to Cast

Marc McDermott has been added to the cast of "Fires of Youth," in which M-G-M is starring John Gilbert and Jeanne Eagles.

Shorts On Production Activities

The Huddle Play —

Newspaper Tommyrot

LAST week most of the daily newspapers carried an impressive story telling that the picture producers were planning to abolish the present roster of stars and eventually to replace them with cheaper stars of their own creation. It was all very plausible and convincing—also alarming. The fans feared to lose their favorites.

Of course the trade dailies promptly scoffed at the suggestion, for no one with any kowledge of the business supposes that established stars can be wiped from the picture heavens by any gesture of the production autocrats, but the daily press was not interested in the denials. The original statement was picturesque and interesting; the denial was neither.

Ever since the famous ten-per-cent. announcement, the daily papers have been running any story treating with the economy situation. This most recent story is but one of a dozen or more that have gained wide circulation to the picture-going public. And it is doing the pictures no good. To the contrary, there is being established the suggestion that the pictures this season will be cheaper and less attractive because of these economy moves. There will gradually be established the belief that the pictures will be less worth while. Eventually the credulous will stay away.

This insidious propaganda is based entirely upon misunderstanding of the situation, but you cannot blame the news editors for playing up the sensational stuff when the producers themselves laid the groundwork of the structure by announcing that a ten-per-cent. cut was necessary to permit the business to endure.

The cut was not made, and yet the business continues, but the impression has been created, and nothing has been done to counteract the effect of the original announcement. And until something is done, it is to be expected that some sensational story will break into print every little while.

Nothing can be accomplished so long as economy is given such undue stressing in and out of the studios. It could if the business heads put the industry back on a normal basis, making judicious conservation without publicity, but not flaunting each move in the vain hope that it will impress the players into accepting new contracts.

It does not scare the actors, but it does scare the public and it fills the newspapers with misleading and hurtful publicity. Cut out the high salaried overlords and the players' salaries will take care of themselves. Then this hurtful publicity will gradually dwinlle, but it will not cease so long as it is fed new material.

This Week and Next

Roxy's Sensational $144,267 Gross
Proves That the Public Wants Plays

The News Cameraman Is Picturesque
But Lives Too Close to the Studio

Star Salaries Might Be Decreased
If the Stars Saw No Press Notices

"Patent Leather Kid" Beer Was Fine
But Its Collar Was Badly Starched

IT has been the fashion to say that the picture did not count at the Roxy; that the show was what drew them in. But they never broke in the doors to see a Roxy program until he put one first-class picture in last week. Even on the supper swing it was not easy to find seats.

●

AND the week before the Paramount shot up its receipts with "Barbed Wire," though the stage show was nothing to brag about. They had a real picture, and the crowd found it out.

●

THE public still wants pictures, but it wants pictures and not what's left of a once good story after the conferences are all over.

●

WE now have six newsreel issues, or twelve reels a week. And still the Broadway theatres run only about seven or eight minutes. There is only one Broadway theatre where any newsreel issue can be seen complete. Loew's New York Theatre, with a daily change, has a new issue each day.

●

AND yet a lot of people drop in just to see the newsreel

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LAST week we suggested that Fox open "Sunrise" with a sunrise matinee. Before the paper was off the press we ran across a M-G-M story of a "Tillie the Toiler" matinee in Atlanta that started at 6:30 A. M. and wound up with the ham and eggs. Well, it's still a good idea.

●

A LATE issue of *The Red Cross Courier* contains a well-written appreciation of the work of the news cameramen in covering Mississippi flood conditions and carrying to the country a more graphic idea of the damage than could be given by newspaper stills.

●

IT credits these showings with the indirect contributions of thousands who were influenced by the pictures. This in addition to the handsome sum contributed by the picture showmen through the medium of benefits.

●

THE news cameraman may be just as heroic and as picturesque as the Canadian Northwest Mounted Police, but you don't see any feature stories with a cameraman as the hero. There's a chance for more than one red-blooded story.

●

NOT since "The Covered Wagon" has Broadway seen such a house front as that of the Criterion, housing "Wings." It is highly pictorial and worth while crossing the street, just to look at. And it looks as though the sign would spend the winter in its present location, for "Wings" is over.

THE real trouble about high star salaries is that the stars read and believe their own press notices. It gets them all swelled up, and they want more money.

●

THEY don't realize that a press agent to be worth his pay must be an accomplished and convincing liar. He may be the soul of uprightness in his private life but in his writings he must embellish the truth or he fails to get over.

●

AND the stars read how good they are and feel that they must get more money. And because the producer is afraid someone else will get them, the demands have been met. Cut them off the press work for a time and they will be more tractable.

●

IT was at the Roxy one day last week. Even the loge seats were packed and the standees lined the wall. The picture, "What Price Glory" had come to the dressing station in the dugout. The music was hushed, and even the restless crowd was silent, save for a sob here and there from some sensitive woman. And from the back wall came a complaint, loud, clear and indignant: "And for $1.65 *I should stand up!*" The scene was killed even deader than the pathetic "mother's boy."

●

THE Cuckoo Theatre is spreading. Fliesler and Mindlin are going to have one in Chicago, opening with "Potemkin." A cuckoo theatre is one which gets a one dollar top for a picture that could not bring in a dime in a regular theatre. Presented as Art they flock in at the higher price.

●

THE Cameo, a semi-cuckoo house, is piling them in with a film of the Russian Revolution. Pictorially it is awful stuff, with the subtle propaganda that the closer the people came to anarchy the happier and more prosperous they were.

●

ABOUT all that's left out is the red flag and the soap box, but they are playing to standing room and holding the picture over. For a supporter they have a reel made on a German submarine, showing the sinking of a number of allied ships. It makes a wonderful draw for the great unwashed.

●

IF these intimate theatres offering freak films are to be known as "cuckoo" theatres, we suppose their managers should be known as "cuckoo clucks," what?

●

OPENING "The Patent Leather Kid" is a close-up of a beer pump pouring its amber nectar into a flock of old-fashioned schooners. When it flashed on the screen the opening night, a deep sigh ran through the crowd.

●

BUT it was too good to be true. It wasn't real beer, for the "collar" wilted down even before they could get the scoops to the top of the bar. Beer like that never would get over at Coney Island.

●

ONE of the prologue numbers at the Roxy is "We Soldiers of Massachusetts" sung by the Russian Cathedral Choir. We've thought all along they did not come from Russia. Watch for the Royal Welsh Choir singing Aloha.

Epes W. Sargent.

by the way

How to Stabilize or Control Ideas Puzzling Problem for Film Financiers

Picture Values Really Bear No Relation To Production Costs, But Are Solely Dependent Upon Box Office Appeal

Costly Competition Might Be Avoided And Many Economies Effected, If Big Companies Would Agree to Cut Production and Concentrate on Quality

IN every great industry, save only that of the motion picture, Big Business has found the solution of its problems in the standardization of the industry's product, in the establishment of efficient and economical methods of sales and distribution and the elimination of waste at all points from the raw material to the ultimate consumer.

•

THE film industry, however, tremendous, as it unquestionably is, in its possibilities for safe and profitable investment in its ultimate aspects, presents today many problems to the financial interests, who are seeking to stabilize it, which are entirely unique.

•

ITS rapid growth has necessarily created a set of standards of costs, both in production and distribution, which are artificial, to say the least, and often entirely contrary to sound economic practices in other fields, but these particular problems, there is scant doubt, Big Business will find little difficulty in adjusting as time goes on.

•

WHAT the financial interests have at last discovered and what is now giving them the utmost concern, according to those in a position to know, is that the motion picture industry, great as it is, with all its vast investment in brick and steel and real estate, in the final analysis, is entirely dependent upon the expression of an idea.

•

THE particular idea, in any given case, may be good, bad or indifferent, but it is still merely an idea and no man has yet been found who can consistently produce ideas of a definite standard of value.

•

IN other words, no matter how much a motion picture costs, irrespective of the quality or quantity of the raw stock used, the talents or names of the actors, directors or stars, or the lavishness of the sets, the value of the production depends entirely upon the *idea* upon which it is based.

•

IT may sound trite to say that the motion picture, thus, is only the expression or visualization of an idea or group of ideas and in its interest to the public lies its only value, regardless of its original cost, yet it is nevertheless the fact.

•

OF what use, for instance, would be the magnificent theatres, which have come into being within the last decade, dedicated to the motion picture, were the *ideas* they present on their screens to become so trite and formalized, that they no longer attracted patronage in increasing numbers?

•

WITHOUT pictures that consistently satisfy the public their bricks and mortar would represent little value.

•

YET this is exactly the problem upon which the great banking interests are now concentrating their attention and which is today giving them the most concern in its important relationship to the rest of the industry and the army of investors, who have bought motion picture stocks.

•

OVER-PRODUCTION, of course, is only one phase of the whole problem, but it is the over-production of poor or mediocre pictures, rather than of good ones, which has resulted in the present ruinous sales competition between the larger companies.

ANOTHER and equally important angle of the whole subject is the concentration in comparatively few hands, of perhaps eighty per cent of the production of the entire industry and the tendency to eliminate and crush out independent originality and creative effort through the control of the channels of distribution and exhibition.

•

AN independent producer today may make a picture which in box office value may compare with the best on the programs of the national distributors and at a third or tenth of the cost, but he has about as much chance to make a reasonable profit upon it is hell has of freezing over in August, first, because he must sell it, if at all, at a disadvantageous price in a limited number of territories and, second, because fully fifty per cent of the screens of the country (this percentage including the best and finest houses) are closed to him through affiliation with one or another of the big producing companies.

•

IN making this statement, no appeal for sympathy or consideration is made for the independent producer, the current and general idea apparently being that in the *"battle of the giants"* now going on, the fittest only deserve to survive.

•

THIS doubtless is true and if it served to help the industry to reach a further point in its relationship to the public, its patrons, the same being the ultimate consumer, it might well be justified, but it is right here, in the writer's opinion, that the whole future of this industry is jeopardized and its prosperity menaced through threatened dry rot in its production end due to eliminating and choking off new creative effort.

•

PRACTICALLY every one of the best production brains now employed by the big companies came originally from independent ranks and their creative talents and originality of viewpoint developed in this school have been sapped and drawn dry by the superhuman tasks since then laid upon them, until today, judging by the average of their offerings, with few exceptions they are little more than machines, with slight trace of their former abilities or box office judgment.

•

WHERE are their successors to be found, if there are to be no independents from which they may be drafted?

•

WERE the great companies, who are now beginning to listen to the voices of their investors through the financial interests that control them, suddenly to decide that instead of quantity production they would begin to concentrate on quality, making annually, say ten or a dozen really great attractions or specials, where they now make fifty mediocre features and let independent producers be assured of an outlet for their pictures, provided they measured up to the program standard, great economies could at once be effected and a far wider variety of good pictures would be seen upon our screens.

•

THEREBY all the industry would benefit and the bankers and investors in motion picture stocks would save many headaches.

Merritt Crawford

THE Fall Film Golf Tournament, it is announced, will be held this year at the Bonnie Briar Golf Club, Larchmont, N. Y., on September 13. This date falls on a Tuesday, so that it will not interfere with possible film premieres and the executives of all companies may have high holiday. Already the semi-annual golfers, who vie with the regular fans at these meets, are getting their sticks out of camphor and practising putts and drives in the backyard or out on country by-roads, preparatory to the big event.

It is expected that some of the industry's highest golf scorers will be present and special inducements are being offered to Vic Shapiro and Joe Fliesler to attend in the hope that some new high records may be established. Register your name now with Elmer Pearson, Bruce Gallup or Jack Alicoate, and hold that date—September 13—open on your calendar pad. It will be a big day.

*

SAM MORRIS returned to Warner Brothers' offices the past week from Chicago two days ahead of schedule, having transacted his business in the Windy City in record time. They say that the contracts he brought back filled a large suitcase. Morris Safier, specialist in "extended runs" for Warner Brothers, may have had something to do with helping to make Sam's trip shorter than originally expected.

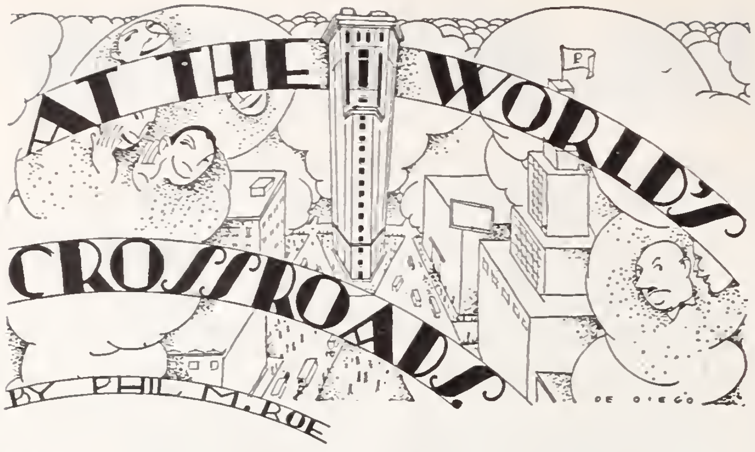
*

GEORGE H. DAVIS, president of Banner Productions, Inc., who has been rather quiet during the past year distributing one or two re-issues and a special, only in the independent field, plans to produce again on a national scale.

No announcement has yet been made of his intentions, but, it is said, he will produce and distribute ten or twelve features of the type and box office quality of Banner Productions three or four years ago, when Clara Bow, Patsy Ruth Miller and other screen favorites were the headliners on the Banner program.

*

SCHUYLER GRAY, who has been acting as production manager for Cecil B. DeMille on "The West Pointer," which was recently completed here at the U. S. Military Academy, with William Boyd as the star and Donald Crisp handling the megaphone, is now on the Coast putting the finishing touches on this important Pathe-P. D. C. production. He will be gone about a month, returning to New York late in September.



HERB CRUICKSHANK and Jim Milligan of "Ate avenoo" and 50th street, have been seen around together a lot lately. Herb is sporting a new pair of fancy golf shoes and some one had the temerity to suggest that this sudden interest in Jim's company was for the purpose of expanding his expense account on the Eighth avenue sporting sheet where they both work. This is generally regarded as a base libel, the true reason for Herb associating with Jim being to accumulate some golf patter, so that he can expertly cover the coming film tournament at Bonnie Briar. Jim's golfitis is well known, so that Herb is sure to catch some of it if he sticks around with him long enough.

*

LARRY C. MOEN, long one of the stalwarts of Motion Picture News, blossoms forth as a full-fledged director. He is making a series of two reel features in technicolor at the Cosmopolitan Studios called Rainbow Productions for the North American Society of Arts, Inc.

Larry has long had many original and artistic ideas in connection with production and doubtless will now be enabled to put some of them into concrete form. With him, in his new adventure, will go the good wishes of a wide circle of friends.

Randolph Bartlett, veteran scenarist and title writer, is assisting in production.

PRESIDENT R. F. WOODHULL of the M. P. T. O. A., familiarly and unofficially called "Pete" when off the platform, slipped out of New York this week to sample the beans and codfish cakes up Boston way. He reports them excellent and also that the New England exhibitors hereafter will have full representation in the M. P. T. O. A. Evidently "Pete" did a little "reorganizing," besides partaking of the Hub's hospitality.

WHENEVER Herb Crooker feels that publicity ideas are not coming "through" fast enough, he falls back on Loretta. In order that no one may be misled, it is, perhaps, just as well to note that Loretta is a parrot, the particular pet of Johnny Hines. Also she is an actress, frequently playing the bird lead in Johnny's pictures.

Loretta has a part in "Home Made," Johnny's latest, in which it appears, Johnny wears a feminine disguise of some sort, including a blonde wig. Now Herb would have a waiting world believe that Loretta doesn't care for blondes, and not recognizing Johnny in his make-up, snatched off the wig and bit Johnny right on one of his hash-hooks. Then, of course, Loretta was properly penitent and spent the afternoon apologizing for the mistake—at least Herb says so.

Parrots may apologize even if press agents do not, but there is something coming to the editors of the trade press for this one from Herb, even if it is only a lunch.

*

GEORGE REDDY'S brother Joe has lately been seen in several places around town. It is suspected that he has followed Harold Lloyd here from the Coast. As Joe's publicity activities are of the kind that never sleep, this will be fair warning to Harold Lloyd that anything is now liable to happen to him at any time. Film sleuths have not as yet ascertained Joe's hideaway, but past experience indicates that he will not be able to keep under cover long.

*

A LIVE lion being unloaded at the side door of the Hippodrome this week, gave rise to the rumor that it was the original M-G-M animal, at last appearing in person. If so, the famous Pathe rooster may shortly be expected to make its appearance at the Capitol.

CHESTER BEECROFT, general manager of the Cosmopolitan Studios, is a missionary who has converted many to the belief that New York has as many facilities as Hollywood for film production. Also, take it from him, a lot of advantages that Hollywood has not. And he is ready to prove it to any who will listen and look.

A few weeks ago, it seemed as if New York was to be left quite out in the cold as far as production activity was concerned. Now Cosmopolitan is working almost to capacity, and there are signs of renewed activities at other studios, for all of which Chester's persuasive missionary work is in no small part responsible. The studio workers ought to give him a medal or a cigar or something.

*

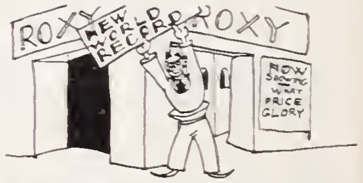
ACCORDING to reports, Jesse J. Goldburg's "Ragtime" party at the 55th Street Theatre last week was a real success. The picture, which was produced by Sam Zierler, is good entertainment throughout and ought to please most audiences, even though it is a great boost for the hard boiled music publishers who have just announced the "music tax" on theatres will be doubled.

What exhibitors will say to this remains to be seen? If "Ragtime" is accepted on its box office merits, however, without prejudice, it ought to have plenty of booking.

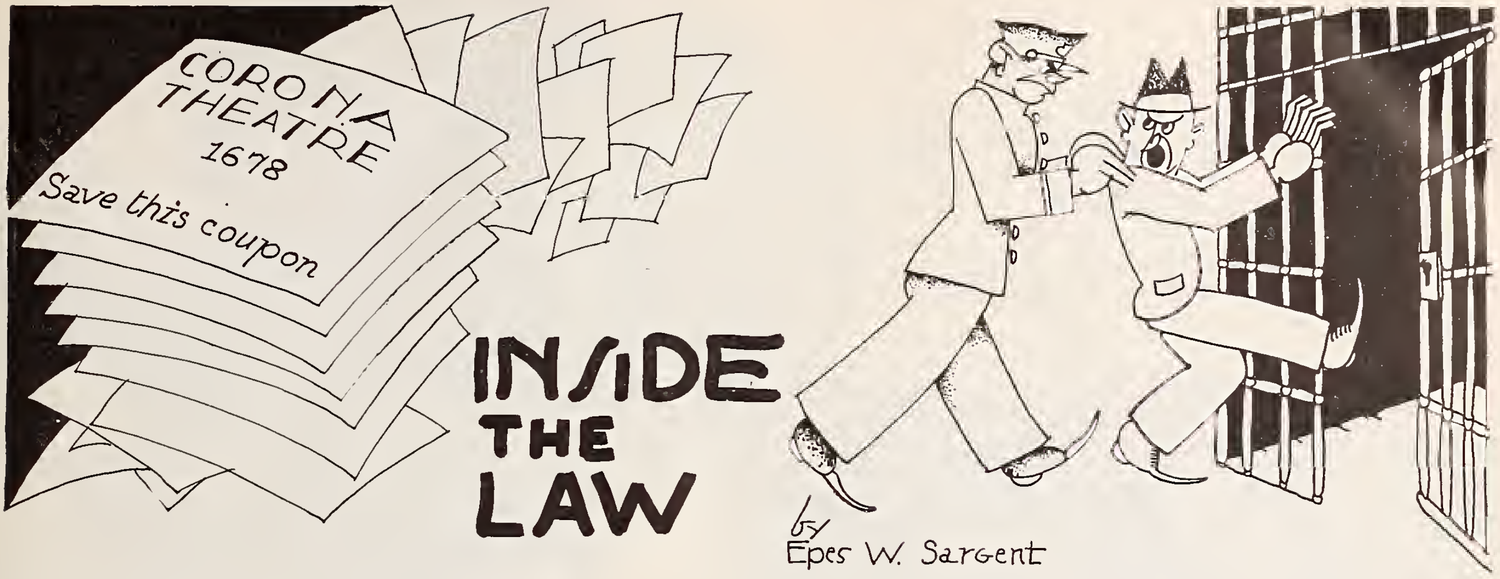
*

SINCE the return of R. H. and P. D. Cochrane to the Universal offices from their respective vacations, that busy place has hummed like a beehive. Bob Welsh, never an easy person to see, has become quite invisible, and his secretary is run ragged answering phone calls.

There are those who are prone to hope that this augurs unusual activity in the advertising of Universal's big production program for the coming season. "Uncle Carl" Laemmle, always a great believer in advertising, also will be back soon.


ROXY
NEW WORLD RECORD
ROXY
NOW SHOWING WHAT PRICE GLORY

HARDLY a week passes without the Roxy Theatre hanging up some new world's record. It is ancient history now that the first seven days of "What Price Glory" passed all previous records for receipts and admissions, and this week is another humdinger, with the possibility that the first week's business of 175,866 admissions and $144,267.30 intake at the box office may be eclipsed. Roxy, himself, must sometimes wonder when the limit is going to be reached.



INSIDE THE LAW

by Epes W. Sargent

WHEN Dan Sprague took over the Corona Theatre at Shelby he gave the town the shock of its unincorporated existence, and yet the bombshell was on the surface a very inoffensive looking "dud." It was merely the bottom of a half page announcing the reopening of the Corona under Sprague's management and it ran:

"For the first six weeks a new style of ticket will be used which carries a numbered coupon. Tear off and preserve these coupons, after noting the numbers carefully. A very interesting announcement will be made presently, but meantime save your numbered coupons."

There did not seem to be much "dynamite" in an announcement like that, but if Dan Sprague had burned down the jail he would not have gained more attention. Even Harley Thorne, editor of the Shelby *Times* had been moved to remonstrate.

"I don't like to print this," he objected. "You know it is against the law to print lottery advertising."

"I know it," assented Sprague. "What about it?"

"This looks like a lottery," explained Thorne, tapping the offending copy with his pencil.

"It looks like a darned good advertisement to me," said Sprague cheerfully. "It's my funeral, isn't it?"

"It's mine, too. I am responsible for the advertising I take. I'm supposed to keep lottery advertising out. I suppose you know that they ran your predecessor out of town?"

"Surely," agreed Sprague smoothly. "The Law and Order League had him pinched for running a lottery—country store, wasn't it?"

"I think he called it that," Thorne said. "Anyhow you got a numbered ticket and maybe that was good for five pounds of sugar or a ham, or something."

"Precisely," agreed Sprague. "But I am not giving away hams or sugar or automobiles by lottery, so you don't have to worry. I suppose that if I give you a written guarantee that this is not a lottery, you can go ahead."

Thorne's lawyer said that would be all right, and so the next issue of the Times carried the announcement and Thorne squared himself to receive a visit from the Law and Order League, colloquially known as the "Lol."

In the face of his written guarantee the Lols could not do much with the editor, so they turned their fire upon Sprague, with Sheriff Brockman acting as spokesman.

Sprague was courteous, but as chilly as a theatre cooling system. He listened patiently while Brockman spoke his little piece and then turned to survey the three women and the minister who were backing the sheriff up.

"I intend no discourtesy, Sheriff," he said mildly, "when I advise you to attend to your own affairs. Until I advertise a lottery, your office can take no cognizance of this matter, and I have not advertised a lottery—yet."

"But you are going to," broke in one of the excited Lols. "It says you are going to make an interesting announcement about your numbered coupons. If that isn't a lottery, I'd like to know what it is."

"You'll find out presently," Sprague said with patient gentleness. "In the meantime the law cannot assume anything. It cannot punish me for a crime I am supposed to be about to commit."

"But I can warn you against the commission of a crime," interrupted the Sheriff. "We went all through this with the last feller. He said it wasn't a lottery because he did not sell lottery tickets."

"And the postoffice inspector told him that if you had to buy a theatre ticket to get the coupon, the coupon was a part of the purchase. That's his exact words. I remember them."

Sprague turned on the interrupter, who was the president of the Lols.

"My dear Mrs. Tompkins, I know all about that," he said mildly. "If I offer valuable pries for a valuable consideration and award those prizes by any determination of chance, I'm sunk. I learned all that years ago when I first got into this business. This is not my first essay at management, you know."

"Then you can't plead ignorance," broke in Mrs. Tompkins triumphantly. "Mr. Fellows escaped being sent to a Federal prison because he said he didn't know."

"And I do," admitted Sprague. "When I am a shrinking prisoner at the bar of justice, you can take the stand and proclaim that I went into the scheme open-eyed and red-handed. You can even tell them that I pleaded ignorance in Two Bridges in May, 1923. You can get it out of the court records."

Mrs. Tompkins ostentatiously made a note of date and place on a sheet of paper. Sprague obligingly supplying the pencil. "You will hear more of this later," was her parting shot as she led her cohorts from the office, and Sprague smiled.

"That's precisely what I am aiming at," he explained. "I want to get talked about. I want people to get interested in those tickets."

To say that they were interested was putting it mildly. Word got around town that Sprague had been pricing automobiles, and the jeweler pointed to a ring with a real diamond that the manager had been asking about. Business took an enormous jump, and coupons were religiously treasured.

Meanwhile there was another class of rumors which ranged all the way from summary arrest to calling out the militia to save Shelby from the evils of a lottery. Apparently Shelby was not anxious to be saved. It rather resented the interference of the Lols—and said so openly.

Sprague kept the advertising going and fanned the excitement, so he was not surprised, a couple of weeks later to receive a visit from a stranger whose badge proclaimed him a postoffice inspector.

"I was expecting you," he said cheerfully, as he passed over a cigar. "I suppose you want to know all about it."

"That's my business, reminded the inspector. "Frankly I think you made a mistake in advertising in the newspaper. The state laws are rather lax and you might have gotten away with it if you had not used the mails."

"But why not use the mails?" demanded Sprague. "It's a perfectly legal stunt."

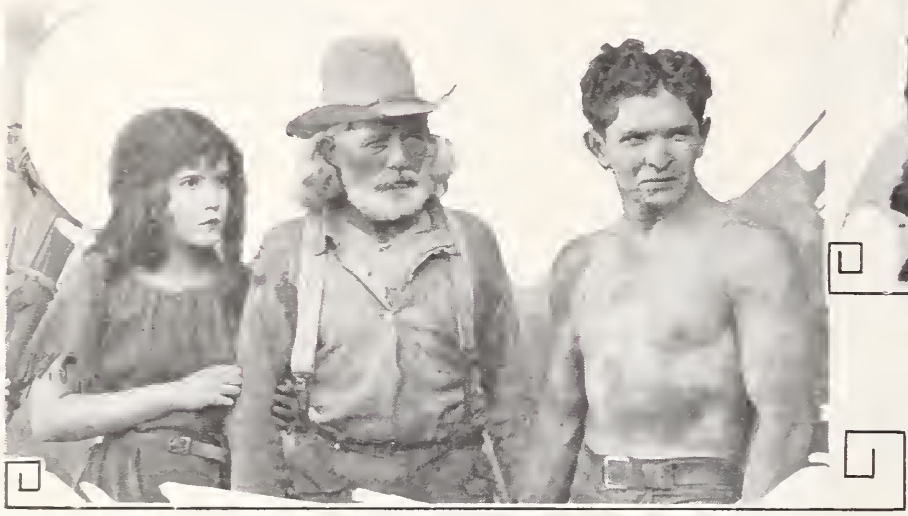
"That remains to be seen," retorted the inspector. "That's what I'm here for."

Sprague drew from his desk a sheet of paper and passed it over. It explained that any person presenting ten coupons representing ten different shows was entitled to a photograph of any favorite star. "The number on your coupon determines the show," the copy read. "No two coupons for any one performance will be accepted in any set of ten. Read the numbers and sort your coupons."

"I made it *look* like a lottery," explained Sprague, "because in this town a man would spend five dollars for a lottery ticket who would not give ten cents to a one-armed blind man with a wooden leg. This is inside the law, isn't it? No law against my *pricing* an automobile or *asking* about diamond rings?"

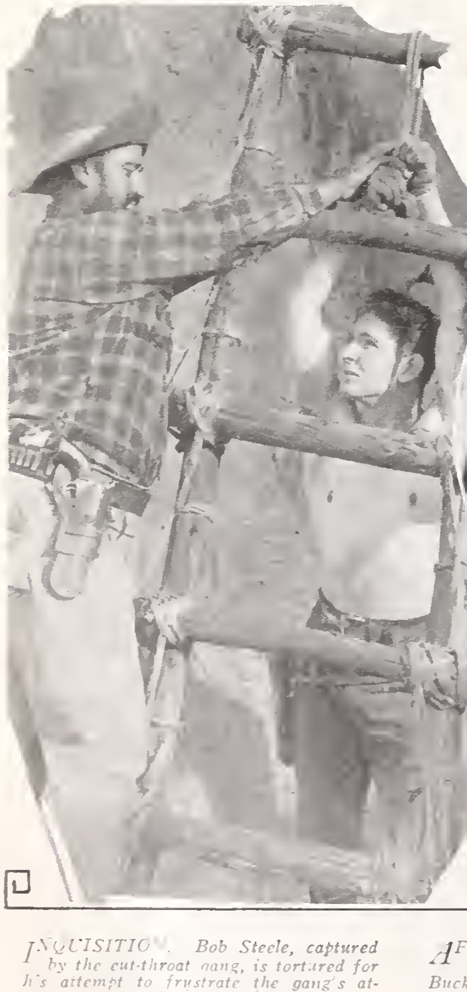
The Lure of Inca Gold

BOB SAUNDERS (Bob Steele) and Thelma Vaddez (Lillian Gilmore) in a scene from F B O's story of desert gold, "The Mojave Kid."



LILLIAN GILMORE, Buck Connors (Silent) and Bob Steele in the fight scene which Bob stages as a gamble for the Inca treasure of which only "Silent" knows the secret.

THELMA (Lillian Gilmore) is capured by the gang and Bull Dugan tries to coerce her. From F B O's story of treasure trove in the desert.



INQUISITION. Bob Steele, captured by the cut-throat gang, is tortured for his attempt to frustrate the gang's attempt to steal his father's treasure.

AFTER a wild chase in the desert Bob Steele discovers his father, Buck Connors, to be unhurt and he continues his pursuit of the treasure thieves.

BIG OLAF (Bob Fleming) tells Bob and his father of his plan to blow up the valley and kill the pursuing bandit gang with dynamite he has concealed in a nearby cave.

In The Heyday of Banditry

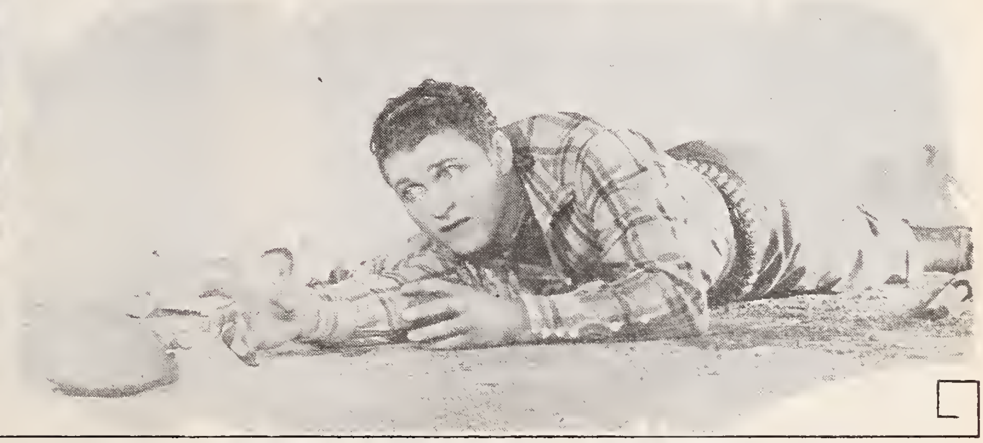
FRED THOMSON in a moist dilemma. He is playing the title role in Paramount's story of one of America's most colorful outlaws, "Jesse James." Nora Lane, his leading lady, is at extreme left.

JESSE JAMES (Fred Thomson) constructs a moustache from sheep's wool in Paramount's picture of the exploits of the famous bandit.

FRED THOMSON in a Union sergeant's uniform inspects the family album with Nora Lane, who is playing the role of Zerelda Mimms in Thomson's first Paramount picture.

JUDGING from the smile on the face of Fred Thomson (left) he little suspects that his host (Montagu Love) is plotting against him.

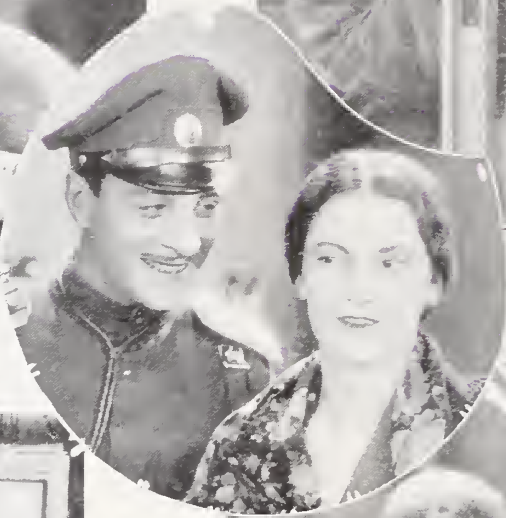
NORA LANE threatens to expose Jesse James (Fred Thomson) when she finds him disguised as a Union sergeant in the plantation home where Federal officers are making their headquarters.



WATER! Wounded and parched with thirst, Jesse James struggles toward the canteen which may save his life. Fred Thomson, Western star, is playing the title role in this, his first picture for Paramount.

"Mockery" A Tale of the Russian Revolution

LON CHANEY as the tragic "Sergei" in Benjamin Christiansen's "Mockery," a story of the dark days of the Russian Revolution. It is an M-G-M picture.



ABOVE: The half-mad "Sergei" (Lon Chaney) prepares to attack Barbara Bedford.

LEFT: Ricardo Cortez as an officer in the Russian army. Barbara Bedford is the girl.

LON CHANEY and Charles Puffy discuss bomb throwing over a glass of vodka. A scene from "Mockery" which Benjamin Christiansen directed for M-G-M.

SHADOWS of a new empire. Lon Chaney in a fight scene from "Mockery" a story of the transition of the soul of Russia. He is supported by Barbara Bedford and Ricardo Cortez.

BARBARA BEDFORD and Ricardo Cortez exchange vows during one of the gruelling battles of the Revolution, while the half-crazed Sergei wonders what it's all about.

Exceptional Cast for Herbert Brenon's "Sorrell"

The largest number of established star and featured-player names in any film will be seen in Herbert Brenon's "Sorrell & Son," according to United Artists. The cast includes:

H. B. Warner, Anna Q. Nilsson, Alice Joyce, Louis Wolheim, Mary Nolan, Nils Asther, Carmel Myers, Norman Trevor, Mickey McBann and Flobelle Fairbanks.

Ralph Forbes With Lillian Gish

Ralph Forbes, English stage actor, and recently of note through several outstanding screen roles, will be Lillian Gish's newest leading man.

Forbes has been assigned the role of "Carl" in "The Enemy," in which Miss Gish is shortly to star at the Metro-Goldwyn-Mayer studios, according to an announcement by Irving G. Thalberg. The role is that of a poet, who vies for the love of the heroine with a practical rival of the business-man type, a role not yet filled.

Forbes is now finishing the leading role in "The Trail of '98," epic of the Klondike gold rush, and from this will at once join the company, directed by Fred Niblo, which will film the Channing Pollock stage success.

Title Changed

Paramount announces that the title of Esther Ralston's latest romantic comedy has been changed from "After Office Hours" to "Figures Don't Lie." Ford Sterling, Richard Arlen and Doris Hill head the supporting cast of the picture, which is described as glorifying the American stenographer.

Warner Picture Hits 100 Showings

"Old San Francisco," Warner Bros.' Extended Run Production starring Dolores Costello and directed by Alan Crosland, celebrated its one hundredth performance at the Warner Theatre on Broadway last week.

The picture is drawing capacity, and is likely to remain for some time to come. It is being played at two performances daily at advanced prices. A Vitaphone score, by Dr. Hugo Reisenfeld, accompanies it.

Wm. Fairbanks Selects Cast

The cast has been selected for "When Danger Calls," the last William Fairbanks production on the 1926-27 schedule. This picture, which went into production last week, completes the series of eight William Fairbanks action melodramas which are being distributed by Lumas Film Corporation.

The cast includes Eileen Sedgwick, leading feminine lead; Sally Long, Ethan Laidlow, Donald MacDonald and Hank Mann.

Other Fairbanks pictures released by Lumas on last season's schedule are: "The Mile a Minute Man," "Catch as Catch Can," and "Flying High."

No, not the actual size of Karl Dane's feet—merely a matter of perspective. Karl is whiling the time away between scenes of M-G-M's "Baby Mine," in which he is co-starred with George K. Arthur.

D. W. Griffiths Completes Plans For His Next Three Pictures

Mary Philbin in a Spanish Romance to be Followed by Constance Talmadge in Ziegfeld Success, "Sunny"

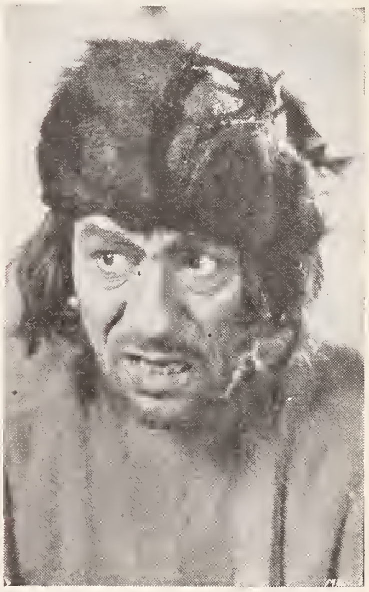
D. W. GRIFFITH has completed his plans for the next three motion pictures which he will make with the United Artists, and in none of these will Miss Lillian Gish appear. This disposes of unfounded rumors that Miss Gish was to appear under his direction.

In justice to Miss Gish, Mr. Griffith announces that no plans for her appearances in his pictures have been considered or discussed.

The three United Artists pictures which will occupy Mr. Griffith for one year are vivid romances with much action and comedy. Miss Mary Philbin has been engaged for the first story, "A Romance of Old Spain," which will go into production before the first of September. Don Alvarado will play opposite Miss Philbin.

Plans are nearing completion for the appearance of Miss Constance Talmadge in the second story based upon "Sunny," the most popular musical comedy of the day.

The third story already has ben been put into scenario form, and the casting of the principals tentatively arranged.



Lon Chaney goes Russian. Here he is in the garb and whiskers of the peasant hero in M-G-M's "Mockery," which Benjamin Christenson is directing.

Tiffany Releases Announced

Tiffany Productions announce the release schedule for the first seven of the twenty-four features planned for this season:

September 1, "The Girl From Gay Paree"; September 15, "Their Hour"; October 1, "Once and Forever"; October 15, "Lingerie"; November 1, "Grass Widows"; November 15, "Women's Wares," and December 1, "Streets of Shanghai."

Work has been started on the first of the four Jack London sea stories scheduled for release by Tiffany for the new season, the title and cast of which will be announced shortly.

Clara Horton Signed

Clara Horton has been added to the cast of "Sailor Izzy Murphy," which Warner Bros. will produce with George Jessel as star. Miss Horton will play the second feminine lead, the first being assigned to Audrey Ferris.

Five Writers Added to Paramount Staff

Five writers have been added to the Paramount staff and are engaged in developing special ideas on original screen stories under the direction of Monte Katterjohn.

The new men are Jack Jevne, Scott Darling, Sydney Buchman, Arndt Giusti and Gil Pratt. All have had experience in scenario work in the past.

Change Plans For Malcolm St. Clair

In order to give Malcolm St. Clair plenty of time to work with Anita Loos and John Emerson in preparing "Gentlemen Prefer Blondes" for September production, he has been released from an assignment to direct Clara Bow in "Red Hair," which the flapper star will begin as soon as she completes "Hula." Dorothy Arzner will pilot the piece.

Dainty Audrey Ferris lends grace to the ballet sequences of "The Jazz Singer," Warner's forthcoming production starring Al Jolson.

Gov. Smith Enjoys "Smith Family" Comedies

Governor Al. Smith of New York and his family are enthusiastic over the "Smith Family" comedies, Mack Sennett's series of domestic films. The Pathe representatives in Albany have screened a number of the "Smith" subjects at the Executive Mansion within the last few weeks, the most recent being "Smith's Candy Shop."

In a letter to Pathe, Governor Smith expressed his appreciation of the comedies and also several Pathe News reels, all of which were well received by the Governor's family and personal friends.

Louise Billets Co-featured

Louise Billets, a new comedienne at the Educational Studios who promises to be heard from in the future, is co-featured with Phil Dunham in the Educational-Cameo Comedy, "Lucky Dog," recently completed under the direction of Jules White.

Molly Malone as "Pinch-Hitter"

Molly Malone took the place of Lucille Hutton in a new Educational-Mermaid Comedy now in production when Miss Hutton was taken sick with a severe attack of throat trouble.

Miss Hutton was able to be back at the Educational Studios after a week's absence. Miss Malone has played numerous leading feminine roles in Educational-Christie Comedies and in feature pictures.

"Old San Francisco" Listed as A Warner September Release

TWO EXTENDED RUN Productions head the list of releases from Warner Bros. for September. These, together with four Warner Winners, will comprise the company's output to exhibitors at that time.

The Extended Run pictures named for general release are "Old San Francisco" and "The First Auto." "Old San Francisco" will have its first playdate on September 4. This is the Dolores Costello starring picture, which has passed its two hundredth performance at the Warner, New York. It was directed by Alan Crosland and has Warner Oland, Josef Swickard, Anders Randolf, Tom Santschi and Anna May Wong in the cast.

"The First Auto," with Barney Oldfield, will come on September 18. Featured with the veteran racer are Patsy Ruth Miller, Russell Simpson, Frank Campeau, Douglas Gerrard and William Demarest. Roy Del Ruth directed.

The September allotment of Warner Winners will begin on the third of the month with "Slightly Used," starring May McAvoy with Conrad Nagel. Archie Mayo directed, with Bobby Agnew, Audrey Ferris, Anders Randolf and Eugenie Besserer appearing in the cast.

On September 10 George Jessel's first starring picture this year for Warner Bros. will come in "The Broadway Kid." Byron Haskin directed. Audrey Ferris, Gertrude Astor, Jack Santoros, Douglas Gerrard and Theodore Lorch play in Jessel's support.

"Jaws of Steel," starring Rin-Tin-Tin, comes along on September 17. Ray Enright is the director. The cast includes Helen Ferguson, Jason Robards, Bob Perry and Baby Mary Louise Miller.

The last release of the month is set for the 24th. This is a comedy co-starring Louise Fazenda and Clyde Cook, "A Sailor's Sweetheart." Myrna Loy, William Demarest, John Miljan and Tom Ricketts also appear in this laugh picture, directed by Lloyd Bacon.

Ben Turpin's Newest Comedy In Pathe Releases August 28

BEN TURPIN in a Mack Sennet comedy, "Love's Languid Lure," the Hal Roach stars in "With Love and Hisses," and "An Oriental Album," the first release of the new Rarebits series, attract exhibitor attention to the Pathe short feature program for the week of August 28, which also includes the initial release of the Patheserial, "The Hawk of the Hills"; Pathe Review No. 35; "Hook, Line and Sinker," an Aesop's Film Bable release; Topics of the Day No. 35 and two issues of Pathe News, the pioneer news reel.

"Love's Languid Lure," with Ben Turpin and having Peggy Montgomery, Sunshine Hart, Irving Bacon, William McCall and Jack Cooper in support, was directed by Earl Rodney.

"With Love and Hisses" is a Hal Roach Star Comedy with Stan Laurel, Jimmy Finlayson and Oliver Hardy. It was directed by Fred Guiol.

Pathe Review No. 35 presents: "Concerning Babies"; a Pathecolor novelty unit, with a tilt between a monkey and a baby over milk; "The Town of Tomorrow": a miniature model town which has been built in Colorado; "The Seal Hunt": beginning the most unusual, and perhaps, the only complete pictorial record of the annual invasion of the seal fields off the north Canada coast.

Lon Chaney in "The Wandering Jew"

Lon Chaney, whose one venture into the classics of literature was "The Hunchback of Notre Dame," is to have an even more famous story for a starring vehicle.

It is "The Wandering Jew," Eugene Sue's famous melodrama that has been translated into practically every civilized tongue, and has been read the world over.

The title character of this work has appeared in fiction for the last twelve hundred years and has been interpreted in various ways. Eugene Sue wound about it a melodrama filled with weird characters, colorful plot, much action and a great deal of mystery.

The story, based on a legend many centuries old, concerns the mythical figure of a Jew wandering for ages without rest, because he refused Jesus' request to be allowed to rest in front of his cobbler's shop in Jerusalem. According to the legend, the cobbler said, "Go on," to which Jesus answered: "Go on thyself until I return again."

While strolling down Hollywood Boulevard, Esther Ralston, Paramount star, lost her heel. But she didn't lose her head, so she saved her heel.

Tourjansky Directs John Barrymore in "Tempest"

V. Tourjansky will direct John Barrymore in "Tempest." Tourjansky directed "Michael Strogoff."

Frank Lloyd, who was to have directed this picture for United Artists, has resigned from the post because Mr. Lloyd himself felt, after revision of the story, that the type of narrative to be filmed is not one which he is best suited to direct.

"Tempest" will be filmed under personal supervision of John W. Considine, Jr., president of Feature Productions.

The new Barrymore picture goes into production on September 14 at United Artists Studio, Hollywood.

Another "Lone Wolf" Due Shortly

"Alias the Lone Wolf," Columbia's second release of the new season, is completed and on its way to New York. This production, one of the eight scheduled specials, was directed by Edward H. Griffith with Bert Lytell in the starring role and a supporting cast headed by Lois Wilson.

In N. Y. Paramount

"Underworld" will open at the Paramount on Saturday, August 20th. "Underworld," a picture among those who live outside the law, is truly a great picture, with George Bancroft doing his greatest piece of work. Clive Brook, Evelyn Brent and Larry Semon are in the cast.

New Warner Press Sheets In Tabloid Form

The vogue for the tabloid has penetrated to press-sheets and has been adopted by A. P. Waxman, director of advertising and publicity for Warner Bros., as the form for all future campaign sheets on the company's product.

The old style newspaper-size press-sheet has been abandoned by Warner in deference to a smaller one measuring eleven and a half by sixteen inches. This new form eliminates all superfluous material, although it contains everything necessary to the exhibitor for a thorough newspaper and exploitation drive. Moreover, the smaller sheet is much more convenient and more easily handled.

The new tabloid press-sheet as made up by Warner Bros., comprises twelve pages of cuts, accessory illustrations, publicity stories, program features and exploitation stunts. It is complete and concise and has proved a pleasing innovation to exhibitors. The Warner sheets are executed by Harry Lee and George Carlin under Mr. Waxman's supervision.

Monte Blue's Next, "The Comeback"

Monte Blue's next picture for Warner Bros. will be "The Comeback" (temporary title). It is based on a story by Harvey Gates. Lloyd Bacon is announced as the director.

"The Comeback" will be the third Monte Blue starring picture for the new season, the first two, "The Bush Leaguer" and "One Round Hogan," being completed.

Marie Prevost, who is appearing in Pathe's "The Rush Hour." We're pretty sure that Marie has no trouble getting a seat.

Shirley Mason takes in washing in Columbia's "Sally in Our Alley." It doesn't seem possible that a wisp like Shirley could carry such ponderous baskets.

Cecil B. DeMille Will Start New Picture Soon

QUESTIONS as to Cecil B. DeMille's next personally directed production, to follow "The King of Kings," are partially answered by an announcement from the DeMille studios that camera work upon it will not be started until the late fall.

Mr. DeMille is now devoting his entire time to careful personal supervision of the pictures to be delivered by his studio to Pathe, and he does not intend to plunge into his own story until he is satisfied with the product being made by his stars, directors and stock company.

During intervals between conferences on "Chicago," "The Blue Danube," and others of the DeMille studio list scheduled for immediate production, Mr. DeMille indicated a little of the character of the new story he will personally make. Two essential things are established; first, it will not be Biblical; second, it will be strictly modern.

Jeanie Macpherson, author of the stories of "The Ten Commandments" and "The King of Kings," is writing the tale. Mr. DeMille, while keeping to himself the exact theme, states that it will deal with a very simple subject which strikes very deep into modern life.

Vitaphone Trade Mark To Receive Wide Publicity

REALIZING the advertising power of a standardized trade mark, the Vitaphone Corporation is now using a standard insignia for all its advertising and film, including all Vitaphone presentations.

In accepting the trade mark, Harry M. Warner, president of Warner Bros. Pictures, Inc., and the Vitaphone Corporation, has followed the same idea he had in mind when last year he standardized the slogan "Warner Winners" for all Warner pictures. With this he used the now well-known shield with the WB of Warner Bros.

The new Vitaphone trade mark is simple and effective. The single word, "Vitaphone," is strongly in the foreground across two tangent globes, each showing half of the world. Around the background, tieing the whole together, is the motto that Vitaphone has adopted. This gives the complete message: "The Voice of the Screen—Vitaphone—is Thrilling the World."

While this trade mark has been on hand for a long time, and in occasional use since last winter, it has not been used extensively. It is now to appear on all advertising, as well as on the film wherever Vitaphone presentations are playing. The aim of the trade mark is to sell the slogan of Vitaphone in every corner of the land.

The design used as trade mark was suggested and perfected by Jack R. Keegan, head of the publicity and advertising department of Vitaphone. He is having mats made of several sizes. Exhibitors desiring any of these mats should get in touch with Mr. Keegan at the Vitaphone Corporation, 1600 Broadway, New York City.

Phyllis Haver Is All Over Broadway

Phyllis Haver, featured player in Pathe-De Mille pictures who is rapidly approaching stardom commands attention in three current Broadway screen attractions, "The Fighting Eagle," "The Way of All Flesh," and "What Price Glory."

In "The Fighting Eagle" the Pathe-DeMille special at the Mark Strand, Miss Haver appears opposite Rod LaRocque. At the Rialto, she appears with Emil Jannings in "The Way of All Flesh," and she also contributes a characterization to "What Price Glory" now at the Roxy, following its long run at the Harris.

M-G-M Has New Roach Comedy

The second of the ten All Star Comedies which Hal Roach is producing for Metro-Goldwyn-Mayer arrived in New York this week. The title of this release is "The Second One Hundred Years," and includes in its All Star cast of comedy headliners Jimmy Finlayson, Oliver Hardy and S. J. "Tiny" Stanford. Direction is by Fred Guiol.

The Hal Roach Series of All Star Comedies are but one of the four series which Roach is producing for M-G-M. The others are ten "Our Gang" Comedies, ten Charley Chase and ten Max Davidson comedies.

Sally O'Neil adopts the role of a he-girl in M-G-M's "The Lovelorn." And believe us, Sally is something to write to Beatrice Fairfax about.

Short Feature Magazine

A Magazine within a Magazine, devoted exclusively to the Little Pictures with the Big Punch.

Edited by Charles Edward Hastings

Pauline Garon In "Naughty"

"Naughty" is the title of the latest First Division production featuring Pauline Garon, under I. E. Chadwick's supervision, to reach the film editor. This picture is a romantic farce and includes Johnny Harron with Walter Hiers in the cast, under Hampton del Ruth's direction.

Ruth Todd Assigned To "Comrades"

Ruth Todd has been signed by James Ormont to write the continuity for "Comrades," a war special which First Division Distributors is to release this season.

This feature will portray the action of the British arms and a number of sequences are slated for London "shooting."

May McAvoy's Next

May McAvoy will be starred by Warner Bros. in "If I Were Single" (temporary title) as soon as she completes "Roulette," on which she is now at work. Andre Beranger, who has distinguished himself in light comedy delineations, has been signed to play in her support. Roy Del Ruth will handle the megaphone.

Oh, fireman, save my chee-ild! Lupino Lane as the dauntless fire-eater in "A Half-Pint Hero," an Educational-Lupino Lane comedy.

Mack Sennett's, "A Golf Nut," A Pathe Release September 4

"THE GOLF NUT," a new Mack Sennett comedy, offering amusing sidelights on the "busy man's" favorite game, heads the Pathe short feature program for the week of September 4, which also includes the second chapter of the serial "Hawk of the Hills," "The Small Town Sheriff," an Aesop Film Fable; Topics of the Day No. 36; "Horses, Horses," a highly entertaining number of the Sportlight series; Pathe Review No. 36 and two issues of Pathe News.

"The Golf Nut," directed by Harry Edwards, prominently presents Billy Bevan, Alma Bennett and Vernon Dent.

"Hawk of the Hills" is the new Pathe serial co-starring the famous team—Allene Ray and Walter Miller. Frank Lackteen, Paul Panzer, Walley Oettel, Harry Semels, Chief White Horse and members of the Araphoe Indian tribe appear in the cast.

Pathe Review No. 36 presents: "Overcoats for Goats": Shearing of goats in Texas proves interesting to natives of colder climes; "Jazzing Up Japan": The making of the "samisen," the Nipponese ukelele; "The City That Was Sacred": Some rare and beautiful scenes of St. Davids, the "Cathedral Town" of South Wales, and "Parlor Swimming": A correspondence school course in the "art" of swimming.

Miss Mason's Next

Shooting has been finished on "Columbia's "Sally in Our Alley," starring Shirley Mason, and Director Walter Lang and Viola Lawrence, editor of the Columbia Studios, are cutting and editing it for release.

"Grandma's Boy," Harold Lloyd's Comedy, Is Reissued By Pathe

Bespectacled Comedian's Great Feature Success Listed For September 4; Mildred Davis Has Lead

"GRANDMA'S BOY," Harold Lloyd's feature comedy success, will be reissued by Pathe on September 4. Mildred Davis appears opposite Lloyd, and the cast includes Charles Stevenson, Anna Townsend, Dick Sutherland and Noah Young. Fred Newmeyer directed the story written by Hal Roach, the producer, and Sam Taylor and Jean Havez.

"Grandma's Boy," easily one of Lloyd's best efforts, plays upon the heart strings as well as provoking laughs. The theme is that of the regeneration of a coward, but its seriousness adds to, rather than detracts from, the fun.

The construction is so clever that the character developed is as legitimate as in any serious play. At first one is almost led to expect merely a drama. Then the fun begins, with its satire on the foolish features that are a part of most human lives, and it is riotous.

Pathe has prepared a new, elaborate press book as well as new paper and other accessories to help exhibitors put over "Grandma's Boy" in showmanship style.

Lloyd Hamilton In "At Ease"

Lloyd Hamilton takes a ride in an airplane in "At Ease," his new comedy for Educational in which he is seen as a raw recruit. This sequence in which Hamilton hops into a plane in an effort to escape from the awkward squad is said to be one of the funniest and most thrilling ones in the picture.

Harold Lloyd Discusses Comedies

What takes people to the theatre to see a comedy feature? Is it the personality of the comedian? Or his reputation for being funny?

Harold Lloyd, who has won fame not only as a comedian, but for keeping his head through success and prosperity, thinks it is the last mentioned.

"Any actor," says Lloyd, who will soon be seen in Pathe's revival of "Grandma's Boy," "who lets vanity get the better of him is bound to suffer for it. It leads him into the belief that audiences are looking to him for their fun, when the fact is they are looking rather to situations as he may contrive them, express them or bring them out.

"The greatest mistake anyone can make in this business is to think that the burdens are all on his shoulders, or that he is a repository for all the wit and wisdom on the lot."

"Batter Up"

Lucille Hutton and "Kewpie" Morgan are cast in the principal supporting roles to George Davis in "Batter Up," the Educational-Mermaid Comedy in which he is featured.

"Ragtime" Preview In New York City

"Ragtime," First Division Distributors' special, was accorded a pre-view last Thursday evening at the 55th Street Cinema Theatre.

The showing was held under the auspices of James Ormont, the producer, and Samuel Zierler, head of the Commonwealth exchange, distributors for Ormont productions in the New York territory.

Mrs. Frank Mayo, known in stage and screen circles as Joyce Mayo, was hostess; Miss Gertrude Turchin and the president of the Twelfth Night Club, and Laura Burt, assisted Mrs. Mayo.

"Ragtime," directed by Scott Pembroke and featuring Marguerite de la Motte, with John Bowers, Robert Ellis, Rose Dione, William Strauss and Bernard Siegal, was written by Joseph Mitchell.

Timely Reviews of Short Subjects

Edited by C. S. Sewell

'With Love and Hisses'

Pathe—Two Reels

Oliver Hardy, pictured here; Jimmy Finlayson and Stan Laurel are about evenly supplied with comedy opportunities in this Hal Roach offering which is a travesty on a military training camp. Stan is an exceptionally dumb rookie, Finlayson the captain and Hardy the hard-boiled sergeant. Stan is continually getting in bad with the sergeant, who, in turn, manages to keep in hot water with the captain. It is a two-reeler of average amusement value with considerable slapstick and much of the humor familiar with pictures of this type. After getting in all sorts of mixups, the sergeant and some rookies have their clothes stolen while in swimming and using a billboard they stick their heads through and return to camp as the Volga Boatmen, getting in bad with the general.

'Hook, Line and Sinker'

Pathe—One Reel

THIS AESOP'S FABLE cartoon, of course, deals with fishing and Thomas Cat has some clever and unusual ideas when it comes to supplying fish and worms as bait. They have been trained to return to him. Al gets stung, but finally hooks a giant fish that takes him to the ocean bottom, where he encounters an octopus that chases him ashore. While amusing, it fails to measure up to the best of the series.

"Sodas and Shebas"

Universal—One Reel

With this offering, Universal inaugurates the new "Drug Store Cowboy" series starring Arthur Lake, who is cast as a young and snappy soda jerker. Of course, there is a rival and a girl, and there is a kid sister to add to the mischief. It is peppy and amusing and should appeal especially to the boys and girls just reaching maturity, but it is a pleasing comedy for the average patron as well. In this one, Arthur proposes and has to ask father, who is a dentist. He is mistaken for a patient and put in the chair and given gas. He has a wild time, introducing some comedy of the thrill type with stunts on top of tall buildings.

Educational Introduces Fall Schedule

Comedies, Cartoons, Newsreels and Novelties

AT A SPECIAL showing for the Trade, held Friday, August 19, at Wurlitzer Hall, New York, Educational Film Exchanges exhibited representative issues of their various series of offerings for the 1927-8 season consisting of Kinograms, Lloyd Hamilton, Lupino Lane and Dorothy Devore Comedies, Bruce's Out Door Sketches, Fuller's Curiosities and a Felix the Cat cartoon. Kinograms contained all that could be desired in an up-to-date news reel, the comedies were plentifully supplied with good gags, the Bruce subject was interesting and beautifully photographed and the Curiosities was both amusing and instructive. Each was an excellent example of its class and promises well for Educational's product for the new season.

"The Non-Stop Fright"

An exceptionally clever and amusing Felix the Cat cartoon and one of the very best of this series from the pen of Pat Sullivan. It is a timely burlesque of the transoceanic aeroplane flights, with Felix making his own plane and meeting with a laughable series of adventures in his flight through the air and along the ocean bottom.

"Outdoor Sketches"

Beautifully and artistically photographed as are all of Robert C. Bruce's offerings. This comprises two subjects, "The Cry of Winter," showing deer, elk and various other wild animals hunting for food when the ground is covered with snow, and "The Hot Place" which presents some excellent views of the hot springs and geysers in Yellowstone National Park.

"At Ease"

The newest Lloyd Hamilton comedy presents him as a rookie at a training camp. He is nervy but about as dumb and awkward as possible. After incurring the enmity of the familiar hard-boiled sergeant he gets in bad with the general and finally this pair find themselves in an aeroplane and neither of them able to run it. A series of amusing stunts ends in the general descending in a parachute with Lloyd losing his parachute and jumping down on top of the general's. These scenes are cleverly handled and "At Ease" ranks as a first-class slapstick and gag comedy.

"A Half-Pint Hero"

In this two-reeler, Lupino Lane has the role of a fireman with Wallace Lupino as his rival and Toy Gallagher as the girl they both love. There are a lot of amusing things continually happening in the fire-house and when the girl's home catches on fire both boys seek to prove heroes and keep each other from rescuing her. There is a plentiful supply of slapstick and knock-about stuff, Lane shows his skill as an acrobat in an amusing manner and the host of gags are good for laughs. A fast moving comedy that ranks with the best starring this diminutive comedian.

"Holly-Nuts"

In contrast to the previous issues of Walter Futter's Curiosities this consists of only one subject, the movie-struck mob that makes Hollywood its Mecca. He shows various kinds of people, both young and old, that are Hollywood bound, also a few shots of the studios and a number of the various types that have landed on the screen. Interesting, with a good element of humor, but of course lacking the variety of the former offerings.

"Up in Arms"

An exceptionally fast and peppy comedy with gags and stunts following each other in rapid succession. It is the first of a new series starring Dorothy Devore, and no male comedian has had to go through more rough and tumble and thrill-comedy stuff than Miss Devore does in this one. It is all about a new aeroplane with the rival aviator seeking to get in his dirty work. There is plenty of stunt stuff in the air with falls, parachute drops, changes from one plane to another, sliding over the wings as the plane tilts and for good measure Miss Devore has more of the same kind of stunts on the ground and on a bus. There is not a dull moment in the two reels. An excellent slapstick and rough and tumble comedy with a number of real laughs and several thrills.

"Pathe Review 35"

Pathe—One Reel

A PATHECOLOR SECTION showing a human infant and a baby monkey with a milk bottle opens this interesting reel. The second section shows a real model town in miniature and the final section is an exciting pictorial record of a seal hunt off the coast of Newfoundland. Dozens of ships and hundreds of men are seen going up into the ice pack capturing the seals and returning heavily laden. The seal hunt especially should have wide appeal, for it is a stirring record of adventure with a number of thrills.

"All Wet"

Universal—Two Reels

An appropriate title has been given this Gump comedy for water plays a large part in the funmaking, being used in at least three of the gags. It is a collection of slapstick dealing with the family and the efforts of the wife to get Andy and Chester to get up in the morning and the muddles Andy makes of everything he tries to do. He even sets fire to the house when he changes the supply pipes for the gas and water. Several of the gags are familiar but it should appeal to slapstick fans, even though there is less of a story than usual. Joe Murphy, pictured here, appears in his familiar role of Andy Gump with Fay Tincher as Min. A new kid, Billie Butts, makes his debut as Chester.

"Pathe Review 34"

Pathe—One Reel

WHAT IS SAID TO be the world's only suspended railway is at Elberfield, Germany; the contrast between the magnificent Salisbury cathedral and the ruins of Stonehenge in England; daring men descending a cliff to get gulls' eggs; and views of baby seals "at home" in the Arctic, make up this diversified and entertaining review. An interesting fact regarding the seals is the subtitle that they are all born on the same day, February 28. This magazine reel is up to the series standard.

"Buster Come On"

Universal—Two Reels

Mrs. Brown in this special vacation issue of the Buster Brown series takes the kiddies to the country, but insists that Tige remain at home. Buster and the dog decide otherwise and Tige hides on top of the limousine. Before long Tige scares up a skunk thinking it is a cat and the children have to bury their clothes. They hide in a fake cow used for advertising and a bull chases them and the front and rear legs of the animal flee in opposite directions. A timely offering that the kiddies especially will enjoy, although the gags are largely of a familiar type. Tige is good for several laughs and the way he slides about on top of the auto is especially funny.

Live News from Coast to Coast

NOTES ABOUT WIDE-AWAKE EXHIBITORS AND EXCHANGE MEN FROM ALL POINTS

New York

Moving Picture World Bureau,
Albany, N. Y., Aug. 25.

THERE has been an important change in the policy of the Farash theatres in Schenectady, resulting in Guy Graves having been named last week as general supervisor, succeeding James E. Roach, who becomes manager of the State Theatre. W. W. Farley, who owns these houses is back from a week's trip to Atlantic City, being accompanied by Mrs. Farley. The Farleys have been doing considerable entertaining at the Saratoga track this season and last week Mr. Farley was the host to several at a dinner given at the exclusive clubhouse.

Saratoga Springs

William Benton, who owns the Congress Theatre in Saratoga Springs, as well as other houses in northern New York, never places a bet on the ponies. It is said that Mr. Benton has been approached by one of the political parties of the city and asked to run for mayor. As yet he has not given his answer. Business has been extremely good at Mr. Benton's theatre in Saratoga Springs this season and he is showing all of the bigger productions in order to catch the business afforded by the New York City crowds attending the races.

Schenectady

The booking arrangement, which was attempted some little time ago, and which was to have included the Dwore houses in Schenectady, has apparently fallen through, according to George Dwore, who operates the theatres along with his father. Mr. Dwore's new Schenectady house, which will be known as The Colony, and which will have a seating capacity of 800, will not be in shape to open until October 1.

Bert Gibbons, former division manager for Vitagraph, and more recently connected with Bond's Albany branch, is now selling popcorn machines and apparently meeting with much success. Jerry LaRock has installed one at Warrensburg and W. W. Farley is to place one at the Albany Theatre in Schenectady.

Items of interest in the Albany district include the fact that F. C. Adams, of Millerton, is now running but two nights a week; that Mrs. J. J. McCabe has taken over the management of the theatre in Lenox, Mass., that McLaughlin's Theatre in Oriskany Falls, is operating but one night a week, and that Pop Linton, of Utica, is back home from the first vacation he has had in three years. Max Milder, of the Schine organization, has returned from a trip to New York City. Walter Roberts, manager of the Troy Theatre, has been spending a week's vacation at Burden Lake. Cecilia Rosenthal, of the Rose Theatre in Troy, is spending three weeks in New York City.

Luzerne

"It may soon be "Supervisor Riddell" rather than "Exhibitor Riddell" of Luzerne. In other words, Mr. Riddell has been nominated for a place on the board of supervisors and announces that he will conduct a red hot campaign this fall.

Lowville

The Lowville Theatre was fairly besieged last Saturday by fresh air children who are spending a couple of weeks in that section of northern New York. Through the courtesy of Manager Lantry of the Bijou, all the fresh air children were guests of the theatre.

Hudson

Sam Hochstim should attach a paper basket to his automobile. Sam runs the Star Theatre in Hudson. The car invariably stands in front of the theatre. Its back seat is generally filled with old newspapers, which Mr. Hochstim has read and then proceeds to chuck in the back seat where they remain for a week or so when there is a general cleaning out.

The Weidman brothers, who recently sold the Central Theatre in Albany, after having conducted it for seventeen years, may continue to handle the house for the coming three months. The new owner, Otto Gloeckner, has made such a proposition to the two brothers. In the meantime, the house will be redecorated and considerably improved although it will not be closed during the period.

The Barcli, in Schenectady, which is handled by Frank Breymaier, who will, however, shortly become the manager of the Wedgeway, resembled a bird store last week. Mr. Breymaier conceived the idea of giving away canaries on one night during a week to holders of lucky coupons. He brought three dozen canaries and installed these in his office. Employees of the house were called upon to see that the birds were fed and watered each day, as well as given their daily tub.

Troy

When Charles H. Goulding left Troy last week, after having successfully managed the Fourth Street Theatre there, he carried away with him a beautiful silver service presented him by the employees of his theatre as well as of the Griswold which is under the same management. Stage hands at the Proctor Theatre in Schenectady, one time handled by Mr. Goulding, also gave him a handsome present.

Ohio

Moving Picture World Bureau
Cincinnati, Ohio, Aug. 25

THE State of Ohio is at present in the throes of an epidemic of infantile paralysis, which is spreading quite rapidly, and assuming alarming proportions in several localities. Stringent measures are being resorted to in order to prevent a further spread of the disease. In some of the affected areas, city officials have issued orders prohibiting children from congregating on the streets and from attending moving picture theatres, or similar places of entertainment.

Judge George F. Eyrich and Fred E. Wesselman, an attorney, both of Cincinnati, have purchased the Twin City Theatre from J. J. Huebner. The house will be remodeled and seating capacity increased to 700.

The Odeon Theatre, Ada, Ohio, has been acquired by L. D. and C. B. Moore, who purchased it from the former owner, W. R. Rhodes.

For the first time in the history of Wapakoneta, Ohio, the town had Sunday movies recently, the occasion being the dedication of a new organ at the Brown Theatre. Manager Brown is delighted with the experiment, and may continue Sunday operations.

At a meeting of theatre owners in Hamilton, Ohio, recently, John Schwalm, manager of the Rialto; Harry Turberg, manager of the Palace, and Lou Snitzer, manager of the Eagle Theatre, were apointed a committee to protest to Will Hays on the matter of block booking. During the meeting, ways and means were discussed to combat present demoralizing conditions in business, which comparison shows is 25 per cent. off this year, as against the corresponding period of last year.

The new Royal Theatre opened at Findlay, Ohio, recently with A. R. Kraft as manager.

San Francisco

Moving Picture World Bureau,
Berkeley, Cal., Aug. 25.

GREATER MOVIE SEASON, sponsored this year by West Coast Theatres, Inc., is getting widespread attention in California, and particularly in San Francisco, where the cooperation of many commercial and civic bodies has been secured. Mayor James Rolph, Jr., of this city, has issued a proclamation urging a general participation in the event and Governor C. C. Young has since come out with an endorsement of the aims of Greater Movie Season, suggesting that the more support that is given to better moving pictures the more productions of a higher type will be had.

The success of the California, Granada, St. Francis and Imperial Theatres under the new management of West Coast Theatres, Inc., continues to grow and already there is talk of bringing the Imperial Theatre back under the banner of first-run houses. The California Theatre has been doing an enormous business under its policy of big pictures for runs limited to two weeks, while the St. Francis has become a real long-run house.

West Coast Theatres Newsette, an eight-page weekly program publication, has made its appearance in the four San Francisco West Coast houses. The weekly programs of each are listed, with interesting bits of information concerning the houses and coming attractions.

Recent visitors on San Francisco's Film Row have included E. V. Cook, of Exeter, Cal., who brought the news that he was redecorating his house throughout: Sol Lachman, of Reno, Nev., who came down to do his fall buying and booking: Mrs. J. W. Flood, of the Rex Theatre, Fallon, Nev.; Harry Fontana, Lindsay, Cal.; W. F. Jacobs, Auburn, Cal.; W. S. Lester, Turlock, Cal.; A. C. H. Chamberlin, Oroville, Cal.; Frank Macauley, Santa Cruz, Cal., and James McInery, of Fairfield and Suisun, Cal.

Harry Carney, for several years with the Producers Distributing Corporation, has returned to the Universal Exchange and Howard Butler, formerly with First National, has been added to the sales staff of the Producers organization.

Jeff Lazarus, formerly director of publicity for Publix Theatres, San Francisco, has been made director of publicity for the entire circuit of West Coast Theatres, Inc. Following the absorption of Publix Theatres here by West Coast he went to Lake Tahoe for a month's vacation and has since gone to Los Angeles to establish his headquarters.

Sacramento

The State Theatre was destroyed by fire early on the morning of August 11, with a loss estimated at more than $300,000. It is believed that the blaze originated from a lighted cigarette. A heavy explosion rocked the building while the fire was under way, but it is believed by experts that this originated in the projection room and not from a bomb. Fearing at first that this might be a Sacco-Vanzetti demonstration, guards were thrown around the State Capitol and the home of the Governor.

Santa Maria

Bids have been invited by the Principal Theatres Corporation for the erection of a theatre and store building at South Broadway and Church streets. Plans call for a $250,000 structure.

Virginia City, Nev.

The Virginia Theatre will close its doors at an early date, owing to the steady decline of the population of that place.

Pennsylvania

Moving Picture World Bureau,
Pittsburgh, Pa., Aug. 25.

THE Exhibitors Service Company, which hauls films and other supplies to the majority of the theatres in the local territory, is soon to be housed in a big new home of its own. The Service Company, owned by George F. Callahan, now has offices in the Seltzer Film Building, and the company's garage is located several blocks away on Forbes street. The new headquarters will house the offices and garage under one roof. Mr. Callahan has just signed a lease of several years' duration, and which calls for an investment of $200,000. The building leased is the four-story garage building at the corner of Forbes and Magee streets, now occupied by the Duquesne Light Company. Mr. Callahan will secure possession in the near future.

F. J. Nalley is celebrating the fourth anniversary of his Liberty Theatre at Carnegie, the week of August 15, by offering exceptionally attractive programs and presenting souvenirs every day of the week to all patrons.

West Virginia

Ground was broken recently for a new combination house at Follansbee, W. Va. The house is being built by the Floyd Brothers, owners of the present theatre in the town, at a cost of aproximately $65,000. The structure is to be of brick and tile construction and strictly modern in every respect. It will be of two floors, the second to be made into apartments. Capacity of the future theatre has been set at 600 by its builders. It is situated between Ohio and Penn streets, facing Main street. Contracting work is being done by the Craig and Tolley Company, Follansbee.

Saul Frank, erstwhile film salesman in the Pittsburgh territory, is now working out of the Tiffany branch in Cleveland.

Texas-Oklahoma

Moving Picture World Bureau,
Oklahoma City, Okla., Aug. 24.

THE new Publix Theatres Corp. will open their new theatre in the 18-story Worth Hotel at Fort Worth, Texas, in the near future. The new theatre is the last word in theatre building, fireproof and with all of the latest improved equipment and a magnificent pipe organ that has all of the qualities of a brass band or orchestra.

A new theatre will be built by Jake Schwartz at Uvlade, Texas, in near future.

The Texas and Haskell Theatres at Haskell, Texas, have been taken over by Victor Theatres, Inc.

Arkansas

M. K. Kilbourn is remodeling and redecorating his theatre at Bentonville, Ark. The new Grand Theatre at Camden, Ark., has been purchased by Virgil Jackson.

The Majestic Theatre at Mammouth Springs, Ark., has moved from the second to the first floor and added new equipment and seats and furnishings.

Tulsa, Okla.

The Lyric Theatre at Tulsa, Okla., has opened and will show both feature pictures and high-class vaudeville.

J. A. Lemke has leased the Royal Theatre at Waco, Tex., and closed his Crystal Theatre.

The city council at Stockton, Texas, has closed its bars to tent shows, carnivals, medicine shows and in fact to everything except picture shows.

Indiana

Moving Picture World Bureau,
Indianapolis, Ind., Aug. 25.

MOTION picture films of the Dempsey-Sharkey prize fight, July 22, at New York, were seized by Federal authorities here Friday (August 19) and M. B. Stearn, said to be agent for the film, was arrested charged with violating the Federal law prohibiting inter-state transportation of prize-fight films. When informed of the seizure of the reels, the management of the Colonial Theatre, where the films were to be shown next week, said the picture would be on the program as advertised. Federal authorities said they had the films in their possession and that they would not be shown. Theatre officials refused to say whether they had duplicate films or expect to regain those confiscated.

The confiscation of the films followed a special showing to newspaper men and others. In a hearing before a United States commissioner, Stearn refused to tell how he came in possession of them. He was bound over to the grand jury.

It is said that a scheme was worked in other cities whereby the smuggler of the films across the state lines sold the reels to another party and that a duplicate set of films was then made. In this way theatrical companies evaded the law by allowing the seizure of the original films and showing of the duplicates made in the state in which they were exhibited. Federal authorities said they knew nothing of duplicate films, but that if any pictures of the fight are shown at the Colonial Theatre, they will order the exhibition stopped.

Canada

Moving Picture World Bureau,
Ottawa, Canada, Aug. 25.

A STRIKE of 1,400 musicians and other organized employes of Toronto, Ontario, theatres on September 1 is promised by Joseph Weatherburn, business agent of the Toronto Musicians' Union, unless the local exhibitors accept the demand of the musicians for wage increases ranged from $2 to $7 per week. The 20 leading downtown and suburban theatres of Toronto employ about 400 musicians and the situation is being watched by operators, electricians, stage hands and others in all theatres. On the other hand, the theatre managers point out that the musicians have had three increases in the past five years and it is asserted that the wages of musicians run as high as $55 and $60 per week, which is considered ample by the exhibitors. Conductors of orchestras are also paid as high as $85 and $100 a week.

A number of weeks have been spent in British Columbia by Norman Code, stage manager of the Capitol Theatre, Winnipeg, Manitoba, for the purpose of supervising details in connection with the erection of a number of theatres in British Columbia cities by Famous Players Canadian Corp.

Because of heavy patronage, Manager Thomas Daley of the Tivoli Theatre, a downtown house of Toronto, held over the latest British picture to be released in Canada by Regal Films, Limited, Toronto, for a second week, the Canadian first run ending August 27.

The Lions Gate Cinema Studios, Limited, has been incorporated under a Canadian company charter with headquarters at Vancouver, B. C., for the purpose of producing and distributing moving pictures, according to Government announcement at Ottawa. The capitalization is 500,000 shares of preference stock having a par value of $10 each and 500,000 common shares having no stated value.

Kansas City, Mo.

Moving Picture World Bureau,
Kansas City, Mo., Aug. 24.

SINCE the free motion picture party of the Kansas City Star at the local American Association baseball park, which was attended by 60,000 persons at one sitting, it is believed, in the opinion of many Kansas City showmen, that a new era in the industry may be dawning. The projection, thrown through 250 feet of space, required 150 amperes in the high intensity lamps, but the projection was perfect. Five projectionists handled the projection. This question now is being asked: What would be the outcome if permanent airdomes, say one to each large city, seating 50,000 or 60,000 persons, were constructed and the admission price cut to 5 or 10 cents? Would it go over?

At the regular weekly meeting of the Kansas City Film Board of Trade, Harry Taylor was elected president, succeeding Guy Navarre, former United Artists branch manager who was transferred to Minneapolis. Eph Rosen, Tiffany branch manager, was elected vice-president, the office formerly held by Mr. Taylor.

Among the changes and improvements in theatres in the Kansas City territory this week are: A new theatre is to be built in Lyons, Kans., by Charles Fair and W. D. Fulton of Hutchison, Kans. W. R. Browning and Harry Graham will manage the Miller Theatre, Manhattan, Kans., according to Mr. Browning, who owns the theatre. The Liberty Theatre, Marysville, Kans., has been reopened and is being managed by Charles Woellner. Work has been started on a new theatre in Coffeyville, Kans., by J. B. Tackett, owner of the Tackett Theatre in that town. A new motor generator and new mirror reflector arc lamp has been installed in the Royal Theatre, Cameron, Mo., by H. Jarboe, manager. The Rialto Theatre, Kansas City, managed by J. W. Holmes, has changed its name to the Eighteenth Street Theatre. The Golden City Theatre, Golden City, Mo., managed by C. R. Marshall, has closed for repairs and will open in September. A Kilgen organ has been installed in the El Dorado Theatre, El Dorado, Kans., leased by Universal.

Among the out-of-town exhibitors in the Kansas City territory this week were: Frank Weary, Farris Theatre, Richmond, Mo.; J. H. Campbell, Wellsville, Kans.; C. L. McVey, Dreamland Theatre, Herington, Kans.; G. L. Rugg, Hiawatha, Kans.; Walter Wallace, Orpheum, Leavenworth, Kans.; C. M. Pattee, Pattee Theatre, Lawrence, Kans.

Clyde Badger, manager of the Stebins Picture Supply Company, Kansas City, returned from a Colorado vacation this week, as did Charles Beseenbacher of the Independent exchange, who was on a fishing trip in Southern Missouri, and B. C. Cook, of the Economy Film Company, who had been on a motor trip to Pennsylvania. R. E. Recob is the new booker at the Tiffany exchange, succeeding George Raumeister. "Red" Jones, Educational branch manager, has been hustling in the territory three weeks now. W. C. Ancell and M. R. Edington have joined the Enterprise branch sales force. C. L. Hickman and Irving Melcher are new members of the Fox branch force, the latter having been transferred to Kansas City from Chicago. William Flynn now is covering Southern Missouri for Warner Bros. Max Meyer of that company having been transferred to Northern Kansas. C. A. Schultz of the Midwest Film Distributors, Inc., was out in the territory this week.

The Liberty Theatre, United Artists leased house of Kansas City, has changed its opening day from Saturday to Friday, effective this week, according to Samuel Carver, manager.

Pat Duffy and S. H. Wallace have purchased the new Rialto Theatre at Mangum, Okla.

Selling the Picture to the Public

This Department Was Established September 23, 1911 by its Present Editor

Epes Winthrop Sargent

Capitalizing Short Subjects This Season May Bring Greater Interest in the Briefs

THIS season is offering a better array of short subjects than has been available at any time in the history of the pictures since the advance to the two-reel standard. Not only are there a greater number of subjects available, but both the old and the new brands are better than usual since competition almost invariably causes a betterment of the product.

There never has been a time when the news reels and the short comedies have not been steady and consistent ticket sellers. Could sales be analyzed, it probably would be found that the profit they pay on their rental costs is appreciably larger than the return from the feature. The feature may bring in more money than the shorts, but even the feature will sell itself better if it is the backbone of a good all-around show.

Far too little attention has been given in the past to the pulling power of the shorts. This season, with production much improved, it is financially criminal to regard the shorts merely as program stuffers. They should be played up, to stiffen your sales appeal and to make your patrons more appreciative of these shorter lengths.

It is common business intelligence to figure that if you can make appeal with two or three items, it is absurd to trust wholly to one. You want to offer the best bargain you can supply your prospect, and if you can offer three items instead of one, it is poor business to give all your attention to the larger feature.

But for ten or twelve years so much attention has been concentrated upon the main picture that even some of the patrons are falling into the error of regarding only the feature. If they do not like the appeal of the feature, they stay away. There still are thousands who come to see the news reel and do not consider the rest of the program, but there are others who have been encouraged in the viciously bad habit of considering only the feature. Now is the time to sell them the entire program, and not merely one unit.

Start in with some press or screen talk about the new shorts. Play up some of the stars in the short subject field. Then get a good program of all shorts, shelve the feature, if you have to, and blow the town up with an advertising campaign on your short feature day. Even if you lose a little money on the showing, you will be getting a return all season. The probabilities are that you will not lose money on the showing, if you sell it right.

One of the most enjoyable trade showings this writer has covered lately was the short subject showing by M-G-M at the Embassy recently. It was all one and two reel stuff, but it was enjoyable and a rest from the usual hackneyed feature story. Your public probably will react to the same appeal. It may be that they will want more all-short programs. In any event, they will go away well pleased with the entertainment, and with a different idea of the short features: an idea that will help you sell more than one weak feature before the Fourth of July rolls around again.

If you read in a paper an advertisement offering to tell you how to increase your receipts $5 a day, you gladly would pay $5 for the information. Just because it is not offered at a special price, you may ignore this suggestion, but you'll be losing money if you do.

This is a short subjects year. Get in on it.

Express Company Helped Black Diamond Express

Because an express company had just put on two new trucks, F. W. Brock got a lobby display and a perambulator for The Black Diamond Express at the Rialto theatre, Chattanooga.

The company was the Southeastern Express, and Mr. Brock loaded one of the shiny new trucks with trunks and parcels and set it in the lobby. The other truck went into commission and carried a banner on either side for the production.

The Black Diamond is not an express company picture, but it helped to get publicity and no one supposed that it *was* an express story, so there was no back kick.

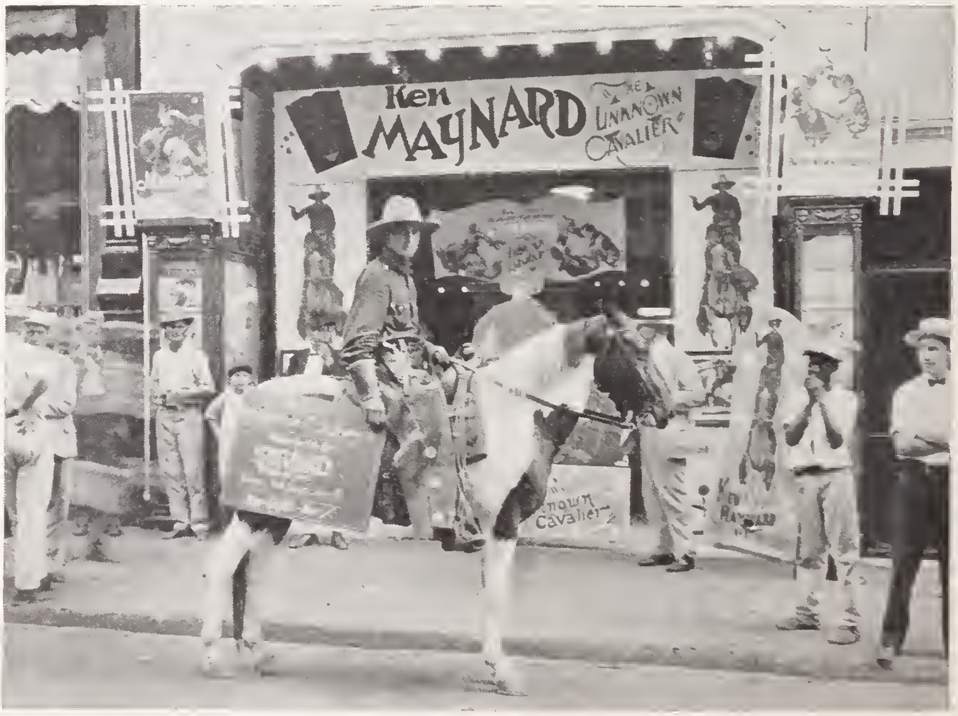
Diamond shaped cards, printed white on black, were used for house-to-house distribution.

Monkey Business

Because The Enchanted Island is out of the ordinary, it pays to make an extra effort to get in the crowd for this Tiffany production on the proposition that people who go out pleased with one show will come back for another.

H. P. Vonderschmitt, of the Indiana Theatre, Bloomington, Ind., got them in by offering a contest with a monkey, supposed to be the same as that used in the picture, for the reward. Because of the novelty of the offer, the stunt got unusually large space in the newspapers, while the monkey, on display in the lobby, was a wonderful ballyhoo for the production.

If you don't want to give monkeys away, you can at least rent one from the nearest city and offer it as the original Jenny, dressing the lobby to provide an attractive frame and at the same time carry out the idea of the story.



A PRETTY PINTO HELPED SELL KEN MAYNARD IN NASHVILLE

Walter Harmon, of the Strand, got a horse and a cowboy outfit and sent a rider through the streets to advertise The Unknown Cavalier. The house front was heavily decorated to tie to the exploitation idea.

Pays Patrons Dimes for Monthly Bills

At the Door

There are silver linings to most clouds, but some are more obvious than others.

E. L. Davidson, of the Princess theatre, Sioux City, Ia., was not altogether happy over the fact that they were repaving the street in front of the theatre until he came to Manpower.

All he had to do was banner the steam rollers with the statement that Manpower was building the street, and hooking in to "Bix Six" in the picture.

It is not often you can pick up your stunt right outside the door.

Rode Ritzy

Hooking in to the advertising for a new model Chrysler in the local papers, E. P. Briggs, of the Rialto theatre, Colorado Springs, got the loan of one of the new cars and set it around town driven by the prettiest girl he could coax behind the wheel. A cutout of Betty Bronson and James Hall was placed in the rumble seat.

Just Teasers

There was no special aptness to the teasers used by the Griffith Brothers' Theatre, Okmulgee, Okla., for Twelve Miles Out, but they seemed to help business. They merely read: "Lost—Twelve Miles Out," "It was found, Twelve Miles Out."

Choir Boys Helped

Andrew Sharick, of Universal, pulled a new one for Michael Strogoff at the Park theatre, Youngstown, Ohio The town has a considerable Polish population and Sharick not only sold the Polish priests into mentioning the play in their pulpits, but the choir boys handed throwaways to the departing congregations.

Production Hints from Edward L. Hyman

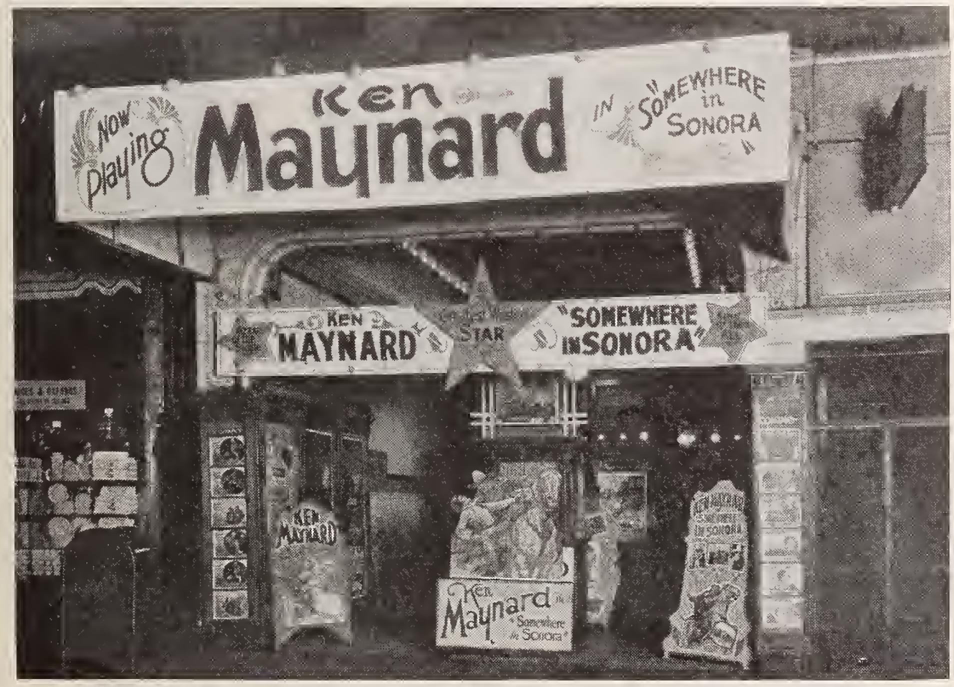
Managing Director, Mark Strand Theatre, Brooklyn

The program that was put on with "The Blood Ship," a Columbia picture, had three musical presentations and the Mark Strand Topical Review. With this line-up the show ran 1 hour and 55 minutes, of which time the feature took up 1 hour and 10 minutes. The musical numbers were given 36 minutes and the Topical Review was unreeled for 9 minutes.

To start the show off was an overture by the house orchestra, selections from "Martha" (Flotow), Willy Stahl conducted. The lights for this presentation were as follows: two bridge lights of flesh covered the fabric drapes which closed in the small production stage; 2 Mestrum floods of the same color from the dome covering the musicians; blue foots on both stage and blue borders. (Eight minutes.)

A miniature revue, "Circus Days," was the second incident. The exterior of a circus tent served as a frontdrop "in one" and in front of which was a barker ballyhooing the show inside. The drop is shortly pulled up disclosing the interior of the same tent. Art Landry and his Victor Recording Orchestra, costumed as ringmaster and clowns respectively, and opened with "The Colored Band." Lemon foots, lemon borders, dome and bridges, right and left, lemon floods. A rope was then lowered and a gorilla, Jack Riano, climbed down, much to the amusement of the audience, to do a novelty dance. Stage dimmed off and a white spot picked out the artist. "Pagiaccique," an arrangement by Louis Katzman, was the band's second offering. Orange foots and light blue floods from bridges and dome. "Saddle Back" by the ballet corps dressed as bareback riders came next. Two white floods, one from each bridge, and 2 white floods from the dome. From that point the routine was as follows: The Roma Brothers, programmed as "statue-makers in bronze," Red floods and a light blue spot from dome; orange foots. Spencer and Beach, who burlesque the Roma Brothers, were covered by 3 white spots from dome. Another dance by the ballet, "Flying Batons," with the rest of the company coming in for the finale closed the revue. (Twenty-three minutes.)

After the Topical Review came an atmospheric prologue to the picture, "The Blood Ship." The setting included a back drop painted to represent the interior of a sailing vessel. The windows were transparent and lighted from behind by green and magenta open box lamps. Properties included an old chest and various articles usually found on board. A basso, a male quartette and a girl were used in the number. The selections sung were "Because," the theme song of the musical score of the picture, and "Eight Bells." On the concluding strains of this selection all stage lights dimmed off and the picture screen was lowered so that the opening shots of the picture were thrown on just as the music finished. (Five minutes.



YOU CAN GATHER THAT MAYNARD WAS AT THE STRAND

How the Nashville Strand played up Somewhere in Sonora. The signs are contrasty and get over star and title both through clearness and through repetition. Three cutouts and two banners are plenty enough.

Makes Programs Last By Price Reductions

Some years ago the average manager felt that a monthly program was the top of the pile in exploitation, but today most of the houses have dropped the idea, though it is still useful.

Kneeland R. King, of the Ivan-L Theatre, Blaine, Washington, gets out a four-page monthly that is largely dates and titles, with only a portion of the first page for special appeal, but he makes them stick by printing a line offering a rebate of ten cents on admission if the program is presented, but limiting the patron to one program. In other words he pays the patron ten cents for holding the program the full month, for the offer is good only the last week of the month.

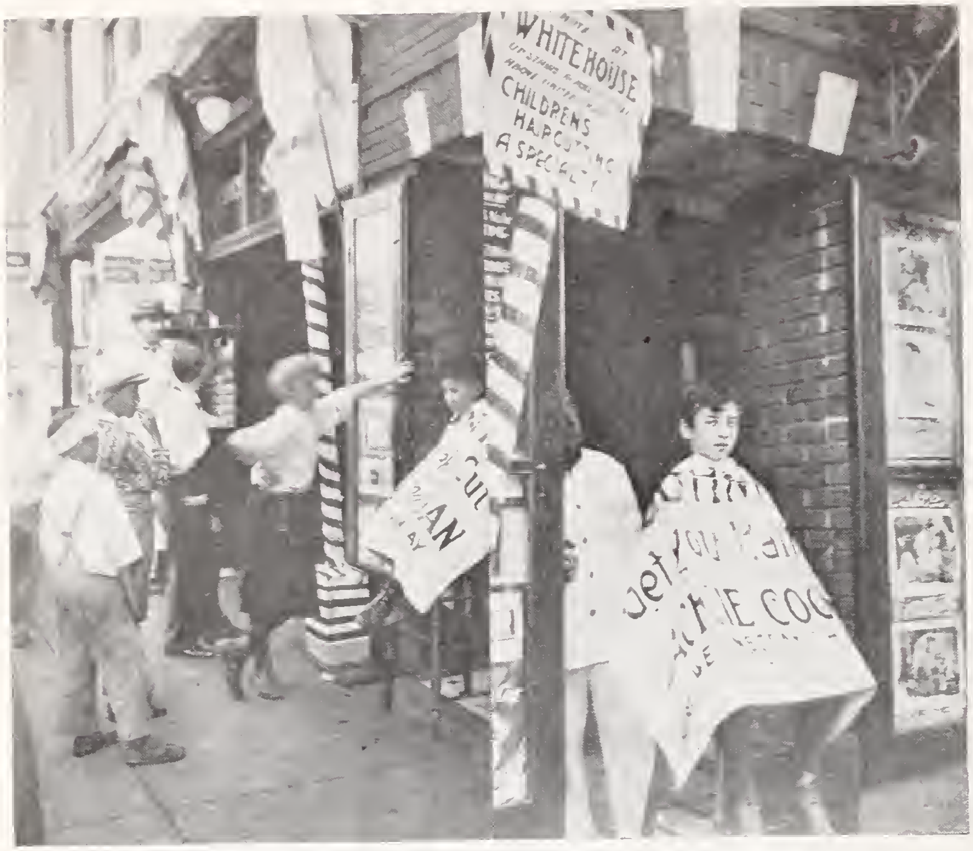
Mr. King gets out 1,000 programs, distributing through the post office to residents and to each box on the two R. F. D. routes, with a supply to be given the hotel guests and the remainder put out within a seven-mile radius where the R. F. D. does not cover.

Seven small trade ads cover the cost of the job and $3.50 toward the mailing, making the cost to Mr. King only $5.50 a month.

He supplements this with a weekly advertisement, giving the three or four changes and varying the display through the use of trick panels and other forms of division.

Mr. King has been a chain manager for some time, but now he has his own house where he can work for himself, and he is putting his ideas over. Watch for him.

Edgar Hart Builds Barber Pole For Fifteen Cents



A BARBER POLE FOR JOHNNY GET YOUR HAIR CUT

It cost Edgar Hart ten cents for crepe paper to cover the pole, and this was the chief cost of a good stunt for the Colonial Theatre, Portsmouth, N. H. The barber worked for the advertising he received.

Made Neat Barber Pole At Cost of Only a Dime

Playing Johnny Get Your Hair Cut at the Colonial Theatre, Portsmouth, N. H., Edgar Hart used the free hair cut idea for his chief exploitation, getting a barber to come from across the street in return for the free advertising he received. We gather that it was necessary to obtain permission from the Barber's Union to work the stunt.

Edgar points out one advantage of this stunt we do not recall having seen mentionel before. Each kid goes around showing all his friends the "theatre" haircut, and advertising the picture.

The barber pole used in the stunt was made from a pasteboard carton about six feet long, which was given him. To obviate the spiral stripe painting, Edgar got a dime's worth of crepe paper in red, white and blue, cut off the blue strip and pasted the remainder spirally around the carton, getting a neater effect than painting would have yielded and at a fraction of the cost and a still more minute fraction of the time. The carton was sunk into a box also covered with the striped paper.

The apron was a yard of white oilcloth, painted for the picture and with a head-hole cut in. This seems to be another novelty which will add materially to the effect of the stunt.

As the child had to have a letter from its parents, this carried the advertising into the adult circles.

Edgar adds a warning to the effect that the stunt is apt to flop unless the barber likes children. He made sure of the right barber before he went on to the rest of the idea, knowing that a grouch would spoil the effect.

Made Colleen Cutout Lift Real Silk Skirt

Animated displays generally get attention all out of proportion to the labor required to obtain the animation, and down in Savannah, Ga., J. F. Evans, of the Lucas theatre, added that other touch of dressing a cutout in "real" clothes.

He took one of the cutouts of Colleen Moore in Naughty But Nice, gave her a store hat and a real silk dress and tricked the display so that Colleen raised her skirt to just above the knees several times a minute.

Mr. Evans does not give the details, but the effect can be very simply achieved with a wheel carrying a projection near the rim. This carries cords which run to the stuffed arms which clutch the skirt. When the projection is at its highest point, the skirts are down, but as the wheel turns the lug goes down, pulling the cords, which has the effect of raising the skirts as the hands are tugged by the cords. The bottom of the skirt should be weighted to ensure the return action. As this was used in a store window, the probabilities are that the cord ran through the floor of the window, hidden by the cutout base, to be operated from below. Adding a couple of pulleys will permit the same effect to be achieved with an oscillating fan. When the fan is furtherest away in its travel the skirts are up. As it comes to the near point the skirts are lowered. It may be necessary to lash a rod to the fan frame to get a sufficiently wide arc.

Either way is simple and the results are excellent.

Even if you do know all about running a theatre, you can find a lot of new ideas in Building Theatre Patronage. Read about it on the **color** *sheet. You'll be glad to have one.*

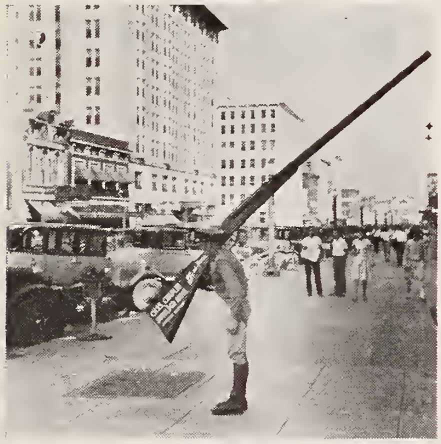
A SIMPLE HOOK-UP FOR MILTON SILLS IN FRAMED

Charles J. Jones, of the Colonial Theatre, Harrisburg, Pa., got a window in a jewelry store on this picture, which deals with the South African diamond fields. The display of stones helped the dealer.

An Oversize Gun Is Fine Shoulder Arms Stunt

Johnny Got His Gun For Chaplin's Shoulder Arms

J. L. Cartwright went in for gunsmithing when he played Shoulder Arms at the Rialto Theatre, Macon, Ga. He built a gun about ten feet long and gave it to the smallest boy who was able to manage it, and turned him out to advertise the Chaplin reissue, which was played up above the feature.



ONE OF THE BIG GUNS

With the winner of a local beauty contest to help along, the gun fairly shot them into the Rialto. Construction details are lacking, but, of course, the essential is lightness to get the largest possible gun for the weight.

Trained Tractor

Guy Kenimer, of the Florida Theatre, Jacksonville, followed the Publix Advertising Manual on Man Power and borrowed a Fordson tractor. This was driven by a boy dressed to represent Dix. The tractor had a number of breakdowns, which was not a very good advertisement for the tractor, but a great help to the house. Personally we would not put it above Kenimer to create the breakdowns, but he says they just happened.

Picked on His Patrons One Hundred Miles Away

J. P. Harrison used two good ideas on Manpower at the Hippodrome Theatre, Waco, Texas. One was done in front of the house and the other one hundred miles away.

The home ball team was playing an important game at Dallas and the railroad offered the lowest round-trip rate it has given in 14 years, so a trainload went down.

Ten miles out of Dallas Harrison sent a man through the train to distribute score cards of the game, printed up with advertisements for the picture, with a note urging that the card be retained as they were charged for at the ball park. He not only reached the trainload but many of the cards were passed around after the party had returned to Waco, so the distribution was largely increased.

The other stunt was putting a heavy beam from an upper story window and beneath it placing an ordinary flour barrel, painted black and lettered in white with "1,000 pounds of entertainment." When it was working, a man sat on the beam and hoisted the barrel, hand over hand. He faked tremendous exertion and the crowd watched, and read the sign. If you've ever frittered away ten minutes watching a safe or piano being hoisted—and you probably have, you can gather that the crowd was interested.

This is a stunt that will help along any picture, or if you want to spend a little more money, you can build a compo board safe.

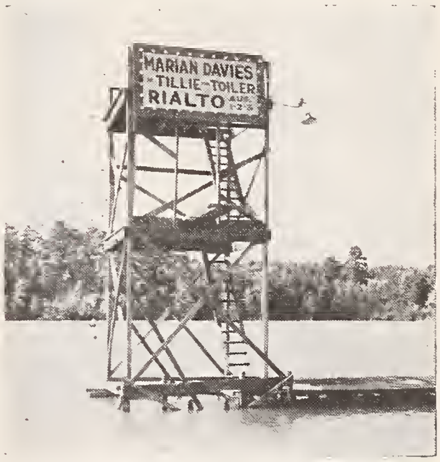
A Wild Sedan

The sedan with black gauze curtains has been used for several pictures as an easier version of the driverless car. C. Claire Woods used it at the Colorado theatre, Pueblo, for Running Wild with banners relating to the car "running wild." The police permitted a reasonable infraction of the speed laws to heighten the suggestion of an uncontrolled car, and it batted the Fields picture over.

In case you've overlooked earlier reports, the car is curtained with gauze, which permits the driver to see out, but does not permit those outside to note the driver.

Shared the Limelight With Beauty Seekers

Figuring that a beauty contest at a local park was bound to catch the crowd, J. L. Cartwright, of the Rialto Theatre, Macon, Ga., decided to catch them on the rebound. The contestants were to strut their stuff at the diving tower, so he erected signs to face both ways, lighted them brilliantly, and told that Tillie the Toiler would be at the Rialto.



A PREFERRED POSITION

No one could look at the beauties without getting an eyeful of the sign, and as Tillie followed the beauty show, they could all decide to see Marion Davies after they had selected "Miss Macon." Backing this up with a good campaign, Cartwright bettered his receipts considerably.

Papered Beau

E. E. Whittaker depended largely on the billboards when he played Beau Geste at the Imperial Theatre, Charlotte, N. C. He used an extra quantity and got them all over town, with the result that everyone figured that the picture must be more than ordinary.

He backed this with intensive work in the lobby, but it was the pictorial campaign which built the business.

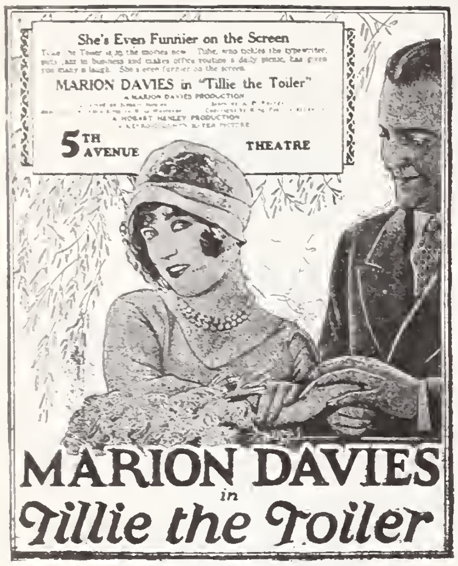
TWO SHOTS OF A NEWSBOY PARADE ORGANIZED BY THE PALACE THEATRE, DALLAS, TEXAS.

The carrier staffs of the News and Journal were invited to a special performance with the usual preliminary promenade, and the boys had a whale of a time laughing at Karl Dane and Johnny Arthur in Rookies, which tell what that newsgirl is doing. Maybe she is just scenery.

Personal Endorsement Helped Hold Rookies Over

Takes Large Space to Play Up a Small Panel

This is about a four nines from the Fifth Avenue Theatre, Seattle. Only a small portion of the space is sales talk, but the talk is enough to sell the story and the cut gets more attention for the talk than would have been the case had there been less cut and more talk. The layout is by J. W. Sayre.


She's Even Funnier on the Screen

MARION DAVIES in "Tillie the Toiler"

A MARION DAVIES PRODUCTION

A HOBART HENLEY PRODUCTION

5TH AVENUE THEATRE

MARION DAVIES in Tillie the Toiler

AMPLE ATTRACTOR

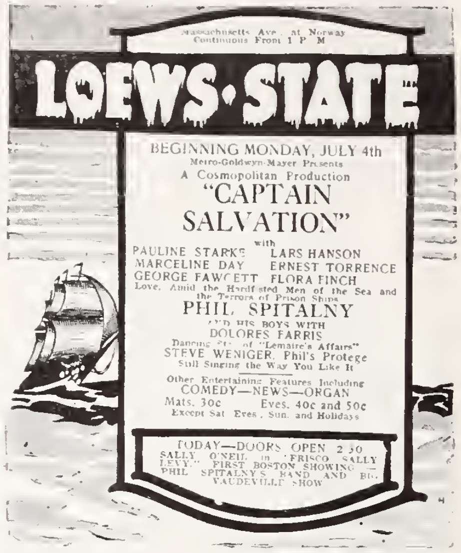
Most of the northwest houses take large spaces. They always have and so they keep on. More space was not required to announce the picture, and so the remainder was used to get attention. We think that another half inch drop would have helped the display of the smaller items, but the three lines of eight point sells the picture so well that the rest is mostly thrown in. You can use halftones in Seattle. In many sections this would have been fatal.

It will be noted that the figures are cut from a still and then the remainder of the space has ben filled in with sketchy drawing. This not only kills the bareness of the large area, but it gives a suggestion of outdoors that makes for a pleasant reaction these hot days. It is cool and inviting and kills some of the dread of a hot theatre.

Frozen Letters Help Seascape in Boston

Between the frosted title and the ship on the ocean, the display of Loew's State Theatre, Boston, for Captain Salvation is about as cool as might be asked. Getting the art panel constricts the selling space a little, but since the cut is not permitted to interfere with the announcement, the latter rides nicely in less than a column and a half width. Using a light letter, the house gets as full a display as do other theatres which use the full two column width for talk alone, but without the same regard for typography.

Other Boston houses are now following the Loew lead, but we are surprised that other cities have not yet taken up the idea more generally. Keeping the cut out of the announcement space and setting that in all type gives an ideal display, and now that the lead has been given, it is strange that other cities do not follow suit. The Loew Theatres in Washington were using the segregation idea long ago, and handling it nicely. But Loew has no patent on the scheme, and it works far better than the usual press book cut, and can even be worked with press book mats, if you pick them carefully. This Boston form is ideal where much must be said in a small space and in competition with other art work.


Massachusetts Ave. at Norway
Continuous From 1 P. M.

LOEWS·STATE

BEGINNING MONDAY, JULY 4th
Metro-Goldwyn-Mayer Presents
A Cosmopolitan Production
"CAPTAIN SALVATION"
with
PAULINE STARKE LARS HANSON
MARCELINE DAY ERNEST TORRENCE
GEORGE FAWCETT FLORA FINCH
Love, Amid the Hardfisted Men of the Sea and the Terrors of Prison Ships
PHIL SPITALNY
AND HIS BOYS WITH
DOLORES FARRIS
Dancing Star of "Lemaire's Affairs"
STEVE WENIGER, Phil's Protege
Still Singing the Way You Like It
Other Entertaining Features Including
COMEDY—NEWS—ORGAN
Mats. 30c Eves. 40c and 50c
Except Sat. Eves., Sun. and Holidays

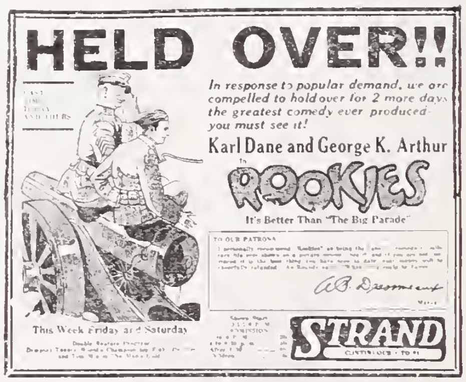
TODAY—DOORS OPEN 2.30
SALLY O'NEIL in "FRISCO SALLY LEVY," FIRST BOSTON SHOWING — PHIL SPITALNY'S BAND AND BIG VAUDEVILLE SHOW

SWEPT BY THE BREEZE

These spaces average two fives and give a display at least double that value without the slightest sacrifice in legibility. If you follow the style, you will need to train your compositors to lay off the extra bold, and particularly the extra condensed, which will be their first selection in so small a space. Once get them trained to the idea, however, and the rest is simple.

Used Personal Letter Holding Over Rookies

For a comedy Rookies seems to have been playing to an unusual number of extended engagements. More than one house has run it beyond the period originally set. This seldom applies to a comedy, but there seems to be something about Rookies that catches the crowd, and gets the story over. This space is from the Strand Theatre, Madison, Wis., announcing a two day extension.


HELD OVER!!

In response to popular demand, we are compelled to hold over for 2 more days the greatest comedy ever produced— you must see it!

Karl Dane and George K. Arthur
in
ROOKIES
It's Better Than "The Big Parade"

TO OUR PATRONS

A.B. Desormeaux

This Week Friday and Saturday

STRAND

HOLDING ROOKIES OVER

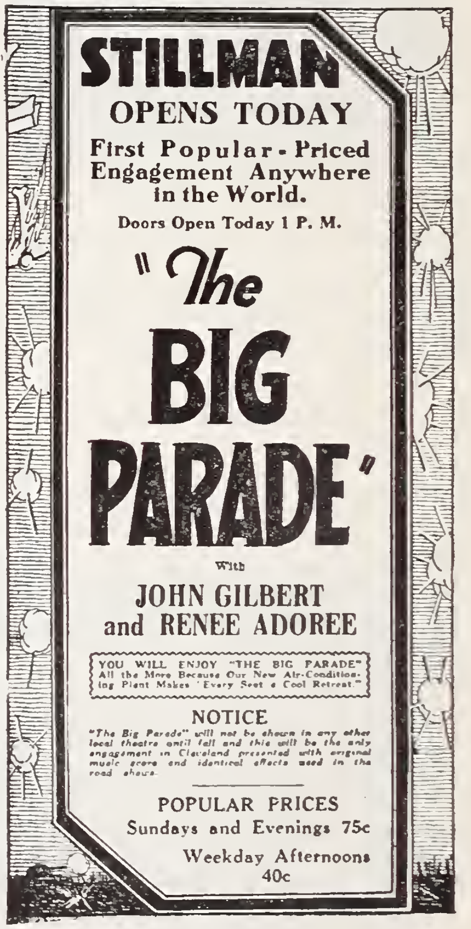
A. B. Desormeaux used the personal appeal to get the extension over, offering a money return to dissatisfied patrons. This seems to be a reasonably safe offer, since the picture has been held over, but it carries conviction, and probably helped to sell, though not much helping seems to have been required.

We think that "It's better than The Big Parade" is a bit too enthusiastic. Probably many who appreciate comedy more will think so, but those who were impressed by The Big Parade are apt to be given a wrong impression. There really is no standard of comparison between drama and a comedy.

This gives a nice display in a four sevens with a strong play-up for the hold over and nothing else to interfere with the title. The cut is a poor piece of drawing, but does well enough as an attractor.

Makes Popular Prices The Big Parade Appeal

Playing The Big Parade at popular prices, following a road showing during the regular season, the Stillman Theatre, Cleveland, finds the play already sold and so capitalizes on the popular price feature as being something more recent to talk about. "The first popular priced engagement anywhere in the world" sounds inclusive enough to be convincing.


STILLMAN
OPENS TODAY
First Popular-Priced Engagement Anywhere in the World.
Doors Open Today 1 P. M.

"The BIG PARADE"
With
JOHN GILBERT
and RENEE ADOREE

YOU WILL ENJOY "THE BIG PARADE" All the More Because Our New Air-Conditioning Plant Makes "Every Seat a Cool Retreat."

NOTICE
"The Big Parade" will not be shown in any other local theatre until fall and this will be the only engagement in Cleveland presented with original music score and identical effects used in the road shows.

POPULAR PRICES
Sundays and Evenings 75c
Weekday Afternoons
40c

AT POPULAR PRICES

The rest of the selling is done in a very small notice at the bottom of the space which tells that the picture will not again be seen in Cleveland until the fall and then without the score and sound effects used in the road showings. The panel just above refers to the air conditioning plant. Both of these are rather too small to carry much argument. The entire space is only a two eights, so there is not much room when one gets inside the border, but it would seem that the notice might have been raised to an eight point, even at the cost of cutting down the prices.

You may be interested in the cooling slogan, if you have not found one to your satisfaction. It runs: "Every seat a cool retreat." Play that on your marquise for a change.

Through the Box-Office Window

Reviewers' Views On Feature Films

Edited by C. S. Sewell

"After Midnight"

Pleasing Human-Interest Drama, Written and Directed by Monta Bell, Stars Norma Shearer

IF Mary had not been held up by a yegg while she was returning home late one night there would probably have been no romance in her life, according to the story unfolded in the Metro-Goldwyn-Mayer picture, "After Midnight" starring Norma Shearer.

Monte Bell not only wrote but directed this production and again Mr. Bell and Miss Shearer prove a fine combination resulting in a picture that is decidedly entertaining even though the inception of the romance considerably stretches the credulity. We doubt if any more novel meeting of future lovers has been devised than this one in which the hero-that-is-to-be holds up the girl and forces her to pay him a ten-spot for a piece of lead pipe. She promptly uses it effectively on his cranium, feels sorry when he is knocked cold, gives him first aid and by this time cupid has started his deadly work.

This provides an amusing and interesting start for the story, and somehow it does not seem so impossible under the circumstances. Of course this starts the yegg on the road to reformation and from then on the course of the story is not only reasonable but true to life. Mr. Bell seems to have a special knack for injecting deft realistic touches and making his situations and players seem exceptionally human and real. They act more like people you know than creatures of fiction.

True to the old adage of true love not running smooth there comes a day when a misunderstanding causes the girl to believe the hero has failed her. This happens just as she has skimped and saved enough to buy a thousand dollar bond and when her gold-digging irresponsible sister brings home a similar bond given as a favor at a wild party, it proves too much. So the good sister decides what's the use, buys swell clothes accepts a bid to a wild party, gets well tanked up and when her sister takes her away from the party she grabs the steering wheel, there is a bad spill and the sister loses her life.

In the meantime, the hero, believing his girl is like her sister, lets himself loose with his old gang and under the influence of several drinks returns to the girl and starts to insult her. The news of the sister's death stops what has been threatening to be a tragic ending for romance, both realize they have been wrong and foolish and they start anew.

Once the story gets beyond its unusual start the situations develop legitimately and smoothly with constantly increasing interest and drama. There are several twists that get away from the usual formulas and the contrast in the way the two girls get their bonds packs a real punch.

The picture has been well staged and there are some excellent cabaret scenes that do not intrude on the story. Miss Shearer is convincing and natural as the good girl and delightful when she takes a fling at wild life, and as usual gives an altogether sterling performance. Gwen Lee has a role that just suits her as the other sister. This young lady is fast forging to the front in characterizations of this kind. In the more artificial role of the hero, Lawrence Gray gives a pleasing performance. The others in the cast are negligible.

Neither hero or heroine are paragons of perfection but their very humanness makes them all the more delightful. "After Midnight" should please in any type of house.

Norma Shearer in
"After Midnight"
With Lawrence Gray and Gwen Lee
Directed by Monta Bell
A Metro-Goldwyn-Mayer Picture
CAST:

Mary	**Norma Shearer**
Joe Miller	**Lawrence Gray**
Maizie	**Gwen Lee**
Red	**Eddie Sturgis**
Gus	**Philip Sleeman**

Length—6,312 Feet.

Joe, a yegg, holds Mary up. Soon they are in love and plan to marry as Joe has reformed. A misunderstanding causes Mary to believe he has failed her and she decides to down her sorrows at a wild party. Joe does likewise but when Mary's action results in the death of her flighty sister, they realize their errors and start all over again. Human interest drama.

"Les Miserables"

Victor Hugo's Famous Story Well Handled In the Universal-Film de France Version

IF, to be good, a picture should have a widely favored title, pull a full house on a warm night in a theatre not artificially cooled, be neither over the heads of average folks nor below the appreciation standard of the most intellectual, run the gamut of human emotions with convincing sincerity, and hold an audience to the last inch, Universal's Film de France version of Victor Hugo's "Les Miserables" attains this classification.

Even though a "costume" picture with a foreign cast, exhibitors in the few communities where these words hold people aloof should be able to overcome hesitancy by selling the title, the verity of the locale used in filming, the sincere likelikeness of every characterization, the excellent photography and the deep appeal of the story.

Hugo's tale of Jean Valjean, the man who, after incarceration for weary years of gruelling labor, grew to be mayor of a town, after his bitter life became loved and honored, then was recognized by the police and branded a convict and thus again degraded and humiliated, who as a wanderer took charge of Cosette, a waif, whose own sad lot he sweetened, whose love affair he brought to a successful climax even as he saved from death the police officer who had humiliated him, and who died in the full fruition of his realization that he had not lived in vain, is too well known to need detailing.

Carl Laemmle Presents
Victor Hugo's
"Les Miserables"

Jean Valjean **M. Madeleine** **Champmathieu**	**M. Gabriel Gabrio**
Fantine **Cosette**	**Mme. Sandra Milowanoff**
Javert	**M. Jean Toulout**
Mgr. Myriel	**M. Paul Jorge**
Marius	**M. Rozet**
Thenardier	**M. D. Saillard**
Gavroche	**M. Charles Badilole**
Cosette (as a child)	**Mlle. Andree Rolane**

and others
Universal Film de France Production
Length—7,713 Feet
Also 11 Reel Version

Except for comedy, which is a mood extraneous to the type, his story touches every emotion, and tends, as Hugo himself said, to destroy the idea that man is doomed to disaster, condemns slavery, teaches the ignorant, influences mankind to lighten darkeness and detest hatreds.

The direction carries conviction in the reality of the situations. The editing is smooth. The cast is well chosen, giving a performance that, while not over-stressing, nevertheless brings out every atom of feeling in the powerful story.

There is no offense to any creedists, nothing to prevent Sunday showing. An audience should find enough of pathos, of tenderness, of sweetness over-riding sordidness of environment, to please women, and a sufficiency of action, and of strife and turmoil in the revolution sequences to suit the men.

The picture does not drag at any point.

"Soft Cushions"

Doug MacLean Capers Through "Arabian Nights" Comedy, With Titles Done in Parlance of Today

Adolph Zukor and Jesse L. Lasky Present
Douglas MacLean in
"Soft Cushions"
A Paramount Picture
CAST:

Young Thief	**Douglas MacLean**
Girl	**Sue Carol**
Slave Dealer	**Richard Carle**
Fat Thief	**Russell Powell**
Lean Thief	**Frank Leigh**
Police Judge	**Wade Boteler**
Notary	**Nigel de Brulier**
Wazir	**Albert Prisco**
Chief Conspirator	**Boris Karloff**
Sultan	**Albert Gran**
Police	**Fred Kelsey**
Citizen	**Harry Jones**
Captain of the Guard	**Noble Johnson**

Length—7,000 Feet

A young thief robs his two partners to obtain money with which to purchase a beautiful slave girl, and is caught. In his efforts to keep his head on his shoulders, and also save the girl, he passes from one court to another until he finds himself before the Sultan, whose life he saves. As a reward, the young thief is given the office of Wazir, and wins the girl.

DOUGLAS MACLEAN offers a distinctly novel picture in "Soft Cushions," and with it he successfully "carries on" with the foremost stars in the comedy field. This one will click at the box-office if you tell the folks what you've got, and your delighted patrons will passt he word on to their friends. Basically, Doug offers a comedy, in the style of today, set against a background of an Oriental city of a few thousand years ago. It savors of the Arabian Nights, with titles that ring true in the jargon of the moment.

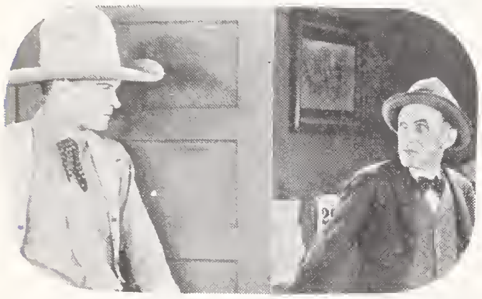
The sets, admirably executed by Ben Carre, who sits among the peers in the parliament of art directors, flash in Kismet-like sequence, leaving nothing to be desired in tone quality. Doug is at his best in his dashing style of acting, and steps artfully from the despised station of a brazen young thief up to the highest position the Sultan can offer, that of his Wazir. The late George Randolph Chester furnished Doug with an original story that moves briskly from start to finish. The director is our tried-and-true "Eddie" Cline (lest the credit title confuse you).

Doug flashes a new leading lady on his admirers, with this picture. Sue Carol is a little brunette upon whose perfect figure the "styles" of that far-off era sit so charmingly today. Her work, from first to last, is splendid. The cast of up to Doug's high standard, with the work of Russell Powell and Frank Leigh standing out a bit above the others.

Doug's picture is always interesting, full of suspense and the occasional thrills are of a most unique order. He thinks quickly, and escapes death and mutilation as one charmed. The romance starts early, and never lags.

"The Interferin' Gent"

Buffalo Bill, Jr., Provided With an Unusual Role in His New Western Feature for Pathe



IT IS NO UNCOMMON thing in westerns to have the villian pose as the girl's long lost brother, but the Pathe Feature, "The Interferin' Gent," starring Buffalo Bill, Jr., is the first instance we can recall where the hero indulged in such a masquerade.

While this provides a new twist, the idea of his deceiving the girl places the hero in a rather unpleasant light which is not entirely wiped out by the later action although he finally confesses his real identity which was evidently sufficient for the girl as he wins her love.

To save this situation, a device that is more ingenious than probable is used. The real brother is revealed as a semi-invalid working under an assumed name on his sister's ranch while the stranger poses in his stead.

Although this is the backbone of the plot, there is the usual quota of villainy supplied by a crooked lawyer who seeks to frame the false brother on a forgery charge but is checkmated by the real brother.

Harry Todd as the hero's eccentric pal, furnishes some amusing character comedy and Olive Hasbrouck is pleasing as the girl. Buffalo Bill Jr. satisfactorily handles the rather thankless role that has been assigned to him and Jack McDonald makes an excellent crafty villain.

There is more scheming and plotting and less real action than usual in this western and it does not measure up to the standard of this star's previous productions, although it will probably rate as a fairly entertaining program attraction where westerns are popular.

Lester F. Scott, Jr., Presents
"The Interferin' Gent"
With Buffalo Bill, Jr.
Directed by Richard Thorpe
A Pathe Feature
CAST:

Bill Stannard	**Buffalo Bill, Jr.**
Ann Douglas	**Olive Hasbrouck**
Ben Douglas	**Al Taylor**
Buddy	**Harry Todd**
Joe Luke	**Jack McDonald**

Length—4,864 Feet

As Luke is using crooked work to get Ann's ranch, she advertises for her lost brother. Circumstances cause Bill to pose in his stead and despite a frame-up he exposes Luke while a sick cowpuncher turns out to be the real brother. Western.

"Tumbling River"

Buster, a New Horse, Shares Limelight With Tony, in Fast and Exciting Tom Mix Western

William Fox Presents
Tom Mix in
"Tumbling River"
Based on "The Scourge of the Little C,"
by J. E. Grinstead
A Lew Seiler Production
CAST:

Tom Greer	**Tom Mix**
Edna Barton	**Dorothy Dwan**
Jim Barton	**William Conklin**
Roan Tibbets	**Edward Peil, Sr.**
Keechie	**Wallace MacDonald**
Eileen	**Stella Essex**
Titus	**Harry Gripp**

Length—4,675 Feet

While Tom is away, rustlers steal his horses and in trailing them he saves Edna from runaway. The rustlers try to trap him but he escapes and when they raid her father's stock he gives chase, saves the girl from the rapids and breaks up the gang. Stirring Tom Mix western.

"TUMBLING RIVER" affords Tom Mix an exceptionally meritorious vehicle with which to start off his new season on the William Fox program. In addition to Tony, indelibly linked with Mr. Mix in the minds of his fans, is Buster, Tom's newest equine marvel.

An all-around fine cast, with Dorothy Dawn as the feminine lead and little Stella Essex building up situations, is seen with Tom Mix here; Wallace MacDonald is the "villain," and William Conklin, Elmo Billings, Edward Peil, Sr., Buster Gardner and Harry Gripp round out the players.

There is something fresh and new in "Tumbling River," when we compare hard riding, gun-play, stirring moments, etc., with Tom's recent pictures. His rescue of the heroine from the swirling rapids, aided by Tony, is a thriller that stands out. Miss Dwan rides fearlessly, splendidly.

Wallace MacDonald, as "Keechie," leader of the horse rustlers, does his rascal's work to perfection. Young Elmo Billings, as Tom's youthful partner, is excellent.

The story of the lone ranchman, who shoots it out with the cattle rustlers will please the Mix followers. Tony and Buster deserve special mention for the manner in which they work together, when none of the human actors are about. In view of the fact that Tom Mix needs two horses, he has found a splendid animal in Buster.

Straight from the Shoulder Reports

Exhibition Information Direct from the Box-Office to You

Edited by A. Van Buren Powell

Chadwick

THE TOMBOY. (Chadwick). Srats, Dorothy Devore and Herbert Rawlinson. A most ordinary picture, however, fairly good on our Wednesday programs. Got this picture from Universal at their prices. Advertising good. Special, no. The Capitol Theatre, Karachi, India.

Columbia

OBEY THE LAW. (Columbia Pictures). Star, Bert Lytell. Very good crook picture and has enough comedy to make good entertainment for any place. Tone, good. Sunday, yes. Special, no. Fair appeal. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

REMEMBER. Star, Dorothy Philips. We ran this the night that we gave a very reduced admission price and can't report on its box office value. But, personally, I thought it very good and all of Columbia's films that we have run are in excellent condition. Other exchanges please take note. Tone, good. Sunday, yes. Special, no. Appeal, interesting. Mixed town of 4,000. Admission 15-25. E. C. Bays, Globe Theatre (250 seats), Buena Vista, Virginia.

WRECK. (Columbia). Star, Shirley Mason. Good program picture. Clean entertainment. Columbia pictures have all been good with me. Print good. Tone and appeal good. Sunday, yes: Special, no. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

F B O

CACTUS TRAILS. Star, Bob Custer. A dandy little Western and pleased the few we got to see it. Played this on Saturday night and didn't make expenses on account of a tent show for opposition. Tone, good. Sunday, yes. Special, no. Apeal, eighty per cent. General class town of 600. Admission 10-25, 15-35. W. C. Snyder, Cozy Theatre (260 seats), Lamont, Oklahoma.

CYCLONE OF THE RANGE. Star, Tyler and his pals. Just the type of Western the fans like. Lots of action and plenty of comedy supplied by the juvenile star, Frankie Darro. Print new. Tone, good. Special, no. Great appeal. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

FLASHING FANGS. Star, Ranger (dog). A fine little picture and our first one of this series. Went over good to a fair Saturday night crowd and made a little money. Tone, good. Sunday, yes. Special, no. Appeal, ninety per cent. General class town of 600. Admission 10-25, 15-35. W. C. Snyder, Cozy Theatre (260 seats), Lamont, Oklahoma.

HIGH AND HANDSOME. Star, Lefty Flynn. Just an average Flynn picture that pleased patrons. Tone, fair. Sunday, yes. Special, no. Apeal, eighty-five per cent. General class town of 1,500. Admission, 10-30. Robert W. Hines, Hines Theatre (150 seats), Loyalton, South Dakota.

TARZAN AND THE GOLDEN LION. Star cast. Very good. Tone good. Sunday and special, no. Appeal, one hundred per cent. Farmers, resort and college class town of 550. Admission 15-25. J. J. Parker, Cozy Theatre (300 seats), Merom, Indiana.

TIMID TERROR, THE. Star, George O'Hara. A good little picture and went over very well to a small Saturday night crowd, however, made a little money at that. Tone, fair. Sunday and special, no. Appeal, seventy per cent. W. C. Snyder, Cozy Theatre (260 seats), Lamont, Oklahoma.

> H. H. Hedberg, one of us, named us Our Gang to typify the fraternal, good-will, stick-together spirit that governs our sending of dependable reports on pictures we have played.
>
> Playing fair by picture and producer, aiming to help each other and you, we will be very glad to have your tips as an earnest of your wish to help us and be one of us.
>
> OUR GANG.

TOM TYLER AND PALS. Star, Tom Tyler. Another good Western that brings them out on Saturday night. Went over big and made me some money. Tone, good. Sunday, yes. Special, no. Appeal, ninety per cent. General class town of 600. Admission 10-25, 15-35. W. C. Snyder, Cozy Theatre (260 seats), Lamont, Oklahoma.

UNEASY PAYMENTS. Star, Alberta Vaughn. Very good. We have had bad business for a year and expect it for the coming twelve months. Additional work and worry don't improve it, but we don't blame the producer. Tone, good. Sunday and special, no. Appeal, one hundred per cent. Farmers, resort, and college class town of 550. Admission 15-25. J. J. Parker, Cozy Theatre, Merom, Indiana.

WHEN A DOG LOVES. Star cast. Good. Farmers, resort and college class town of 550. Admission 15-25. J. J. Parker, Cozy Theatre (300 seats), Merom, Indiana.

WHEN SALLY'S IRISH ROSE. Star, Alberta Vaughn. One of the best comedies I have run in years. Farmers, resort and college class town of 550. Admission 15-25. J. J. Parker, Cozy Theatre (300 seats), Merom, Indiana.

First National

THE STRONG MAN. Star, Harry Langdon. This is a nice little program picture and went over fine with the few who saw it. Lost money on this one, but no fault of the picture. Tone, good. Sunday, yes. Special, no. Apeal, eighty per cent. General class town of 600. Admission 10-25, 15-35. W. C. Snyder, Cozy Theatre (260 seats), Lamont, Oklahoma.

SYNCOPATING SUE. Star, Corinne Griffith. A very nice program picture and pleased the few who saw it. Lost money on this one, but business is off this year for some cause. Tone, good. Sunday, yes. Special, no. Appeal, eighty per cent. General class town of 600. Admission 10-25, 15-35. W. C. Snyder, Cozy Theatre (260 seats), Lamont, Oklahoma.

TRAMP, TRAMP, TRAMP. Star, Harry Langdon. A very good Langdon picture and went over very well. Played two nights to small houses and made a little above expenses. Tone, fair. Sunday, yes. Hardly suitable for a special. Appeal, eighty per cent. General class town of 600. Admission 10-25, 15-35. W. C. Snyder, Cozy Theatre (260 seats), Lamont, Oklahoma.

TWINKLETOES. Star, Colleen Moore. A very good picture, but personally didn't like it as well as some others. Played two nights to small houses and didn't near make expenses. Think it pleased the most of my patrons. Tone, good. Sunday, yes. Hardly a special. Appeal, seventy-five per cent. General class town of 600. Admission 10-25, 15-35. W. C. Snyder, Cozy Theatre (260 seats), Lamont, Oklahoma.

UNKNOWN CAVALIER. Star, Ken Maynard. This is a dandy Western and went over good. Played this to a fair Saturday night crowd and made some money. Maynard a very good drawing card for a new star. Tone, good. Sunday, yes. Special, no. Appeal, ninety per cent. General class town of 600. Admission 10-25, 15-35. W. C. Snyder, Cozy Theatre (260 seats), Lamont, Oklahoma.

Fox

GOING CROOKED. Star, Bessie Love. This is a good crook picture and has enough comedy to make good entertainment for any place. Tone, good. Sunday, yes. Special, no. Appeal, fair. Small town class and farmers town of 600. Admission 10-30. H. W. Batchelder, Galt Theatre (175 seats), Galt, California.

THE GREAT K. & A. TRAIN ROBBERY. Star, Tom Mix. Another good Mix that always suits our audience. Stunts are good and will satisfy anyone. Tone, good. Sunday and special, no. Fine appeal. Farmers and merchants town of 412. Admission 10-25. Leveck & Garner, Benoit Auditorium (100 seats), Benoit, Mississippi.

OUTLAWS OF RED RIVER. Star, Tom Mix. They all always turn out for Mix. Photography, lighting and good condition of the film made this an enjoyable picture to run. Tone, all right. Sunday, yes. Special, no. Appeal, fine. Mixed town of 4,000. Admission 15-25. E. C. Bays, Globe Theatre (250 seats), Buena Vista, Virginia.

Metro-Goldwyn

FLESH AND THE DEVIL. Star, John Gilbert. Wonderful production. Well acted and directed. Did not suit audience, as plot was unusual. No tone. Sunday, no. Special, yes. Apeal, fifty per cent. Farmers and merchants town of 412. Admission 10-25. Leveck and Garner, Benoit Auditorium (100 seats), Benoit, Mississippi.

OLD CLOTHES. Star, Jackie Coogan. The name Coogan here doesn't mean much. Took well with the kids, however. Consider it just a fair drama. It didn't click at the box office, but don't think it was the picture's fault, altogether. Tone, good. Sunday, yes. Special, no. Fair appeal. Agricultural class town of 450. Admission 10-15. C. G. Brothers, Grand Theatre (400 seats), Grand River, Iowa.

SLIDE. KELLY. SLIDE! Star, William Haines. Very good. The kids will get a great kick out of it. Some fine shots of big league parks. Nice clean picture with no villains. Tone, good. Sunday, yes. Special, almost. Apeal, one hundred per cent. H. L. Beudon, Grand Theatre, Port Allegany, McKean County, Pa.

Paramount

THE POTTERS. Star, Walter Fields. Fair picture, but somehow, people don't take to old comedians. Nice picture of family life. Haven't made a cent on Paramount this year. Tone, good. Sunday, yes. Special, no. Appeal, fifty per cent. H. L. Beudon, Grand Theatre, Port Allegany, McKean County, Pa.

Pathe

FRONTIER TRAIL. Star, Harry Carey. Good Western. Good paper. Good business. Bad print. No use to complain about prints to exchanges. They have excuses galore. Tone and appeal, good. Special, no. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

Producers Dist. Corp.

FLAME OF THE YUKON. Star, Seena Owen. Good program picture with a good moral to it. Tone, good. Sunday or special, no. Appeal, ninety-five per cent. Farmers town of 450. Admission 10-25. George Fleischman, Paramount Theatre (200 seats), La Jara, Colorado.

GIGOLO. Star, Rod La Rocque. This wasn't such a bad show, but I have never seen a poorer print. Full of patches and streaks and so jumpy you could hardly follow it. Tone, okay. Sunday or special, no. Appeal, seventy-five per cent. H. L. Beudon, Grand Theatre, Port Allegany, McKean County, Pa.

NOBODY'S WIDOW. Star, Leatrice Joy. Very weak. Lots of walkouts. Have not had a picture from this company this year worth crowing about. Print good. Not a special. Very poor appeal. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

SEA WOLF. Star, Ralph Ince. The author's popularity will bring them in but they won't see much. One continual knock-down and drag-out. Tone, fair. Sunday and special, no. Apeal, sixty per cent. Farmers town of 450. Admission 10-25. George Fleischman, Paramount Theatre (200 seats), La Jara, Colorado.

Rayart

THE FLIRTING FOOL. Star, Baby Ray. Very good comedy. Print new. Tone, good. Sunday, yes. Apeal, good. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

LAST ALARM, THE. (Rayart). Star cast. A very good program picture. Pleased a very good attendance. Print new. Tone and apeal, good. Sunday, yes. Special, no. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

SMILING BILLY. Star, Billy Sullivan. Action galore. Navy story. Billy Sullivan and Jimmy Aubrey supply the comedy. Great for a Saturday showing. Print good. Tone, good. Sunday or special, no. Apeal, very good. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

United Artists

LOVE LIGHT. Star, Mary Pickford. A good picture and should have had a good attendance, but played this July 4 and too many attractions kept them away. Didn't take in half enough to pay expenses. Tone, fine. Sunday, yes. Special, no. Appeal, eighty per cent. General class town of 600. Admission 10-25, 15-35. W. C. Snyder, Cozy Theatre (260 seats), Lamont, Oklahoma.

LOVE OF SUNYA, THE. Star, Gloria Swanson. A fine picture and people here should apreciate such pictures, but it seems they do not for some reason. Played two nights to very small houses and didn't near break even. Pleased most who saw it. Tone, fine. Sunday, yes. Special, yes. Appeal, eighty per cent. General class town of 600. Admission 10-25, 15-35. W. C. Snyder, Cozy Theatre (260 seats), Lamont, Oklahoma.

PARTNERS AGAIN. Star, George Sidney. A dandy program picture and pleased a very small Saturday night crowd. Made a very little above expenses on account of a tent show, for opposition. Tone, good. Sunday, yes. Special, no. Appeal, ninety per cent. General class town of 600. Admission 10-25, 15-35. W. C. Snyder, Cozy Theatre (260 seats), Lamont, Oklahoma.

May McAvoy turns from a simple ingenue to an exotic show girl in her role as leading lady to Al Jolson in Warner's story of a ghetto singer's career in "The Jazz Singer."

RESURRECTION. Star, Rod LaRocque. A fine big picture and went over great to the few that came out. Played three nights and took in about half enough to pay expenses on account of a tent show for opposition. Tone, fine. Sunday and special, yes. Appeal, ninety per cent. General class town of 600. Admission 10-25, 15-35. W. C. Snyder, Cozy Theatre (260 seats) Lamont, Oklahoma.

Universal

FOURTH COMMANDMENT, THE. Star, Belle Bennett. This was certainly not a super as Universal claimed it. Paid too much. Drew well on effective advertising. General class. Special, no. Just like all other Universal-Jewels. Fairly entertaining. Capitol Theatre, Karachi, India.

LOVE THIEF, THE. Star, Norman Kerry. Somewhat different from some of the others. Kerry is considered very good, although we have not had many of his pictures. Projection was difficult on account of "high line trouble" and the picture did not have an even break. From reports, however, it pleased. Good house and print. Tone and appeal, good. Sunday, yes. Special, no. Agricultural class town of 450. Admission 10-15. C. G. Brothers, Grand Theatre (400 seats), Grand River, Iowa.

MIDNIGHT SUN. Star, Laura LaPlante. A good and big picture that will hold the attention of the audience all through. Miss LaPlante is a wonderful actress, although many patrons would rather see her in comedy. Tone, good. Sunday, no. Special, yes. Appeal, one hundred per cent. Farmers town of 450. Admission 10-25. George Fleischman, Paramount Theatre (200 seats), La Jara, Colorado.

PERCH OF THE DEVIL. Star, Mae Busch. A very ordinary picture. Strong opposition in Fox's "Monte Christo." Drew fairly. Special, no. The Capitol Theatre, Karachi, India.

ROUGH AND READY. Star, Jack Hoxie. A good Western that proved satisfactory to a Saturday capacity attendance. Print very poor. Sunday and special, no. Appeal, good. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

SPORTING LIFE. Star cast. Good program. Picture worth seeing. Tone, good. Sunday, yes. Special, no. Fair appeal. Farmers and merchants town of 1,650. Mrs. J. B. Travelle, Elite Theatre, Placerville, California.

TAXI, TAXI. Star, Marion Nixon. This is not Norton's best, but it's good. They are so used to laughing at Norton that they laughed anyway. No tone. Sunday, yes. Special, no. Appeal, eighty per cent. Farmers town of 450. Admission 10-25. George Fleischman, Paramount Theatre (200 seats), La Jara, Colorado.

WATCH YOUR WIFE. Stars, Virginia Valli and Eugene O'Brien. A good picture from all sides. Took well with the patrons and enough amusement to pull chuckles. Film in exceptionally good shape. Sunday, maybe. Special, no. C. G. Brothers, Grand Theatre (400 seats), Grand River, Iowa.

WRONG MR. WRIGHT, THE. Star, Jean Hersholt. The comedy situations were simply wonderful, yet the picture was not up to much. Jean Hersholt can play excellent character, but not comedy. Average appeal. The Capitol Theatre, Karachi, India.

Miscellaneous

CHEYENNE TRAILS. (Independent). Star, Bell. One of the poorest Western subjects screened in a number of moons; failed absolutely to draw or please. Mixed town of 23,000. Admission 10-30. Ed. C. Curdts, Bijou Theatre (300 seats), Greenville, South Carolina.

OH, BABY. Star cast. Patrons seemed to enjoy this one. That's all that is necessary. No tone. Sunday and special, no. Appeal, ninety per cent. Farming class town of 450. Admission 10-25. George Fleischman, Paramount Theatre (200 seats), La Jara, Colorado.

Short Subjects

FIGHTIN' WITH BUFFALO BILL. (Universal). Star, William McDonald. A very poor serial. Universal should have William Desmond in nearly all their serials. Sunday, yes. Town of 3,500. Admission 15-25. Guy Bays, Globe Theatre (275 seats), Buena Vista, Virginia.

GOING WEST. (Standard Comedy). Not much for a comedy. Sometimes they are real good. No tone. Sunday, yes. Special, no. Appeal, sixty per cent. General class town of 1,500. Admission 15-30. Robert W. Hines, Hines Theatre (150 seats), Loyalton, South Dakota.

MEDDLING STRANGER. (Pathe). Star, Wales. Good western subject with action and boxing thrown in. Splendid story and pleased the natives. Tone, good. Appeal, eighty-five per cent. Mixed town of 23,000. Admission 10-30. Ed. C. Curdts, Bijou Theatre (300 seats), Greenville, South Carolina.

A PERFECT DAY. (Educational). A three-reel comedy jammed into one reel and it sure pleased them. Print good. Appeal, good. Stephen G. Brenner, Eagle Theatre, Baltimore, Maryland.

UNIVERSAL'S STERN BROTHERS COMEDIES. They are real laugh producers and snappy in action from beginning to end. Agricultural class town of 450. Admission 10-15. C. G. Brothers, Grand Theatre (400 seats), Grand River, Iowa.

YOUR OWN BACK YARD. Stars, Our Gang. They don't make them any better than this one. Apeal, one hundred per cent. Farming town of 400. Admission 10-20. Floyd G. Ward, Ward Theatre (200 seats), Stark, Kansas.

Better Business Builders

not once or twice a month but EVERY WEEK

Good Will Gets More Patrons Than Admission Price Reduction

LOOK down below at that crowd. They are making up their minds to go and spend some money at a theatre. There is a film at that theatre they all want to see. They are finding out that it is there. Others will hear about it from them. The word-of-mouth spreads fast. And all for a short feature.

B. B. B.

E. W. Hammons is a man who has done his big part toward making the once belittled "program filler" a thing of dignity and program importance. He believes in making it good enough to be a short feature. Back of this color sheet he tells you in plain, straightforward, interesting talk, how to push it as one of your business builders.

B. B. B.

Here's a recipe for bigger business that you can't ignore—Bright screen, clear picture, plenty of light on the screen and in the theatre so people can get in and out without grumbling and making others grouchy by stumbling over them. That sells tickets. And more tickets.

B. B. B.

W. C. Budge is more than a projectionist. He is a practical student of theatre conditions. He knows what's good for a theatre beyond and outside his efficient knowledge of projection. In a special feature this week he puts before you a real business building reason for more light—and tells how to get it.

B. B. B.

No theatre with any stage space need fear O. T. Taylor's original business building presentations dope Back of the Curtain Line. It is adaptable. It is flexible. It gets the big hands.

B. B. B.

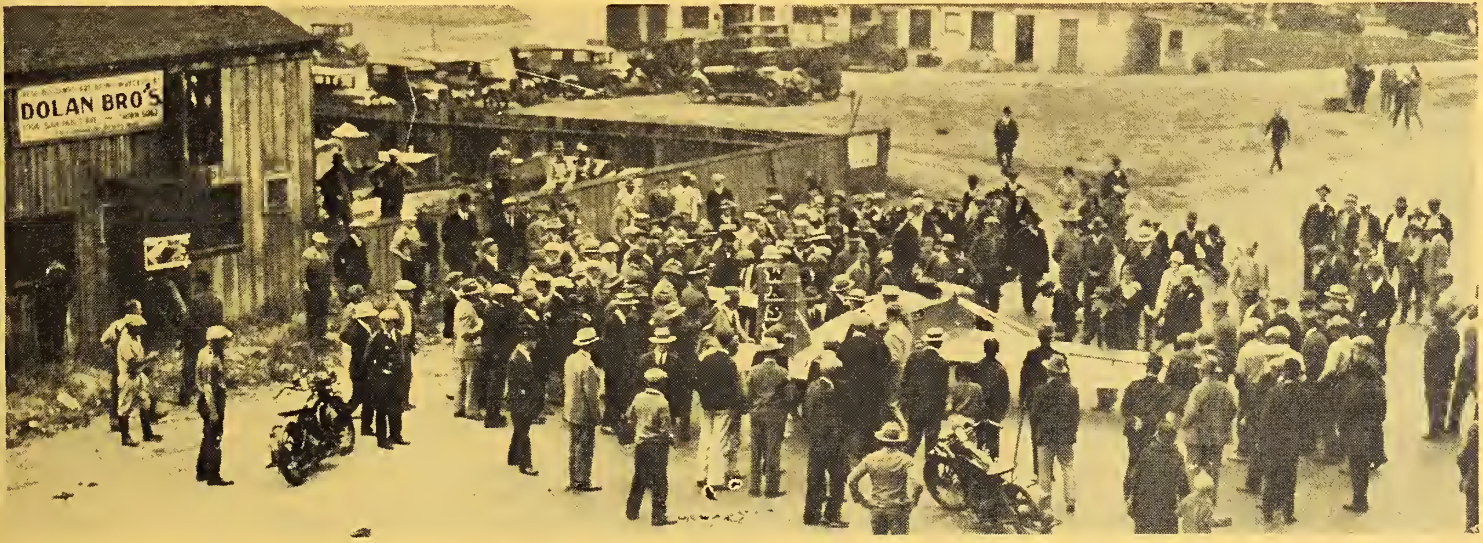
There is something this week in F. H. Richardson's Better Projection department that is bound to interest every manager, as well as every projectionist. It is the announcement and description of a projector innovation that makes a fine projector still better. This department is always first in business building facts, tips and progressiveness.

B. B. B.

BETTER BUSINESS BUILDERS—every week. A color sheet to help you pick them quick. Real interest in your interests.

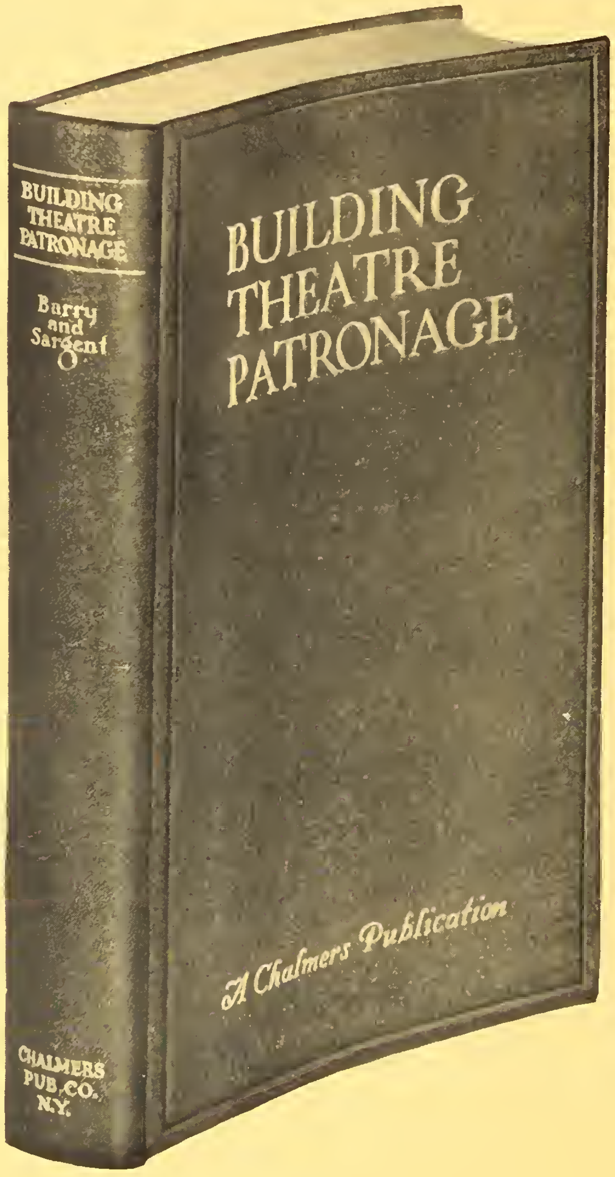
B. B. B.

Every week—turn to it—and go to it!



A crowd-grabbing, ticket-selling stunt that was pulled on a News Reel special by Mark G. Keller in Oakland, Cal. Read about it in Mr. E. W. Hammon's feature this week.

M. W. Larmour Takes An Encore



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Appendix of Forms and Charts.

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You Know Larmour—

He runs the National theatre at Graham, Texas. Not a chain house. He works for himself, and what he makes is his own. We told you last week what he thought of the book. This week he wrote another letter and says:

"I have been reading the book ever since I received it. And the more I read it, the better I like it. It is a book that becomes more valuable the more it is studied."

That's **Building Theatre Patronage.** It's not just a book to be **read.** It's a book to be studied. The more you read it, the more money you make.

If this 460 page book were printed on five dollar bills, it could not be worth more to you. It is just packed with money-making ideas. Hundreds of them.

Send for your copy before the first printing is gone.

BETTER BUSINESS BUILDERS—EVERY WEEK

Business Can Be Built By Giving Full Exploitation To Your Short Features

SHORT SUBJECT advertising and exploitation are now considered as an accumulative proposition by the showmen who are getting the biggest box-office returns from their programs. These exhibitors realize that time, effort and money expended on one particular Short Subject will aid every picture in that series if their advertising program is consistently carried out. In this respect, it is more true of the Short Feature than the longer production.

For instance, the successful showman knows that if he is playing "Big Boy," he will have eight "Big-Boy" Juvenile Comedies during the year. He realizes that the exploitation work done on the first comedy in the series, not only brings in patrons for that particular picture but also that it will aid his patronage for

By E. W. HAMMONS

(President, Educational Film Exchanges, Inc.)

the next comedy in which "Big Boy" is starred and in subsequent ones.

In other words, the effort and money expended on the first comedy not only help that particular picture, that particular day, that particular week, but subsequent pictures in that series, and business on subsequent days and weeks when "Big Boy" is being played.

If he stages a Juvenile Comedies-Harmonica Playing contest when he plays the first "Big Boy"-Juvenile Comedy, this exhibitor find that his patronage has been increased during the showing of this picture. He learns that he has added new patrons. He also finds that the next time he shows a comedy starring "Big Boy" his patrons will recall his contest and give more thought to his picture because of the added exploitation given. He has cashed in on the popularity of "Big Boy" simply by giving his comedies the proper exploitation.

It is this type of exhibitor who realizes the accumulative value of exploiting Short Subjects, that recognizes his comedy as more than a laughter spot on his bill, more than just two reels of entertainment, but a box-office attraction in every sense of the word. He treats the Short Feature as such. It is not difficult for him to see that the Short Subject is bringing in its percentage of receipts at the box office.

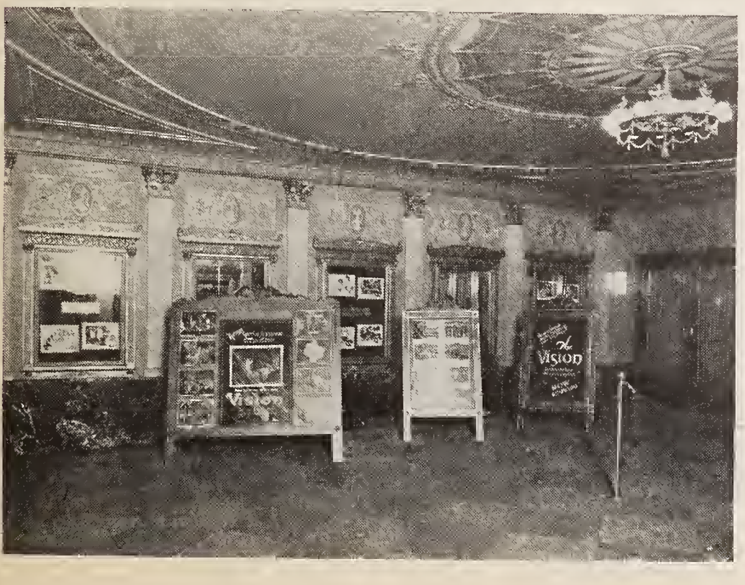
The wide-awake showman realizes this and exploits his comedies, the Short Features on the program. He comes to know that when his patrons roar with laughter, they will come back when they see another Short Feature advertised.

The progressive exhibitor sees that Short Subjects when properly advertised and exploited, fill up those empty seats, the bane of his existence. He recognizes that the pulling power of his comedy has made up a slim margin of profit or a bad loss, and that now he is making a handsome profit.

The shrewd showmn can figure down to the cost of each ticket, and exactly how much he is making on every coupon he sells. He finds that he can sell 200 more tickets by spending 10 per cent more on exploiting his Short Features. Is is any wonder that he believes in advertising and exploiting his Short Subjects?

In no other business is advertising so vital as in the show business. Grocery stores, drug stores, clothing houses and big department stores, handling the necessities of life, can sometimes exist without a great deal of advertising.

But motion picture entertainment comes under the head of luxuries and must be sold to the public. There is a demand for entertainment, but the demand is not urged by neces-



How Manager D. J. Lustig, Mecca Theatre, New York, goes after his short feature sales angle.

BETTER BUSINESS BUILDERS—EVERY WEEK

sity. Food and clothing are purchased because people must have them to exist. Entertainment and other luxuries are bought from the surplus that remains after necessities have been acquired.

But even necessities are advertised. The merchants have found that people must be "sold" even on these. Consequently, it is not difficult to realize that they need much more to be "sold" on luxury items. Nearly every item that is bought can be examined before the purchase is made, but a motion picture program is bought "sight unseen" and on the word of the exhibitor who attempts to tell his prospective patron just what he is offering and how good it is. You are offering a program in exchange for the buyer's money, but unless he knows what this program consists of he will be slow in spending his money with you.

Thus it is necessary to advertise and exploit your entire program, not only the longer feature but also the Short Features on your bill. They comprise a considerable portion of your running time and a large portion of the entertainment value of your bill.

It is the exhibitor who makes the most out of his program who draws the largest houses although his rival exhibitor may have equally strong bills. He advertises intelligently his entire program, and exploits the whole bill to its full value.

He has learned from past experiences that a large portion of his patrons are fond of the Short Feature on the program. He knows that these people will be more sold on his program if they know that it contains one of their favorite attractions.

This type of exhibitor recognizes the fact that many short subject stars are nationally advertised. He knows that he will have available complete list of accessories including special exploitation ideas and exploitation material with which to tell his patrons about his Short Features, thoroughly-tested and comprehensive tie-ups with which to materially build up patronage.

For instance, the most active, national exploitation tie-up ever conceived and carried into active, successful use, is being employed for our "Big Boy"-Juvenile Comedies series. You can estimate the strength of the contests alone from the fact that more than 500 exhibitors used such a campaign successfully last year.

Such a campaign, with special trailer, give-away "Big Boy" harmonicas, prizes by the M. Hohner Company and the entire co-operation of Educational Film Exchanges, Inc., and the Hohner Company, he is convinced not only increase patronage during the campaign but will also get additional patrons and result in increased business whenever a "Big Boy"-Juvenile Comedy is shown.

A recent example of these successful contests is to be found in the one staged by the Gaiety Theatre at Industry, Ill. Although having no vast population from which to draw its patronage, the manager not only aroused the interest of the juvenile patrons but actually increased the business of the theatre by bringing new faces into the house.

In fact, the contest was so successful that the management only a short time after it was completed, asked for new accessories so that it might stage another campaign immediately. One drug store, handling the Hohner harmonica, arranged a splendid window display as a tie-up with the contest and profited by having increased business during the contest days and weeks afterwards. A newspaper publicity and advertising campaign featured the contest together with the comedy on the theatre's program. Four prizes were awarded as well as four "Big Boy" harmonicas which were given to the kiddies who were too young to enter the contest.

While this contest was put over with a smash in a smaller community, the campaign is proving equally popular and consequently most successful in larger cities.

For instance, the campaign conducted by Keith's Rialto Theatre, Louisville, Ky., only last May proved such an outstanding success that a similar contest already is being planned for next year. This was in the nature of a city-wide contest, with the school board of Louisville approving the campaign and giving the co-operation of the schools.

On Wednesday, before the contest opened, a delegation of harmonica players, making up a 45-piece band, visited the governor at Frankfort and played for him. Then a formal presentation of a gold harmonica was made to the state's chief executive.

The theatre arranged to have a cameraman accompany the party, and pictures of the governor being serenaded as well as the presentation of the harmonica were shown at the Rialto Theatre a short time after the pilgrimage of the musicians. The special harmonica contest trailer was attached to this series of special pictures, making a splendid introductory picture for the theatre in inaugurating its contest. Further local interest was added to this reel by including motion pictures of various local harmonica entertainments in Louisville.

Schools throughout the city furnished contestants each day as a result of the co-operation of school officials. One of the daily contest judges was a music teacher from the public schools while the head of the city's public school music department acted as one of the judges in the finals. Preliminary elimination contests were held twice daily, Friday of the contest week being devoted to the semi-finals.

The four semi-finalists competed in the Saturday matinee show to select the winner of the contest. The victorious harmonica player came back and played at the evening performance.

School harmonica bands played after the contests at each performance. A "Big Boy" harmonica was given each member of these bands. The Mayor of Louisville was visited on Friday of the contest week and presented with a Chromatic harmonica after being serenaded.

Prizes were displayed in the Rialto Theatre lobby the Friday prior to the week of the contest, together with a large sign backing

(Continued on page 618)

One sheet, three sheets and that means loud talking paper for short features; how Educational Film Exchanges helps the exhibitor who wishes to shout business into his theatre; at right is a window which the Richmond, Virginia, Capitol got for short features.

BETTER BUSINESS BUILDERS—EVERY WEEK

A Bright Screen, A Clear Picture, Lots of Light, Help You Sell More Seats

By W. C. BUDGE

(Projection Specialist, Normandy Theatre, Brooklyn, N. Y.)

HERE THEY COME! Down go the lights. Gosh, it's dark! Yonder in front is a spot of dim illumination. That's the screen. But it don't reflect enough light to let them see how to get to their seats. So they stumble along the aisle and they stumble into the row that looks as though there are some empty seats. Nope! Sorry! Out again, and down to another row, to shake up some more people.

Growling customers in two rows. Disgusted folks settling down to see what they spent their money for.

A beautiful theatre, indeed. Lots of money spent this summer on decorations and all that. But it's too dark to see them and besides the people in two rows are too busy nursing grouches to enjoy the picture.

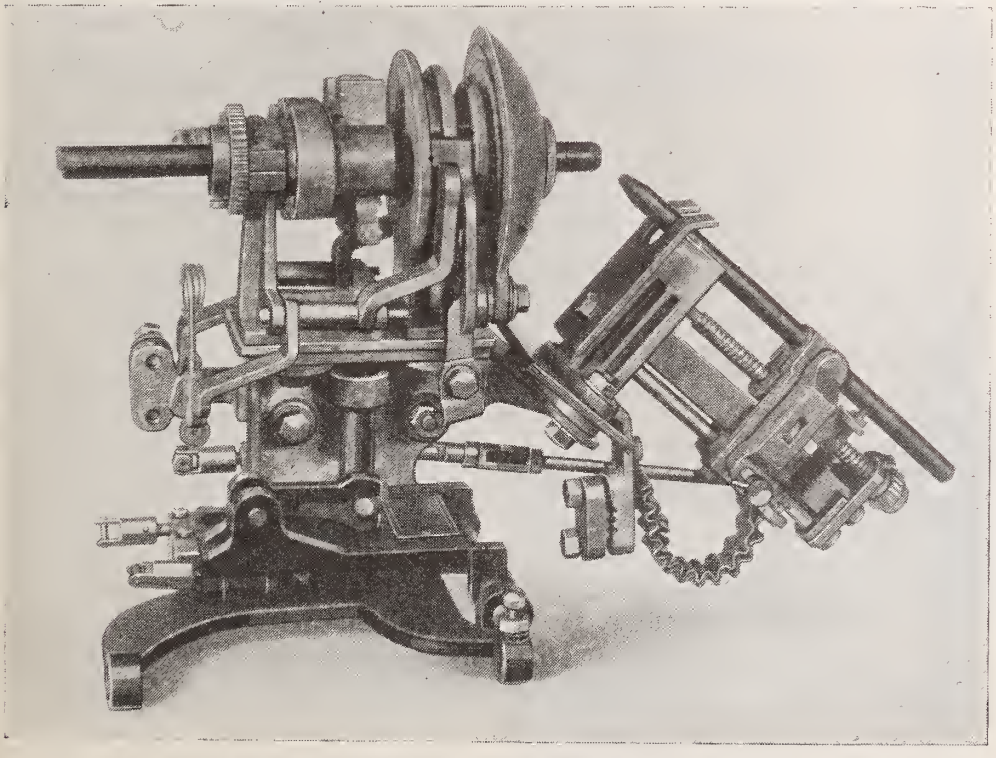
That doesn't make business build, does it? But isn't it the general thing in a good many theatres?

There should be more light in the theatre so people could see the way to the vacant seats: there should be enough light so that on the way in and out folks could notice what a fine theatre they are in. There should be: but there isn't enough light available on the screen to offset the additional light in the house.

A bright screen, a clear picture, lots of light, help you to sell more seats. Sell them again, too. That's building business.

The answer would seem to be—more light on the screen.

Maybe that's the projectionist's business; but it's the manager's game to know whether the lack of light is due to the man or the lamps in the projectors.



An example of a high intensity lamp that gives that desirable white light. (Photo courtesy Hall & Connoly, New York).

There is one way to get that exceedingly valuable light, and that is to know the value of the high intensity lamp.

A proficient projectionist will get the utmost out of any lamp. But he can certainly give you the greatest result if you give him the mechanical backing of perfect projectors and then the right sort of light source from which to furnish the light.

To my way of thinking the high intensity arc is the solution to better business building problems for the theatre which isn't furnishing an audience with enough light to find seats and to know the beauties of the theatre.

As of course you know, there are four projection light sources: There is the regular arc lamp; then you have the Reflector arc lamp; Mazda light is the third; and last, but not at all least, the high intensity arc.

It is to be understood that this is not a criticism of any type of projector illumination source. It is simply a chat on the better business building that can be done with the high intensity type. The others have their fine qualities, especially reflector arc and Mazda types. But the high intensity arc puts white light on the screen in a sufficient amount to enable the manager to shoot out more house illumination without counteracting screen results, and that is the sole reason for the present support of that type.

Like all else in this world, the old type D. C. arc is all right when used in its proper place, and certainly the Mazda and Reflector arc types of illumination are not to be denied their full due. But when you come to the theatre which needs light to bring up the picture while the house is fairly illuminated—for me the high intensity light source cannot be over touted.

With high intensity you have an almost pure white light which comes from a ball of gas held in the crater of the positive carbon. This ball of gas is of low velocity, which means that it moves slowly. There flows from the negative carbon another gas stream; this stream is a high velocity gas. These two streams of gas compose the arc.

The low velocity gas steam emanates from the salt laden core of the positive electrode and it is considerable in volume, high in brilliancy; opposed to this slow moving stream is the carbon vapor from the tip of the negative electrode. This stream has a small volume, low luminosity and high velocity with very definite form and direction of travel.

And where you want a brilliant screen picture it hands out the goods!

The fine points of the high intensity arc in its ascendancy over the old style carbon arc make comparison as needless as to hold up a Paramount or an Uptown theatre to comparison with a "store show."

But while the store show never could copy the grandeur or appeal of the modern theatre there is no theatre today too insignificant in size to build its patronage by putting more and better light on its screen.

Just as the high intensity arc gives from 3½ to 4 times the brilliancy of light that the old style carbon gave, so it enables the theatre manager to get a proportionate gain from his box office through better screen results, lighter interior tints, a general air of safety among his audience through the absence of dark corners in the theatre. In itself this is a big item, for any manager realizes the safety factor increase that comes with plenty of light in the theatre, the lessening of "spooners" with the attendant rise of the theatre in public esteem, the elimination of one strong argument of the reformer and blue law pushers.

All these things are money in the till.

So, if you know any manager who doesn't care about getting more money in his box office, hustle to him and sell him your old style carbon arc, get your theatre brightened and ready for the better business that your new high intensity arcs will induce and notice how the extra crowd enjoys quick seating, added screen attractiveness in the picture—and you'll be able to do more than merely "look" at that new six with the special body that will go with the missus' dreamed-of fur coat—all from high intensity business building.

You can't blame the weather.

You *know* it will be hot in July and August. It always is.
You *know* people like to be comfortable — and won't sit and perspire in a hot theatre.
So you can't blame the weather—nor the public. It's up to yourself if you want good, profitable business this summer.

Why not write for our Booklet W-12?

TYPHOON
FAN COMPANY
345 West 39th Street
New York
Jacksonville New Orleans

Short Features

(Continued from page 616)

them up with all details of the contest. In addition to this, there were two large frames in other parts of the lobby with stills from the Educational-Juvenile Comedy and stills of local harmonica entertainments and contestants.

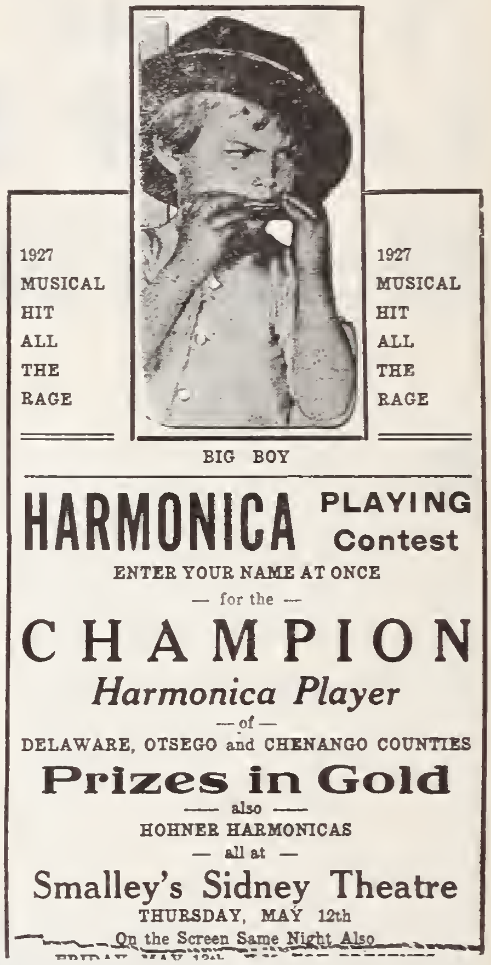
Besides the lobby exhibits, window displays were used in four different music store windows. This formed a tie-up with stores handling the Hohner harmonicas with the exception of one, the large store of the Baldwin Piano Company. Though this company does not handle harmonicas, the representatives of the store were so enthusiastic over the contest that they gave space inside their store for the cut-out which was made of "Big Boy" playing the harmonica.

The campaign received a real break in the newspapers the week before the contest opened, and one to four articles publicizing it were published in every Louisville paper during the contest week. Many of these were enhanced by pictures of contestants and winners, or of "Big Boy" playing a harmonica. It was played up in the Rialto Theatre newspaper advertising, occupying more than a fourth of the space devoted to motion pictures. It was featured as a special "Better Music Week Attraction."

"The Race to Paris," a one-reel special picture released by Educational shortly after Charles A. Lindbergh flew to Europe, offered possibilities in the way of exploitation which many exhibitors were quick in grasping. The outstanding bit of exploitation was that done by Mark G. Keller, manager of the East Bay division of the Golden State Circuit, which played this picture in all of its houses. He made arrangements to have the print to be

(Continued on page 629)

PATENTS
William N. Moore, Patent Attorney
Loan and Trust Building, Washington, D. C.
The first important step is to learn whether you can obtain a patent. Please send sketch of your invention with $5.00, and I will examine the pertinent U. S. patents and inform you whether you are entitled to a patent, the cost and manner of procedure. Personal attention. Established 35 years.


1927
MUSICAL
HIT
ALL
THE
RAGE
1927
MUSICAL
HIT
ALL
THE
RAGE
BIG BOY

HARMONICA PLAYING Contest
ENTER YOUR NAME AT ONCE
— for the —
CHAMPION
Harmonica Player
— of —
DELAWARE, OTSEGO and CHENANGO COUNTIES
Prizes in Gold
— also —
HOHNER HARMONICAS
— all at —
Smalley's Sidney Theatre
THURSDAY, MAY 12th
On the Screen Same Night Also

How one wide-awake exhibitor gets full play for his short feature.

Pikelener Orders Two Sentry Safety Devices

Having the interest of his patrons to heart, Harold Pikelener, president of the Peerless Theatre, East 138th street, New York City, placed an order with the National Theatre Supply Company for the installation of two Sentry Safety Devices on his Powers Projection Machines, which are being installed, and which will assure the patrons of his theatre that there will be no cause for fires in the projection machines.

Mr. Pikelener, in signing the contract commented as follows: "Now I don't have to be afraid to leave the theatre to my manager for three or four days so that I can get a rest or to go to the country and have no worry about any fires."

RIVERSIDE, CALIF.—Universal Chain Theatrical Enterprises, Inc., has plans by E. M. Frasier, 318 West Ninth street, Los Angeles, for theatre, store and office building to be located on Main street. Theatre will have seating capacity of 1,800. Estimated cost, $400,000.

BETTER BUSINESS BUILDERS—EVERY WEEK

Back of the Curtain Line

Business Building Presentations and Practical Tips on Stage Work

Conducted by O. T. Taylor

Harvest Frolics

A Seasonable Novelty by O. T. Taylor That Will Hit Them Heavy and Is Adaptable to Small or Large Stages and Expense Accounts

IN line with our suggestions in last week's *Moving Picture World* to usher in the fall season with seasonable presentations, we are this week offering an idea that is noteworthy for its novelty and scenic possibilities. This is an idea around which an entire evening's entertainment could easily be woven, and the possibilities in working in singers, dancers, novelties, effects, comedy, etc., are almost unlimited, as any or all of these fit the idea perfectly.

The novelty effects especially are worthy of consideration and will prove invaluable to the producer of local talent presentations. The rather lengthy routine is made so purposely, that the producer may choose the bits best suited to talent available. Although the idea could be presented as either a straight singing or dancing offering, it is made vastly more entertaining by the use of song as well as dance numbers. A liberal amount of comedy should be injected, as comedy songs or eccentric dance numbers.

THE ROUTINE. Drapes part on a dark stage. Male quartet is heard "harmonizing" "Sweet Adeline," singing the chorus only. White flood coming up slowly during this number to about one-quarter full, full up quick as the quartet segue "Hay, Hay, Farmer Gray." The members of the quartet are in farm work clothes and work in front of scrim hung in one. At finish of next number, suggested "Hey, Mister Joshua," in straw flood from projection room, blue side floods are brought up gradually behind the scrim revealing a farm scene. In the foreground, left, an immense hay stack; to the right is seen a big tree with a dark cavity near the ground. Back of the hay stack and trees are rail fences and a scare-crow stands in the center opening in the fence. In the distance is seen a field with hay stacks and on the horizon the farm buildings. Scrim flies when blue floods are up full. A girl dressed in gingham and a boy in overalls appear on the incline back of the haystack. They are picked up in a pink spot from projection room. Introduce song, suggested, "Tonight, You Belong To Me" or "Memory Lane."

On finish of the song the boy and girl sit down under the tree, right. Music to "Sleepy Hollow." The girl notices a rustle in the hay stack; she motions to the boy for silence. The

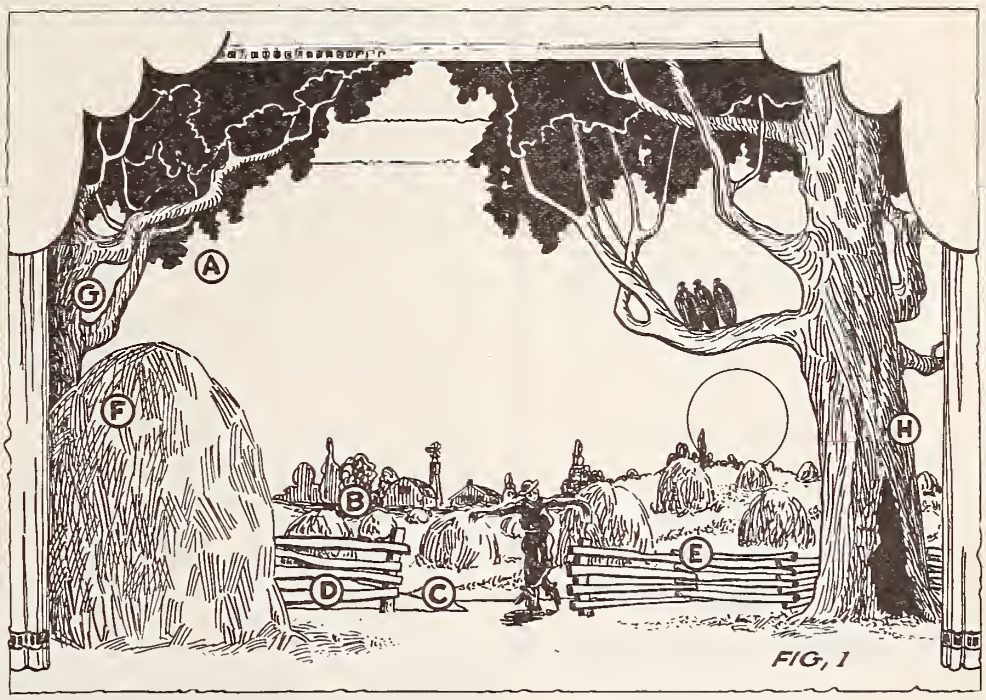


FIG. 1

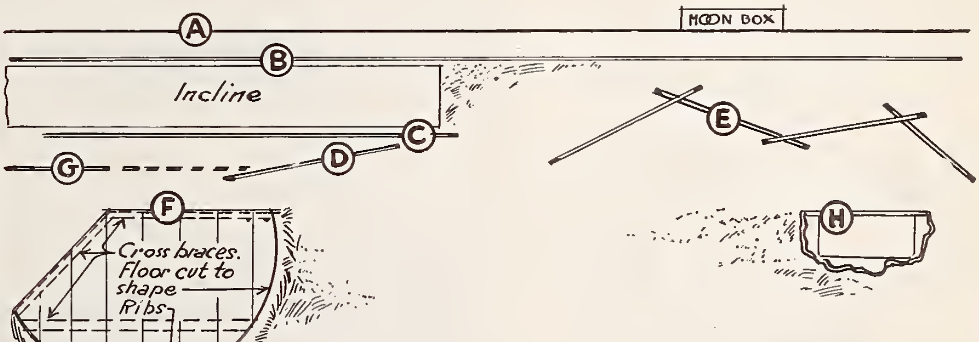
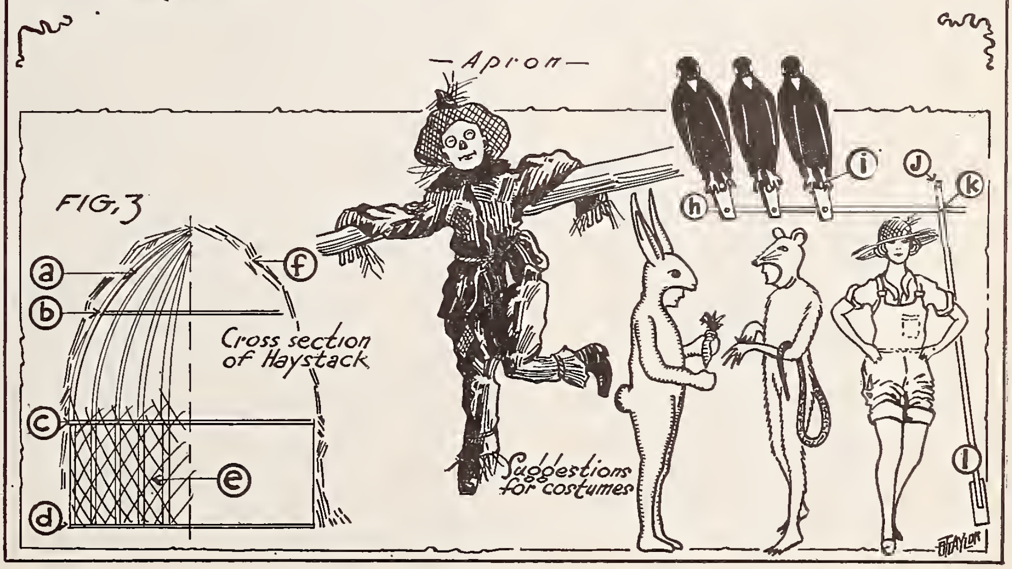


FIG. 2



BETTER BUSINESS BUILDERS—EVERY WEEK

moon is rising slowly on the horizon. Deep amber side floods are brought up slowly and simultaneously with the rise of the moon. A few autumn leaves fall now and then from the hollow of the tree and withdraws quickly as the girl, on seeing it, is startled and makes a motion. A field mouse comes out from under the hay stack—the bunny again ventures forth. Other field mice and bunnies appear from the tree, the hay stack and from behind the fences. Music segue "Tomorrow Mornin'," as the characters commence eccentric dance, tumbling, skipping, spinning in rhythmic abandon. They stop dancing suddenly and gather around the scare-crow, which, as they tug on it, comes to life and as music segue "Ghost Dance" (Salisbury) goes into an eccentric comedy dance. The three crows in the tree begin to sway with music. An owl hoots. The girl, frightened, clings to the boy. Just as the wild climax of the dance is in full speed, with the animals joining the scare-crow in the dance, a farmerette breaks through the hay stack. The animals scurry for cover—the scarecrow again takes its position on the stake—one girl follows another out of the hay stack and line up for nifty drill or dance routine. The boy and girl offer another song, suggested "At the End of a Winding Lane" with the chorus stepping and joining in chorus of song.

As already mentioned the routine is so arranged that parts may be eliminated or added to meet the individual producer's requirements. The action as suggested here shows to some extent the flexibility of the idea and demonstrates how it could be adapted to various forms of entertainment. Thus the quartet could be eliminated entirely, or a soloist substituted. The farmer boy and girl could be introduced in dances instead of in songs, making the presentation a dance offering. However, a routine of diversified entertainment should be used, if possible, in preference to a straight dance program. Do not overlook the comedy angle. The scarecrows could be worked up in a very clever eccentric comedy dance number. Other characters, such as a big frog in an acrobatic dance, would fit in with the idea. Instrumental bits, such as violin or accordion, could also be introduced to splendid advantage. The music is important, and should be weird and spooky on the dance numbers. This presentation offers unlimited opportunities for use of organ or trap effects.

THE SETTING, and pointers on construction. Figures 1 and 2. The backing, A, is a blue dye drop on the back of which the moon box is hung. A description on how to make and operate a moon box will be found in the March 19 issue of the *Moving Picture World*. The ground row, B, is of light frame work covered with muslin or blue plaster board, with the profile or "cut out" upper edge of wall board. The construction of raking pieces and fences has been explained in previous presentations.

The haystack, F, ground plot of which is shown in figure 2 and cross section in fig. 3, has three "cores," b, c, d, the center core, c, being in form of a floor, or platform. Lattice ribs, a, nailed to the cores, meet at the top of the form, and is covered with chicken wire, e, to which the straw or hay, f, is attached. Several openings, large enough to admit the farmerettes and animals, are cut on the c and d levels. To cover the openings attach straw securely to burlap and hang over the openings in such manner that it will not be of hindrance to performers making their entrance through the stack. Natural autumn foliage is just the thing for the falling leaves effect. Artificial foliage could be used where the natural is not available. The three crows, see detail figure 3, are cut from wall board nailed to light battens and attached to the back tree limb by means of screws set through the holes 1. The lower end of the extensions are bolted loosely to the cross arm, h, the other end of which is bolted in like manner at k to the pendulum, 1. A screw placed at the point, j, holds the pendulum in position on back of the tree trunk. The swaying effect is accomplished by merely pulling the string attached to the pendulum. The lower part of the hollow tree, h, is "built up" of lattice strips and muslin.

The upper part and branches could be cut from wall board and nailed on frame work. Patterns are obtainable for the animal costumes shown in suggestions, figure 3, as well as for many other suitable costumes. Addresses of dealers carrying the patterns will be furnished by this department on request accompanied by stamped return envelope. The entire setting should be done in autumn colors; straw, tan and medium blue predominating in the field scene and brown, russet, yellow and pale green in the foliage. Do fences in dark gray and blues, high-lighted on upper edge of rails in orange-yellow. Tree trunks get dark brown and blue-green with orange highlight.

In addition to the music already suggested, the following will be found suitable: "By Heck," "Dance of the Lunatics" (Allen), "Ruben, Ruben," "Way Out West in Kansas" (Robison), "Dance From Jolster" (Grieg).

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As Brooklyn Does It

Mark Strand Theatre

Edward L. Hyman sends in a regular weekly report on lighting and stage material which appears in Selling the Picture to the Public, so this is rather a report on the summer business building touches that packed the house. First of all, the lighting was of cool greens, blues and no "hot" lighting whatever, during any part of the show. The house orchestra was dressed in palm beach suits and patrons were heard to remark, "Don't they look nice?" "How cool they look," and so forth. The overture was lit in steady cool greens and blues, the stage band while fast and snappy was appreciated in the super-cooled theatre. A novelty that brought applause at start and finish was the whistler, seen often with Roxy's Gang, dressed in a bird-like costume and appearing on a stage set with a huge bird cage, backed by black, and high lighted so as to make the cage seem to stand out in high relief. The whistling is something a good local performer could put over in any town—not, of course, with this performer's charm—but for a big hand. Ushers looked cool. The house presented a cool and restful look. People liked it; the house was packed.

Better Projection

Practical Helps to Improve the Best Business Builder

Edited by F. H. Richardson

(This department was founded by its present editor in 1910)

Power's Projector Has Innovation

MODERN PROJECTION is and has been constantly adding new problems which have to be met by the projector and other equipment manufacturers. One of these problems particularly affecting the projector manufacturer is the literally enormous addition of heat at the aperture as compared with just a few

(Continued on next page)

A—Lateral guide roller—This guide roller is split and the assembly so constructed as to maintain at all times lateral stability of the film and consequently the projected picture.

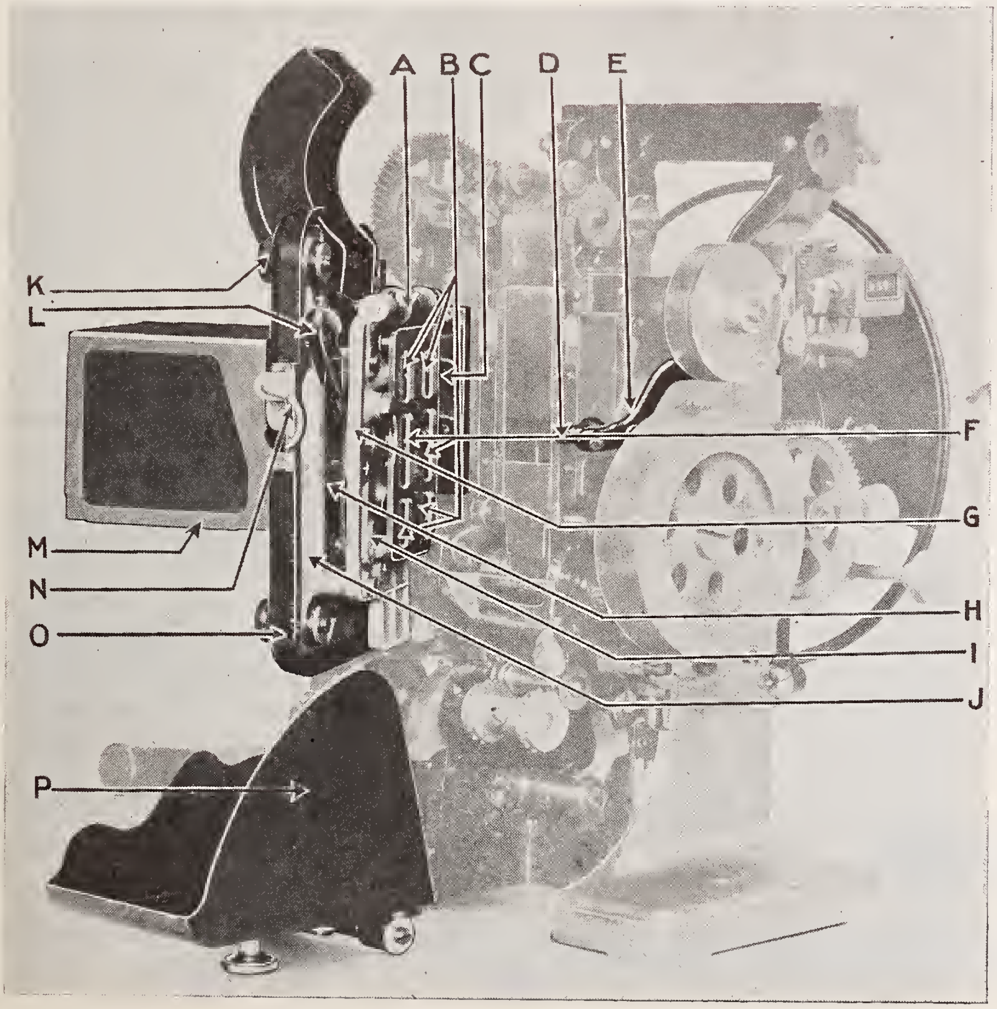
B—Upper and lower film pads—These pads are of hardened steel, ground, highly polished and beveled and so held under tension as to assure a square contact with the film at all times. They are maintained under sufficient tension to insure perfectly steady projection and no adjustment is necessary.

C—Film plate pad to which is attached the upper and lower film pads together with the central film pad and their respective tension springs.

D—Gate lock screw—This stud is fastened rigidly to the mechanism frame having no adjustment and affords a positive lock for the gate assembly.

E—Fire shutter lift lever—A newly designed link between the fire shutter governor and the fire shutter proper. The new design insures positive raising and lowering of the shutter at approximately 50 film feet per minute.

F—Central film pads—These pads are maintained under lighter pressure than B and their sole function is to keep the film in focus over the aperture. These pads like the upper and lower film pads are of hardened steel, ground and highly polished.



G—Rear baffle plate—This plate is rigidly attached to the front or support plate and carries the lateral guide roller, upper film shield, gate latch, insulated trip lever, gate stop, and film pad plate assembly. This plate is interposed between the front plate and the film pad plate in such a manner as to insure at all times a constant flow of cool air rising between the front plate and the rear plate and also between the rear plate and the film pad plate. By this means it is possible to keep the film pad tension springs at a temperature considerably below the point at which they would lose their temper and at the same time keep the rear plate and the entire assembly at a much lower temperature than the front or support plate.

H—Air space between G and J.

I—Air space between G and C.

J—Front plate (radiating and insulating heat shield)—This plate is scientifically designed to eliminate warpage under severe heat and is a support for the entire gate structure.

K—Upper heat insulating cap—This cap is made of bakelite and is entirely insulated from the metal front plate, eliminating the possibility of the projectionist burning his fingers.

L—Insulated gate latch lever—The gate latch lever is positive in action and is insulated with a bakelite trip thereby protecting the projectionist from the heat when opening the gate.

M—Light shield to protect the projectionist's eyes from the intense spot on the aperture. This shield may be readily attached and detached. It is not fastened in any way.

N—Fire shutter pivot pin—This part entirely new in design lifts or lowers the fire shutter perfectly freely at all times, there being no danger of its becoming bound in the bearings.

O—Lower heat insulating cap—This cap also is of bakelite and entirely insulated from the metal front plate. It is an assurance against discomfort to the projectionist and the film coming in contact with any hot metal part.

P—Lower loop protector—This newly designed assembly is self-locking and is so constructed that it opens downward rather than laterally as in the former design. The latch is so placed that it falls readily over the index finger of the projectionist when his thumb and index finger are engaged with the knob to open the shield. The shield proper is maintained under slight tension so that it may be operated at will but without the slightest noise.

Innovation

(Continued from preceding page)

years ago when 25 to 40 amperes direct current and an ordinary arc was about the limit.

So serious has this problem become since the advent of high intensity and reflector type arc lamps that the Engineering Department of the International Projector Corporation, Power's Division, has for the past two years been investigating and experimenting in an endeavor to prevent the injury to and warping of the projector mechanism frame by reason of the high aperature temperature resultant from modern projection light sources.

The Engineering Department has been eminently successful. In future all Power's Projectors will be equipped with a new gate mechanism, the fire shutter of which will absorb and radiate practically all of the heat, a great part of which heretofore has reached the mechanism through the cooling plate. In the near future it is intended to supply the new gate for attachment to all Power's Projectors now in use.

The new gate is in its entirety 1¾ inches thick from the face of the tension shoes to the outer face of the gate. It is composed of a gridironed cast iron baffle plate on which is mounted a counterbalanced automatic fire shutter. This plate faces the light source and is about ¾-inch from the back plate which carries the steel plate, upon which are mounted the tension shoes, the latter steel plate being approximately ¼-inch separated from the back plate.

What I am trying to tell you is that the gate as a complete assembly is composed of three separate plates, one—a big heavy grid iron plate facing the light source, another mounted upon and back of it which carries the gate latch, the upper film shield and idler roller, and the steel plate which carries the tension shoes and springs.

This Shows the New Gate Assemblage

This assembly has been thoroughly tested, is very substantial in construction and while I have had no report as yet from projectionists on it, the Engineering Department of the International Projector Corporation assure me that it is highly effective in the stoppage and radiation of heat from the outer zones of the spot.

I congratulate the company upon the improvement. Not only is it a most excellent bit of constructive work, but also it is a thing that was badly needed. I would advise all owners of Power's Projectors to secure gates for their projectors as soon as they are available.

By the way, I nearly forgot one highly important point. The upper right hand corner of the gate and the lower end and right hand edge of the gate carries a moulded sheet of bakelite which is thoroughly insulated from the metal. The gate latch handle is also insulated in a similar way. This means not only that the hands of the projectionist are thoroughly protected from contact with hot metal but also should by any chance the film pack in underneath the lower fire shield it would not come in contact with hot metal but with the sheet of bakelite.

The gate also carries a neatly gotten up eye shield about 2½-inch front to back by the same measurement in height. An opening in both sides is filled with ruby glass, thus protecting the eyes of the projectionist from the glare of the spot. The light shield is merely hooked on a rod immediately above the automatic fire shutter, and may be instantly attached or removed.

A newly designed lower fire shield also has been added. This shield does not operate with a spring as most shields do, but when brought up in position is held by a positive acting automatic latch. The projectionist in grasping the knob to pull the shield out of the way for threading almost automatically raises the latch with his front finger. It is a very efficient, well constructed shield and a big improvement over the old one.

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Quick Reference Picture Chart

Handy, Compact Information to Help You with Your Bookings, Showing: Title, Star, Type of Story, Date of Moving Picture World Review, and Footage on Current Films

One of the Departments That Make Moving Picture World the Leader

ASSOCIATED EXHIBITORS

	Kind of Picture	Review	Feet
		1926	
Galloping Cowboy (B. Cody)	Western	May 22	4,639
Earth Woman (Mary Alden)	Drama	May 29	5,830
Rawhide (Buffalo Bill, Jr.)	Mystery-western	June 5	4,460
Dangerous Dub (Buddy Roosevelt)	Western	July 31	4,472
Twisted Triggers (Wally Wales)	Action western	Aug. 7	4,470
Carnival Girl (Marion Mack)	Melodrama	Aug. 14	4,962
Bonanza Buckaroo (Buffalo Bill, Jr.)	Western comedy-melo	Aug. 21	4,460
Hidden Way (Mary Carr)	Crook melodrama	Aug. 28	5,919
Code of the Northwest (Sandow)	Dog-melodrama	Sept. 11	3,965
Flying Mail (Al Wilson)	Crook melodrama	Sep. 25	4,500
Call of the Wilderness (Sandow)	Dog melodrama	Dec. 18	4,218
Bandit Buster (Buddy Roosevelt)	Western	Dec. 25	4,468
		1927	
Bad Man's Bluff (Buffalo Bill, Jr.)	Western	Jan. 1	4,441

BRAY PRODUCTIONS

	Kind of Picture	Review	Feet
Comma Butterfly	Nature Special	Dec. 11	1 rl
Even Up	Fistical culture	Dec. 25	2 rls
A Sport Calendar	Novelty Magazine	Dec. 25	1 rl
		1927	
So's Your Monk	Sunkist comedy	Jan. 1	2 rls
Dog Gonnit	Hot Dog cartoon	Jan. 8	1 rl
Hyena's Laugh	Unnatural History	Feb. 12	1 rl.
Present Arms	MacDougall Alley ser	Feb. 12	2 rls.
Oh, Boy	McDougall Alley	Feb. 19	2 rls.
Bray Magazine 6	Yukon scenes	Feb. 19	1 rl.
Along Came Fido	Hot Dog cartoon	Feb. 26	1 rl
A Furry Tale	Nature special	Mar. 5	1 rl
Petering Out	Hot Dog cartoon	Mar. 12	1 rl
A Sorority Mixup	Sunkist comedy	Mar. 19	2 rls
Speed Hound	Fizzical Culture	Apr. 9	2 rls
Pete's Pow-Wow	Hot Dog cartoon	Apr. 9	1 rl
Bray Magazine	Topical news	Apr. 16	1 rl
Lunch Hound	Hot Dog cartoon	Apr. 23	1 rl

CHADWICK PICTURES CORP.

	Kind of Picture	Review	Feet
Paint and Powder (E. Hammerstein)	Stage life drama	Oct. 17	7,000
Some Pun'kins (Chas. Ray)	Rural comedy-drama	Dec. 26	6,500
		1926	
Perfect Clown (Larry Semon)	Feature comedy	Jan. 2	5,700
Prince of Broadway (G. Walsh)	Prize ring drama	Jan. 9	5,800
Count of Luxembourg (G. Walsh)	Romantic drama	Feb. 27	6,400
Transcontinental Limited (all star)	Railroad melodrama	Mar. 6	6,400
Devil's Island (Frederick)	Mother-love drama	Aug. 28	6,900
The Bells (L. Barrymore)	Drama	Nov. 13	6,300

COLUMBIA PICTURES CORP.

	Kind of Picture	Review	Feet
Lone Wolf Returns (Lytell-Dove)	Crook melodrama	July 31	5,750
Belle of Broadway (Compson-Rawlinson)	Romantic Drama		5,675
Sweet Rosie O'Grady (S. Mason)	Comedy drama	Oct. 2	6,108
Screen Snapshots	Three issues	Aug. 28	1,000
False Alarm (Lewis-Carr-Revier)	Melodrama		5,235
When the Wife's Away (Arthur)	Farce comedy		
Obey the Law (Lytell)	Crook drama		
Truthful Sex (Busch-H. Gordon)	Comedy drama		5,831
Better Way (Ince-Revier-Strong)	Melodrama		5,546
Remember (D. Phillips-E. Metcalfe)	War drama		5,495
Stolen Pleasures (Revier)	Comedy drama		5,054
Wandering Girls (Revier-Agnew)	Comedy drama		5,426
Pleasure Before Business (Davidson)	Hebrew farce	May 14	5,569
Blood Ship (Bosworth)	Virile Sea melo	July 23	6,843

Waldorf

	Kind of Picture	Review	Feet
Price of Success (Lake-Glass)	Drama		5,567
Sealed Lips (Revier)	Drama		5,618
When Husbands Flirt (Revier)	Comedy drama		5,505
Fate of a Flirt (Revier)	Comedy drama		5,793

Perfection

	Kind of Picture	Review	Feet
Fighting Youth (W. Fairbanks)	Melodrama		4,781
Speed Mad (W. Fairbanks)	Racing melodrama		4,442
New Champion (W. Fairbanks)	Boxing melodrama		4,498
Great Sensation (W. Fairbanks)	Melodrama		4,476
Handsome Brute (W. Fairbanks)	Police drama		4,779

CRANFIELD & CLARKE, INC.

	Kind of Picture	Review	Feet
Molly May Series (Violet Mersereau)			2,000
International Twelve			
Novelty Twelve			1,000
Famous Paintings	De Luxe dramas		2,000
Real Charleston	Lesson novelty	April 24	2,000
The Angelus	Drama de luxe	May 15	2,000
Wooden Shoes	"International"	May 8	....

EDUCATIONAL FILM CORP.

	Kind of Picture	Review	Feet
		1926	
Midnight Follies	Mermaid comedy	Nov. 27	2 rls.
Mighty Smithy	Life cartoon	Nov. 27	1 rl
Open Spaces (Big Boy)	Juvenile comedy	Nov. 27	2 rls.
Felix Busts a Bubble	Sullivan cartoon	Nov. 29	1 rl.
Flaming Romance (Al St. John)	Burlesque melodrama	Nov. 29	2 rls.
Movieland	Lupino Lane comedy	Nov. 29	2 rls.
The Mona Lisa	Romantic Production	Nov. 29	2 rls.
Teacher, Teacher! (Hamilton)	Comedy	Nov. 29	2 rls.
Bruce Scenic	Hula-Hula, etc.	Dec. 4	1 rl.
Hoot Mon (Bobby Vernon)	Comedy	Dec. 4	2 rls.
Cool Off (Duffy-Cornwall)	Comedy	Dec. 4	2 rls.
A Briny Boob (Billy Dooley)	Comedy	Dec. 4	2 rls.
Land O' Fancy (Felix-cat)	Sullivan cartoon	Dec. 11	1 rl
Close Shaves (Arthur)	Tuxedo comedy	Dec. 11	2 rls
Reverse English (Felix-cat)	Sullivan cartoon	Dec. 11	1 rl
A Key-hole Cruise	Hodge-Podge	Dec. 18	1 rl
Have Courage (Dooley)	Comedy	Dec. 18	2 rls
Barnum Was Right	Life Cartoon	Dec. 18	1 rl
Much Mystery (Davis)	Mermaid comedy	Dec. 25	2 rls
One Sunday Morning (Hamilton)	Comedy	Dec. 25	2 rls
Parisian Importations in Color	Koda-Chrome process	Dec. 25	1 rl
		1927	
Felix Trumps the Ace	Sullivan cartoon	Jan. 1	1 rl
Balloon Tired	Life cartoon	Jan. 1	1 rl
Three Bruce Scenics	Instructive	Jan. 1	1 rl
Wild and Woozy (Jimmy Adams)	Christie comedy	Jan. 8	2 rls
Felix Collars the Button	Sullivan cartoon	Jan. 8	1 rl
Sweet Baby (Lupino Lane)	Comedy	Jan. 8	2 rls
Mister Chump (Phil Dunham)	Cameo comedy	Jan. 8	1 rl
Why Women Pay	Life cartoon	Jan. 15	1 rl
A Movie Medley	Hodge-Podge	Jan. 15	1 rl
Sure Fire	Bobby Vernon comedy	Jan. 15	2 rls
Nic-Nax	Curiosities	Jan. 22	1 rl.
High Sea Blues (St. John)	Mermaid comedy	Jan. 22	2 rls.
Hot Cookies (George Davis)	Cameo comedy	Jan. 22	1 rl.
Paris Originations in Color	Kodachrome fashion	Jan. 22	1 rl.
Funny Face (Big Boy)	Juvenile comedy	Jan. 22	2 rls.
Howdy Duke	Lupino Lane com.	Jan. 22	2 rls.
Zoo Logic	Sullivan Cartoon	Jan. 29	2 rls
Summer Day	Bruce Scenic	Jan. 29	1 rl
Break Away (Neal Burns)	Christie comedy	Jan. 29	2 rls
Dear Season (Bud Duncan)	Cameo comedy	Jan. 29	1 rl.
Busy Lizzie (Geo. Davis)	Mermaid comedy	Feb. 5	2 rls
Highlights	Curiosities	Feb. 5	1 rl
Peaceful Oscar (Lloyd Hamilton)	Comedy	Feb. 5	2 rls
High Spirits	Cameo comedy	Feb. 12	1 rl.
Mike Wins a Medal	Life cartoon	Feb. 12	1 rl.
Duck Out (Bobby Vernon)	Comedy	Feb. 12	2 rls.
Listen, Lem (Al St. John)	Mermaid comedy	Feb. 19	2 rls.
Peaceful City	Life cartoon	Feb. 19	1 rl.
Wedding Yells (Johnny Arthur)	Comedy	Feb. 19	2 rls.
Soft Soap	Life Cartoon	Feb. 26	1 rl
Sailor Beware (Billy Dooley)	Comedy	Feb. 26	1 rl
Fiddlesticks	Curiosities	Feb. 26	1 rl
Quiet Please (Phil Dunham)	Cameo comedy	Feb. 26	1 rl
A Cluster of Kings	Hodge-Podge	Feb. 26	1 rl
Drama de Luxe (Lupino Lane)	Comedy	Mar. 5	2 rls
Heavy Date	Life cartoon	Mar. 5	1 rl
Hitting the Trail	Life cartoon	Mar. 4	1 rl
Gandpa's Boy (Big Boy)	Juvenile comedy	Mar. 12	2 rls
Icy Eyes (Felix-cat)	Sullivan cartoon	Mar. 12	1 rl
Pedigreed (Felix-cat)	Sullivan cartoon	Mar. 12	1 rl
Ask Dad (Sargent)	Cameo comedy	Mar. 12	1 rl
Bruce Scenics	Two subjects	Mar. 12	1 rl
Wise Old Owl	Hodge-Podge	Mar. 19	1 rl
Local Talent	Life cartoon	Mar. 19	1 rl
Chicken Feathers (Cornwall)	Christie comedy	Mar. 19	2 rls
Stars and Stripes	Felix the Cat	Mar. 19	1 rl
A Perfect Day	Cameo comedy	Mar. 19	1 rl
Hot Lightning (Beauchamp)	Mermaid comedy	Apr. 2	2 rls
Felix Sees them in Season	Felix the Cat	Apr. 2	1 rl
Somebody's Fault	Hamilton comedy	Apr. 2	2 rls
Bruce Scenics	Two subjects	Apr. 2	1 rl
Roped In (St. John)	Comedy	Apr. 9	2 rls
Here Comes Precious (Adams)	Comedy	Apr. 9	2 rls
Cash and Carry (Burns)	Christie comedy	Apr. 9	2 rls

Why We Offer You a Dollar

MOVING PICTURE WORLD is told constantly that this Picture Chart is helpful to exhibitors everywhere. For a while we depended upon producers to give us accurate information to use in its columns; but changes made in a print after the New York showing from which we get review footage are never relayed to us, and sometimes even review footage is carelessly given. You need dependable information. So, as soon as an error of a major sort—anything likely to work hardship on an exhibitor, is found by you and communicated to us, we get in touch with the producer and as soon as we can get the check-up we send you a dollar—it doesn't pay for your good will, but it recompenses you somewhat for the trouble of writing the letter. We want accuracy for your sake. If we can't get it first-hand we are willing to make our accuracy-bucks bring it to us, and that's more than anybody else does in the interest of dependable picture information.

Star, Story Type, Review and Footage Here

	Kind of Picture	Review	Feet
Odd Jobs	Curiosities	Apr. 9	1 rl
Dumb Belles (Dooley)	Sailor comedy	Apr. 16	2 rls
Buried Treasure	Bruce Scenic	Apr. 16	1 rl
Brain Storms	Mermaid comedy	Apr. 16	2 rls
First Prize (Dunham)	Cameo comedy	Apr. 16	1 rl
Ruling the Rooster	Life cartoon	Apr. 16	1 rl
Germ Mania	Felix the Cat	Apr. 16	1 rl
Prince of Whales	Life cartoon	Apr. 16	1 rl
Climhing Into Cloudland	Howe Hodge-Podge	Apr. 16	1 rl
Barn Yarns	Felix the Cat	Apr. 16	1 rl
Jail Birdies (Bobby Vernon)	Comedy	Apr. 16	2 rls
Breezing Along	Lloyd Hamilton com.	May 14	2 rls.
Hold That Bear (Phil Dunham)	Cameo comedy	May 14	1 rl.
A Bird of Flight	Hodge-Podge	May 14	1 rl.
Racing Fever	Life cartoon	May 14	1 rl.
Jungle Heat (Al St. John)	Gag-slapstick	May 21	2 rls
Eye Jinks	Felix the Cat cartoon	May 21	1 rl
Atta Baby (Big Boy)	Comedy	May 21	2 rls
Growing Money	Curiosities	May 28	1 rl
Auntie's Ante (W. Lupino)	Cameo comedy	May 28	1 rl
North of Nowhere	Life cartoon	May 28	1 rl
Queer Ducks (J. Duffy)	Farce-comedy	May 28	2 rls
A Jim Dandy (Phil Dunham)	Cameo comedy	May 28	1 rl
Bruce Scenics	Two issues	July 23	1 rl
Meet the Folks (J. Adams)	Christie comedy	July 23	2 rls
Capers of a Camera	Hodge-Podge	July 30	1 rl
Sure Cure	Mermaid comedy	July 30	2 rls
Brave Cowards (Durham)	Cameo comedy	July 30	1 rl

EXCELLENT PICTURES CORP.

A Man of Quality (G. Walsh)	Punch melodrama	Nov. 6	5,640
His Rise to Fame (Geo. Walsh)	Pugilist melodrama	Feb. 19	5,790

F B O

Features		1926	
Glenister of the Mounted (Flynn)	Mtd. Police melo.	June 26	5,480
Jade Cup (Brent)	Crook melodrama	July 3	3,656
Dead Line (Bob Custer)	Western	July 10	5,000
Masquerade Bandit (Tom Tyler)	Western	Jnly 10	4,018
Bigger Than Barnum's (star cast)	Melodrama	July 17	5,391
Two-Gun Man (Fred Thomson)	Western	July 24	5,139
Her Honor, the Governor (Frederick)	Melodrama	July 31	6,712
Better Man (R. Talmadge)	Stunt comedy	Aug. 7	4,703
Cowhoy Cop (Tom Tyler)	Action western	Aug. 7	4,385
Flame of the Argentine (Brent)	Melodrama	Aug. 14	5,004
College Boob (Lefty Flynn)	Comedy drama	Aug. 21	5,340
One Minute To Play	Red Grange special	Aug. 28	7,430
Laddie (John Bowers)	Romantic drama	Sept. 4	6,931
Kosher Kitty Kelly (Viola Dana)	Hehrew-Irish comedy	Oct. 2	6,105
Breed of the Sea (Ralph Ince)	Sea-Island drama	Oct. 30	5,408
Red Hot Hoofs (Tom Tyler)	Pugilistic western	Nov. 13	4,681
A Regular Scout (Fred Thomson)	Action western	Nov. 29	6,119
Lone Hand Saunders (Thomson)	Action western	Dec. 4	5,453
The Gorilla Hunt	Burbridge special	Dec. 11	4,362
Rose of the Tenements (Shirley Mason)	Human int. drama	Dec. 18	6,678
Timid Terror (George O'Hara)	Comedy drama	Dec. 25	4,872
		1927	
Her Father Said No (Guard-Brian)	Witwer comedy	Jan. 1	6,808
Home Struck (Viola Dana)	Drama of stage	Jan. 5	5,615
Cactus Trails (Bob Custer)	Western	Jan. 15	4,889
Lightning Lariats (Tyler)	Western	Jan. 22	4,536
Uneasy Payments (Vaughn)	Farce comedy	Feb. 12	4,770
Magic Garden	G. S. Porter novel	Feb. 26	6,807
Don Mike (Thompson)	Romantic drama	Mar. 5	5,723
Sonora Kid (Tyler)	Action western	Mar. 5	4,565
Mother (Belle Bennett)	Mother-love drama	Mar. 19	6,885
Tarzan and the Golden Lion	Jungle fantasy	Apr. 2	5,807
Moulders of Men (Frankie Darro)	Melodrama	Apr. 9	6,412
Outlaw Dog (Ranger)	Railroad melo.	Apr. 23	4,721
Naughty Nannette (Viola Dana)	Comedy drama	May 9	4,949
Silver Comes Thru (Thomson)	Thrill western	May 28	5,476
Great Mail Robbery	Marine-mail melo.	July 2	6,504
Moon of Israel (star cast)	Spectacular-Biblical	July 9	6.680
Not For Puhlication	Political drama	July 23	6,140
Gingham Girl (Lois Wilson)	Adapted musical com.	July 30	6,257
Short Subjects			
Smouldering Tires	Fighting Hearts	June 5	2,000
Lightning Slider	Fighting Hearts	Jnne 26	2,000
Three of a Kind	Standard comedy	Jnne 26	2,000
Big Charade	Fighting Hearts	June 26	2,000
Black and Blue Eyes	Comedy		
Up and Wooing	Fighting Hearts	July 17	2,000
When Sally's Irish Rose	Fighting Hearts	July 24	2.000
Wedding Daze (Alexander)	Comedy	Ang. 7	2,000
Vamping Bahies (L. Sargent)	Comedy	Aug. 7	2,000
All's Swell That Ends Swell	Fighting Hearts	July 24	2,000
Back Fire (Fat trio)	Comedy	Aug. 21	2,000
Lady of Lyons, N. Y.	Bill Grimm's Progress	Aug. 28	2,000
		1927	
Many A Slip (Bowers)	Comedy and cartoon	Jan. 22	2 rls.
Wisecrackers (Cooke-Guard)	Witwer series	Jan. 29	2 rls
He Couldn't Help It	Charley Bowers com.	Mar. 5	2 rls
Nothin' Doin' (C. Bowers)	Comedy	July 16	2 rls
Beauty Parlor (Cooke-Guard)	First of series	July 16	2 rls
Campus Romeos	Fat Men	July 23	2 rls

FIRST NATIONAL

		1926	
Dancer of Paris (Tearle-Mackaill)	Romantic Drama	Mar. 27	6,229
Kiki (Norma Talmadge)	Comedy Drama	April 17	8,279
Old Loves and New (Stone-Bedford)	Drama	May 1	7.423
Mlle. Modiste (C. Griffith)	Victor Herbert opera	May 8	6.230
Greater Glory (Tearle-Nilsson)	Epic drama	May 15	9.710
Wilderness Woman (Pringle)	Comedy	May 22	7.533
Ranson's Folly (Barthelmess)	Romantic drama	May 29	7.322
Brown Derby (Johnny Hines)	Comedy	June 5	6.500
Tramp, Tramp, Tramp (Langdon)	Farce-comedy	June 12	5,830
Wise Guy (Kirkwood-Astor-Compson)	Human Interest dr.	June 26	7,775
Ella Cinders (Colleen Moore)	Comedy	June 26	6,540
Puppets (Sills)	Drama	July 3	7,468
Senor Daredevil (Ken Maynard)	Western	Jnly 10	6,402
Men of Steel (Sills)	Melodrama	July 24	9,143
Duchess of Buffalo (C. Talmadge)	Comedy drama	Aug. 21	6,940
Great Deception (Lyons-Pringle)	War melodrama	Aug. 28	5,885
Into Her Kingdom (C. Griffith)	Romantic drama	Sept. 4	6,447
Amateur Gentleman (Barthelmess)	Romantic drama	Sept. 11	7,790
Subway Sadie (Dorothy Mackaill)	Comedy drama	Sept. 25	6,72
Paradise (Milton Sills)	South Seas melo.	Sept. 25	7,000
It Must Be Love (Colleen Moore)	Typical comedy	Oct. 16	6,848
Forever After (Astor-Hughes)	Romantic drama	Oct. 23	6,330
Prince of Tempters (Moran-Lyon)	Romantic drama	Oct. 30	7,780
Unknown Cavalier (Ken Maynard)	Action western	Nov. 6	6,305
Midnight Lovers (Nilsson-Stone)	Light comedy	Nov. 13	6,100
Syncopating Sue (C. Griffith)	Drama	Nov. 20	6,770
Stepping Along (Johnny Hines)	Comedy	Nov. 27	7 rls
Ladies at Play (Hughes-Kenyon)	Farce	Nov. 29	6,119
Silent Lover (Milton Sills)	Desert drama	Dec. 4	6.500
Blonde Saint (Stone-Kenyon)	Comedy-drama	Dec. 11	6,800
White Black Sheep (Barthelmess)	Melodrama	Dec. 18	6,798
Overland Stage (Ken Maynard)	Pioneer western	Dec. 25	6,392
Just Another Blonde (Mackaill)	Romantic com-dr.	Dec. 25	5,603
		1927	
Twinkletoes (Colleen Moore)	Drama	Jan. 1	7.833
Lady in Ermine (Corinne Griffith)	Drama	Jan. 8	6,400
Masked Woman (Nilsson-Blinn)	Sophisticated drama	Jan. 22	5,442
Perfect Sap (Lyon-Starke)	Am. Detective com.	Jan. 22	5,620
Lunatic at Large (Leon Errol)	Farce	Feh. 5	5,321
McFadden's Flats (Murray-Conklin)	Irish-Scotch com.	Feb. 12	7,845
Easy Pickings (A. Q. Nilsson)	Mystery melodrama	Feh. 26	5,400
An Affair of the Follies (All-Star)	Human interest drama	Mar. 5	6,422
High Hat (Ben Lyon)	Comedy-drama	Mar. 19	6,161
All Aboard (Johnny Hines)	Fast comedy	Apr. 2	6,300
Long Pants (Langdon)	Gag comedy	Apr. 9	5,550
Orchids and Ermine (C. Moore)	Romantic comedy-drama	Apr. 9	6,734
Three Hours (C. Griffith)	Mystery and drama	Apr. 16	5,760
See You in Jail (Mulhall-Day)	Farce comedy	Apr. 23	5,800
Camille (Norma Talmadge)	Dumas picturization	May 2	8,700
Venus of Venice (C. Talmadge)	Comedy	May 7	6,300
Sea Tiger (Milton Sills)	Sea melodrama	May 14	5.606
Notorious Lady (Lewis Stone)	African drama	May 14	6,040
Convoy (Sherman-Mackaill)	Navy-war drama	May 21	7,724
Broadway Nights (Lois Wilson)	Jazz comedy-dr.	May 21	6,765
Tender Hour (Dove-Lyon)	Drama	May 28	6,631
Lost at the Front (Sidney-Murray)	War hurlesque-com.	June 25	5,559
Sunset Derby (Astor-Collier, Jr.)	Race track melo.	July 2	5,000
Framed (Milton Sills)	Thrill-melodrama	July 9	5,282
Naughty But Nice (Colleen Moore)	Sprightly farce	July 16	6,520
Prince of Head Waiters (L. Stone)	Drama	July 23	6,400

FOX FILM CORP.

Features		1926	
Rustling for Cupid (O'Brien)	Romantic western	May 8	4.835
Shamrock Handicap (J. F. McDonald)	Romantic racing drama	May 22	5.685
Early to Wed (M. Moore-K. Perry)	Domestic drama	May 29	5,912
A Man Four-Square (Buck Jones)	Western	June 5	4,744
Black Paradise (Bellamy)	Thrill melodrama	June 12	4.962
A Trip to Chinatown (Foxe)	Farce-comedy	June 26	5,594
Gentle Cyclone (Bnck Jones)	Action-comedy	July 3	4,822
More Pay—Less Work (Mary Brian)	Comedy-drama	July 10	6,022
Fig Leaves (O'Brien-Borden)	Comedy drama	July 17	6,49
Family Upstairs (Valli-MacDonald)	Comedy drama	July 31	5,97
Midnight Kiss	Comedy drama	Aug. 7	5,02
No Man's Gold (Tom Mix)	Western	Aug. 14	5,745
Three Bad Men (Star cast)	Spectacular thrill melo.	Ang. 28	8,00
Marriage License? (Alma Rubens)	Mother-love drama	Sept. 4	7,168
Flying Horseman (Bnck Jones)	Action western	Sept. 11	4,971
Blue Eagle (George O'Brien)	Drama	Sep. 25	6,200
Womanpower (Graves-Perry)	Comedy drama	Oct. 2	6,240
The Lily (Belle Bennett)	Emotional drama	Oct. 9	6,268
Great K. & A. Train Rohhery (Mix)	Fast melodrama	Oct. 16	4,800
Country Beyond (Olive Borden)	Curwood drama	Oct. 23	5,363
Whispering Wires (Anita Stewart)	Mystery melodrama	Oct. 30	5,906
International Eucharistic Congress	Religious	Nov. 20	......
Return of Peter Grimm (star cast)	Drama from play	Nov. 20	6,950
The City (Rohert Frazer)	Clyde Fitch drama	Nov. 27	5.500
What Price Glory? (all star)	War comedy-drama	Nov. 29	11.400
Wings of the Storm (Thunder-dog)	Melodrama	Dec. 4	5,374
Canyon of Light (Tom Mix)	Tvpical Mix	Dec. 11	5,389
Going Crooked (Bessie Love)	Crook melodrama	Dec. 18	5,425
Bertha, Sewing Machine Girl	Stage melodrama	Dec. 25	5,242
		1927	
Summer Bachelors (Bellamy)	Comedy drama	Jan. 1	6,782
Desert Valley (Buck Jones)	Western comedy-dr.	Jan. 8	4,731
One Increasing Purpose (Lowe)	Drama	Jan. 15	7.677
Music Master (Alec. B. Francis)	Belasco play	Jan. 22	7,734
Stage Madness (Virginia Valli)	Stage-home drama	Jan. 29	5.620
The Auctioneer (Geo. Sidney)	Stage success	Feb. 5	5,500
Last Trail (Tom Mix)	Zane Grey Western	Feh. 5	5,190
Upstream (Earle Foxe)	Theatrical drama	Feb. 12	5,510
War Horse (Buck Jones)	War (horse) story	Feb. 19	4.953
Marriage (Virginia Valli)	Drama	Feh. 26	5,440
Monkey Talks (Lerner)	Drama	Mar. 5	5,500
Ankles Preferred (Bellamy)	Light com-dr.	Mar. 12	5,498
Love Makes 'Em Wild (Johnnie Harron)	Breezy comedy	Mar. 19	5,50
Broncho Twister (Tom Mix)	Whirlwind western	Apr. 2	5,425
Whispering Sage (Buck Jones)	Action western	Apr. 9	4,783
Madame Wants No Children (M. Corda)	Comedy drama	Apr. 16	5,415
Outlaws of Red River (Tom Mix)	Action western	Apr. 23	5,327
Heart of Salome (Alma Rubens)	Romance, mystery	May 9	5,617
Hills of Peril (Buck Jones)	Punch western	May 14	4,983
Is Zat So? (O'Brien-Lowe)	Comedy drama	May 21	6.940
7th Heaven (Janet Gaynor)	Love-war drama	May 28	....
Cradle Snatchers (Louise Fazenda)	Farce comedy	June 4	6.381
Rich But Honest (Marjorie Beebe)	Light comedy-dr.	June 4	5.480
Slaves of Beauty Herhert-Tell)	Light comedy-dr.	Jnne 11	5.412
Good as Gold (Buck Jones)	Stunt-thrill western	June 11	4.54
The Circus Ace (Tom Mix)	Circus and western	Jnne 18	4,810
The Secret Studio (Borden)	Comedy drama	June 25	5,870
Singed (B. Sweet-W. Baxter)	Drama	July 16	5,790

Short Subjects Separated From Features

	Kind of Picture	Review	Feet
Short Subjects		1926	
Steeplechaser (Conley)	Farce comedy	Sept. 11	2,000
Non-Stop Bride (Gene Cameron)	Comedy	Sep. 25	2,000
King Bozo	Van Bibber comedy	Oct. 2	2,000
Rocky Mountain Gold	Varieties	Oct. 9	800
Cliff Dwellers of America	Varieties	Oct. 9	845
Dizzy Dancers (Gene Cameron)	Imperial comedy	Oct. 16	2,000
Lyin' Tamer (Ernie Shields)	Imperial comedy	Oct.23	2 rls
Marry Month of May	O. Henry comedy	Oct. 30	2 rls
King of the Kitchen (Conley)	Comedy	Nov. 6	2 rls
Honeymoon Hospital	Imperial comedy	Nov. 13	2 rls.
Napoleon, Jr.	Animal comedy	Nov. 13	2 rls.
Maryland, My Maryland	Variety	Nov. 20	750
Not to Be Trusted (Allan Forrest)	Helen and Warren	Nov. 20	2 rls
Great Lakes	Variety	Nov. 27	900
Babes in the Jungle	O. Henry series	Nov. 29	2 rls.
Light Wines and Bearded Ladies	Imperial comedy	Nov. 29	2 rls.
Madam Dynamite	Imperial comedy	Dec. 11	2 rls
Battling Kangaroo	Animal comedy	Dec. 18	2 rls
Motor Boat Demon	Van Bibber series	Dec. 25	2 rls
		1927	
Bathing Suitor (G. Harris)	Imperial comedy	Jan. 1	2 rls
My Lady's Stockings	Variety	Jan. 8	1 rl
Tennis Wizard (Earle Foxe)	Van Bibber series	Jan. 15	2 rls
Overnight from Paris	Variety	Jan. 15	1 rl
Big Business	Imperial comedy	Jan. 22	2 rls.
Constantinople	Scenic	Jan. 22	1 rl.
Society Architect	Van Bibber	Jan. 22	2 rls.
An Old Flame	Helen & Warren	Feb. 5	2 rls
Sky Sentinel	Variety	Feb. 5	784
Roses and Ruses	O. Henry story	Feb. 12	2 rls
Slippery Silks	Imperial comedy	Feb. 12	2 rls.
Birthday Greetings	Comedy	Feb. 19	2 rls.
Everybody's Servant	Varieties	Feb. 26	900
Portugal Today	Variety	Mar. 5	786
Car Shy	Van Bibber	Mar. 5	2 rls
Rock-Ribbed Maine	Variety	Mar. 12	855
Back to Mother	Helen and Warren	Mar. 19	2 rls
The Last Word	Helen and Warren	Apr. 2	2 rls
Below the Equator	Variety	Apr. 9	1 rl
Girls	O. Henry story	Apr. 16	2 rls
Nature's Wonderland	Variety	Apr. 16	1 rl
A Dog's Pal (Jerry Madden)	Animal comedy	Apr. 23	2 rls
Old Heidelberg	Variety	May 2	1 rl
Not the Type	Van Bibber	May 2	2 rls
Just a Husband	Helen & Warren	May 9	2 rls
Kangaroo Detective	Comedy	May 21	2 rls
Reflections	Varieties	May 28	1 rl
Wine, Women and Sauer Kraut	Imperial comedy	June 4	2 rls
Monarchs of the Soil	Varieties	June 4	1 rl
Vendors of the World	Variety	June 11	1 rl
Midsummer Night's Steam	Imperial comedy	June 11	2 rls
Road to the Yukon	Variety	June 18	1 rl
Rumors for Rent	Helen and Warren	June 18	2 rls
A Man About Town	O. Henry series	July 16	2 rls
Snow Rambles	Variety	July 16	1 rl
A Hot Potato	Van Bibber	July 23	2 rls
Cupid and the Clock	O. Henry series	July 23	2 rls

GOTHAM PRODUCTIONS

	Kind of Picture	Review	Feet
Golden Web (Rich-Gordon)	Melodrama	Sept. 11	6,000
Block Signal (Ralph Lewis)	Railroad melodrama	Oct. 9	5,900
Winning Wallop (W. Fairbanks)	Action comedy-dr.	Oct. 30	5,000
Money to Burn (Devore-MacGregor)	Romantic action dr.	Nov. 29	5,900
Heroes of the Night (Landis-Nixon)	Fire-police-thriller	Feb. 5	6,500
		1927	
Final Extra (De La Motte)	Melodrama	Feb. 19	6,000

LE ROY FILMS

	Kind of Picture	Review	Feet
When New York Was Younger	Novelty specialette	July 16	1 rl

METRO-GOLDWYN-MAYER

	Kind of Picture	Review	Feet
Beauty Prize (Dana)	Comedy-dr.	Oct. 11	5,750
Tower of Lies (Chaney-Shearer)	Drama of pathos	Oct. 10	6,849
Exchange of Wives (Boardman)	Married life com.	Oct. 17	6,300
Midshipman (Ramon Novarro)	Naval com.-drama	Oct. 31	7,498
Go West (Buster Keaton)	Burlesque western	Nov. 7	6,256
Lights of Old Broadway (Davies)	Old N. Y. drama	Nov. 14	6,437
Old Clothes (Coogan)	Typical feature	Nov. 21	5,915
Bright Lights (Chas. Ray)	Type com-drama	Nov. 28	6,260
Only Thing (Boardman-Nagel)	Glyn love drama	Dec. 5	5,824
Masked Bride (Mae Murray)	Paris underworld	Dec. 12	5,690
Sally, Irene and Mary (Star cast)	Musical comedy hit	Dec. 19	5,564
Time, the Comedian (Busch-Cody)	Unique drama	Dec. 26	4,757
		1926	
His Secretary (Shearer)	Light comedy	Jan. 2	6,433
Ben-Hur (Ramon Novarro)	Lew Wallace story	Jan 16	12,000
Dance Madness (Nagel-Windsor)	Comedy drama	Feb. 6	6,395
The Blackbird (Lon Chaney)	Crook Drama	Feb. 13	6,688
Mare Nostrum (Rex Ingram prod.)	Ibanez Novel	Feb 27	
La Boheme (Gilbert-Gish)	Famous opera	Mar. 13	8,530
The Barrier (Norman Kerry)	Alaskan melodrama	Apr. 3	6,480
Devil's Circus (Norma Shearer)	Drama	Apr. 10	6,750
Beverly of Graustark (Marion Davies)	Romantic Comedy	May 1	6,710
Brown of Harvard (Pickford Brian)	College comedy-dr.	May 15.	7,941
Money Talks (Moore-Windsor)	Farce comedy	May 22	5,139
Paris (Chas. Ray)	Parisian drama	June 12.	5,580
Lovey Mary (Bessie Love)	Drama	July 3	[illegible]
Road to Mandalay (Chaney)	Melodrama	July 10	6,551
Waltz Dream	Romantic comedy	Aug. 7	7,322
Scarlet Letter (Lillian Gish)	Drama from novel	Aug. 21	9,000
Battling Butler (Keaton)	Farce comedy	Sept. 4	6,970
Waning Sex (Norma Shearer)	Light comedy romance	Oct. 2	6,025
The Temptress (Garbo-Moreno-D'Arcy)	Ibanez' novel	Oct. 23	8,221
Magician (Wegener-Terry)	Rex Ingram prod.	Nov. 6	6,960
Bardleys the Magnificent	Dashing romance	Nov. 13	8,536
Exit Smiling (Lillie-J. Pickford)	Comedy	Nov. 20	6,461
Upstage (Norma Shearer)	Vaudeville com.-dr.	Nov. 27	6,048
Flaming Forest (Moreno-Adoree)	Northwest Curwood dr.	Nov. 29	6,567
Tin Hats (Nagel-Windsor)	War comedy	Dec. 4	6,598
Faust (Emil Jannings)	Opera transcription	Dec. 11	8,110
Fire Brigade (McAvoy-Ray)	Spectacular fire drama	Dec. 25	8,616
		1927	
Tell It To The Marines (Chaney)	Melodrama	Jan. 1	8,800
Valencia (Mae Murray)	Romantic drama	Jan. 8	5,680
Flesh and the Devil (Gilbert-Garbo)	Suderman drama	Jan. 15	8,750
A Little Journey (Star Cast)	Comedy drama	Jan. 15	6,088
Red Mill (Marion Davies)	Adapted musical com.	Feb. 19	6,337
Taxi Dancer (Crawford-O. Moore)	Broadway drama	Mar. 12	6,203
The Show (Gilbert-Adoree)	Melodrama	Mar. 19	6,309
Slide, Kelly, Slide (Haines-O'Neil)	Baseball comedy-dr	Apr. 2	7,865
Demi-Bride (Norma Shearer)	Comedy-drama	Apr. 2	6,886
Frisco Sally Levy (Sally O'Neil)	Hebrew-Irish com.	Apr. 23	6,909
Lovers (Novarro-Terry)	"Gossip" drama	May 2	5,291
Rookies (Dane-Arthur)	Military comedy	May 9	6,640
Understanding Heart (Joan Crawford)	Kyne story	May 14	6,657
Annie Laurie (Lillian Gish)	Scottish drama	May 21	8,750
Mr. Wu (Lon Chaney)	Chinese drama	June 4	7,603
Tillie the Toiler (Marion Davies)	Light comedy	June 11	6,160
The Unknown (Chaney)	Armless wonder char-dr.	June 18	5,517
Captain Salvation (Hanson-Starke)	Gospel ship drama	July 2	7,395
Callahans and Murphys (Dressler-Moran)	All-Irish comedy	July 16	6,126
Twelve Miles Out (Gilbert)	Bootlegging com.-dr.	July 30	7,899

PARAMOUNT

	Kind of Picture	Review	Feet
		1926	
Nell Gwyn (Dorothy Gish)	Farce comedy	Feb. 6	6,800
Miss Brewster's Millions (Daniels)	Comedy-drama	Mar. 27	6,467
New Klondike (Thos. Meighan)	Comedy drama	Apr. 3	7,445
Untamed Lady (Gloria Swanson)	Society drama	Apr. 3	6,132
Crown of Lies (Pola Negri)	Romantic drama	Apr. 10	5,020
Desert Gold (Hamilton-Mason)	Zane Grey western	Apr. 10	6,850
For Heaven's Sake (Harold Lloyd)	Typical comedy	April 17	5,356
Blind Goddess (Holt-Torrence)	Mystery Drama	April 17	7,363
That's My Baby (Douglas MacLean)	Farce comedy	Apr. 24	6,805
A Social Celebrity (Menjou)	Comedy drama	May 1	6,025
The Runaway (Clara Bow)	Melodrama	May 8	6,218
Fascinating Youth (Juniors)	Drama	May 22	6,884
Aloma of the South Seas (Gilda Gray)	Drama	May 29	8,514
Wet Paint (Raymond Griffith)	Farce-comedy	June 5	5,109
Rainmaker (Collier, Jr.)	Drama	June 12	6,055
Say It Again (Dix)	Travesty-farce	June 19	7,445
Volcano (Daniels)	Thrill melodrama	June 12	5,467
Good and Naughty (Pola Negri)	Society comedy	June 26	5,503
Palm Beach Girl (Bebe Daniels)	Farce-comedy	July 3	6,918
Variety (Emil Jannings)	Drama, short version	July 10	7,804
Born to the West (Jack Holt)	Western	July 10	6,043
It's the Old Army Game (W. C. Fields)	Farce comedy	July 17	6,889
Mantrap (Torrence-Bow)	Drama	July 24	6,077
You Never Know Women (Vidor)	Drama	Aug. 7	6,064
Padlocked (Lois Moran)	Melodrama	Aug. 28	6,700
Beau Geste (Ronald Colman)	Drama	Sept. 4	10,600
The Show-Off (Ford Sterling)	Character comedy	Sept. 11	6,196
Diplomacy (Sweet-Hamilton)	Modernized Sardou play	Sep. 25	6,950
Campus Flirt (Bebe Daniels)	College comedy	Oct. 2	6,702
Tin Gods (Thomas Meighan)	Drama	Oct. 2	8,568
You'd Be Surprised (R. Griffith)	Satirical comedy	Oct. 9	5,904
Kid Boots (Eddie Cantor)	Comedy	Oct. 23	5,650
Sorrows of Satan (D. W. Griffith prod)	Drama	Oct. 23	11 rls.
Don't Give Up the Ship	One Reel special	Oct. 23	....
Ace of Cads (Menjou)	Drama	Oct. 30	7,786
Quarterback (Richard Dix)	Football comedy-dr.	Nov. 6	7,114
London (Dorothy Gish)	Drama	Nov. 13	6 rls.
We're in the Navy Now (Beery-Hatton)	Sequel, "Behind Front"	Nov. 20	5,519
So's Your Old Man (W. C. Fields)	Comedy	Nov. 20	6,347
Eagle of the Sea (Vidor-Cortez)	Sea drama	Nov. 27	7,250
Everybody's Acting (star cast)	Stage comedy-dr.	Nov. 27	6,139
God Gave Me Twenty Cents (all star)	Romance-drama	Nov. 29	6,532
The Great Gatsby (Warner Baxter)	Drama	Dec. 4	7,296
Old Ironsides (special cast)	Super-special	Dec. 11	10,689
Canadian (Meighan)	Northwest drama	Dec. 11	7,773
Stranded in Paris (Daniels)	Farce comedy	Dec. 18	6,106
Love 'Em and Leave 'Em (Brent)	Comedy drama	Dec. 18	6,075
Popular Sin (Vidor-Brook)	Love drama	Dec. 25	6,244
		1927	
Hotel Imperial (Pola Negri)	Drama	Jan. 8	7,091
Blonde or Brunette? (Menjou-Nissen)	Parisian comedy	Jan. 15	5,871
The Potters (W. C. Fields)	Human int. com.-dr.	Jan. 22	6,680
Kid Brother (Harold Lloyd)	Typical comedy	Jan. 29	7,654
Paradise for Two (Dix-Bronson)	Comedy	Jan. 29	6,187
New York (Cortez-Wilson-Taylor)	Melodrama	Feb. 5	6,877
"It" (Clara Bow)	Elinor Glyn story	Feb. 12	6,542
Love's Greatest Mistake (Brent)	Comedy drama	Feb. 26	6,000
Blind Alleys (Meighan)	N. Y. melodrama	Mar. 5	5,597
Let It Rain (Douglas MacLean)	Naval comedy	Mar. 12	6,052
Metropolis	UFA Superspectacle	Mar. 12	....
Rough Riders (Feature Cast)	Roosevelt epic.	Mar. 19	12,071
Stark Love	Mountaineer drama	Mar. 19	6,203
A Kiss in a Taxi (Bebe Daniels)	Farce comedy	Apr. 2	6,429
Fashions for Women (E. Ralston)	Comedy drama	Apr. 9	6,298
Evening Clothes (Menjou)	Light comedy	Apr. 9	6,287
Casey at the Bat (W. Beery)	Comedy	Apr. 16	6,040
Afraid to Love (F. Vidor)	Light comedy	Apr. 23	6,199
Knockout Reilly (Richard Dix)	Prizering com.-dr.	Apr. 23	7,080
Chang	Wild animal classic	May 2	6,536
Children of Divorce (Bow-Ralston)	Drama	May 2	6,871
Cabaret (Gilda Gray)	Detective com.-dr.	May 9	7,175
Special Delivery (Eddie Cantor)	Gag comedy	May 9	5,524
Senorita (Bebe Daniels)	Dashing Farce	May 14	6,634
Telephone Girl (Madge Bellamy)	Melodrama	May 21	5,455
Tired Wheels	Krazy Kat	May 28	1 rl
Rough House Rosie (Clara Bow)	Society-pugilism com.	June 4	5,952
Whirlwind of Youth (Lois Moran)	Drama	June 11	5,866
Running Wild (W. C. Fields)	Comedy drama	June 18	6,368
Ritzy (Betty Bronson)	Comedy drama	June 25	5,306
Way of All Flesh (Jannings)	U. S.-made. Tragedy	July 2	8,486
Time to Love (Raymond Griffith)	Farce-comedy	July 9	4,926
Rubber Heels (Ed Wynn)	Burlesque-Farce comedy	July 16	5,614
Ten Modern Commandments (Ralston)	Theatrical com.-dr.	July 23	6,497
Wedding Bills (Raymond Griffith)	Farce	July 23	5,869
Rolled Stockings (Hall-Brooks)	College com.-dr.	July 30	6,247

Users Help Make This Chart More Useful

PATHE

	Kind of Picture	Review	Feet
Hitting the Rails	Terry cartoon	Dec. 4	1 rl.
Bats and Stripes	Terry cartoon	Dec. 11	1 rl
There Ain't No Santa Claus	Hal Roach comedy	Dec. 11	2 rls
A Blonde's Revenge (Turpin)	Typical comedy	Dec. 18	2 rls
School Days	Terry cartoon	Dec. 18	1 rl
Top Notchers	Sportlight	Dec. 18	1 rl
Forty-five Minutes from Hollywood	Hal Roach comedy	Dec. 25	2 rls
		1927	
Anything Once (Mabel Normand)	Hal Roach comedy	Jan. 1	2 rls
Telling Whoppers	Our Gang	Jan. 1	2 rls
Musical Parrot	Terry cartoon	Jan. 1	1 rl
Kitty from Killarney (Day)	Sennett comedy	Jan. 8	2 rls
With the Wind	Sportlight	Jan. 8	1 rl
Fourflushers (Bevan)	Sennett comedy	Jan. 8	2 rls
Many Scrappy Returns (Chase)	Hal Roach comedy	Jan. 15	2 rls
When Friendship Ceases	Terry cartoon	Jan. 15	1 rl
Smith's Pets	Jimmy Smith series	Jan. 15	2 rls
Bring Home the Turkey	Our Gang comedy	Jan. 22	2 rls.
Chasing Rainbows	Terry cartoon	Jan. 22	1 rl.
Should Sleep Walkers Marry?	Sennett comedy	Jan. 22	2 rls.
Two Time Mama (Tryon)	Hal Roach comedy	Jan. 22	2 rls.
Pass the Dumplings (Alice Day)	Sennett comedy	Jan. 22	2 rls.
On Guard (Cullen Landis)	Army serial	Jan. 29	....
Sink or Swim	Terry cartoon	Feb. 5	1 rl
A Hollywood Hero (Turpin)	Sennett comedy	Feb. 5	2 rls
Should Men Walk Home (C. Hale)	Hal Roach comedy	Feb. 5	2 rls
Sporting Knack	Sportlight	Feb. 12	1 rl.
Smith's Customer	Smith Family com.	Feb. 12	2 rls.
Peaches and Plumbers (Bevan)	Sennett com.	Feb. 19	2 rls.
Plumber's Daughter (Alice Day)	Sennett comedy	Feb. 19	2 rls.
Pathe Review 6	Magazine	Feb. 19	1 rl.
Plow Boy's Revenge	Terry cartoon	Feb. 26	1 rl
Crowd Bait	Sportlight	Feb. 26	1 rl
Seeing the World	Our Gang comedy	Feb. 26	2 rls
One Hour Married (Normand)	Hal Roach comedy	Mar. 5	2 rls
In the Rough	Terry cartoon	Mar. 5	1 r
Tit for Tat	Terry cartoon	Mar. 5	1 r
Crawl Strike Kid	Terry cartoon	Mar. 12	1 rl
With Will Rogers in Dublin	Rogers Abroad	Mar. 12	2 rls
Mail Pilot	Terry cartoon	Mar. 12	1 rl
Are Brunettes Safe? (Chase)	Comedy	Mar. 12	2 rls
Why Girls Say No (Marj. Daw)	Hal Roach comedy	Mar. 19	2 rls
Weatherproof	Sportlight	Mar. 19	1 rl
Pathe Review	Review	Mar. 19	1 rl
Cracked Ice	Terry cartoon	Mar. 19	1 rl
Taking the Air	Terry cartoon	Mar. 19	1 rl
Duck Soup (Laurel-Hardy)	Hal Roach comedy	Apr. 2	2 rls
Frost Line	Sportlight	Apr. 2	1 rl
A Small Town Princess	Sennett comedy	Apr. 2	2 rls
A Dozen Socks (Alice Day)	Sennett comedy	Apr. 9	2 rls
Rival Sex	Sportlight	Apr. 9	1 rl
Smith's New Home (Mc-Kee-Hiatt)	Smith Family series	Apr. 9	2 rls
Pathe Review 12	Magazine	Apr. 16	1 rl
Magician	Terry cartoon	Apr. 16	1 rl
Ten Years Old	Our Gang	Apr. 16	2rls
Keep Off the Grass	Terry cartoon	Apr. 16	1 rl
Jolly Jilter (Ben Turpin)	Comedy	Apr. 16	2 rls
Melting Millions (Ray-Miller)	Chapter Play	Apr. 16	......
Hiking Through Holland (Will Rogers)	Rogers Abroad	Apr. 23	2 rls
Pathe Review 13	Magazine	Apr. 23	1 rl
Medicine Man	Terry cartoon	Apr. 23	1 rl
Slipping Wives (Dean-Rawlinson)	Hal Roach comedy	Apr. 23	2 rls
Smith's Surprise (Hiatt)	Smith Family	Apr. 23	2 rls
Forgotten Sweeties (Chase)	Comedy	Apr. 23	2 rls
Pathe Review 14	Magazine	Apr. 23	1 rl
Smith's Kindergarten (Baby Jackson)	Smith Family	May 2	2 rls
Pathe Review 16	Magazine	May 2	1 rl
Love My Dog	Our Gang	May 2	2 rls
Broke in China (Turpin)	Sennett comedy	May 2	2 rls
Honor Man	Terry cartoon	May 2	1 rl
Hon. Mr. Buggs (Matt Moore)	Hal Roach comedy	May 2	2 rls
Pathe Review 15, 17, 18, 19	Magazine	May 9	1 rl
Pie Eyed Piper	Terry cartoon	May 9	1 rl
Jewish Prudence (Davidson)	Hal Roach comedy	May 9	2 rls
Bubbling Over	Terry cartoon	May 9	1 rl
Agile Age	Sportlight	May 9	1 rl
A Fair Exchange	Terry cartoon	May 9	1 rl
When Snow Flies	Sportlight	May 14	1 rl.
Pathe Review 20	Magazine	May 14	1 rl.
Bigger and Better Blondes (Chase)	Comedy	May 14	2 rls.
Tabloid Editions	Sportlight	May 21	1 rl
Horses, Horses, Horses	Terry cartoon	May 21	1 rl
Crazy to Act (Mildred June)	Sennett comedy	May 21	2 rls
Tired Business Men	Our Gang comedy	May 21	2 rls
Pathe Review 21	Magazine	May 21	1 rl
Eve's Love Letters	Hal Roach comedy	May 28	2 rls
Smith's Fishing Trip	Smith Family	May 28	2 rls
Pathe Review 22-23	Magazine	June 4	1 rl
Digging for Gold	Terry cartoon	June 4	1 rl
Hunting for Germans	Will Rogers' trip	June 4	2 rls
Pride of Pikeville (Turpin)	Sennett comedy	June 4	2 rls
Flying Feet	Sportlight	June 4	1 rl
Chills and Fever	Sportlight	June 4	1 rl
Curled in the Excitement	Sennett comedy	June 11	2 rls
Hard Cider	Terry cartoon	June 11	1 rl
Crimson Flash (Cullen Landis)	Serial	June 18	....
Died in the Wool	Terry cartoon	June 18	1 rl
Fluttering Hearts (Chase)	Comedy	June 18	2 rls
Love 'Em and Weep (Mae Busch)	Hal Roach comedy	June 18	2 rls
Pathe Review 24	Magazine	June 18	1 rl
Big Reward	Terry cartoon	July 2	1 rl
Riding High	Terry cartoon	July 2	1 rl
Pathe Review 27	Magazine	July 2	1 rl
Don't Tell Everything (Davidson)	Hal Roach comedy	July 2	2 rls
One-Man Dog	Terry cartoon	July 2	1 rl
Love Nest	Terry cartoon	July 23	1 rl
Frontier of Sport	Sportlight	July 23	1 rl
Why Girls Love Sailors (Laurel)	Hal Roach comedy	July 23	2 rls
Pathe Review 28	Magazine	July 23	1 rl
Pathe Reviews 29-30	Magazine	July 30	1 rl
Subway Sally	Terry cartoon	July 30	1 rl
With Will Rigers in London	Rogers series	July 30	1 rl
Glorious Fourth (Joe Cobb)	Comedy	July 30	1 rl
The Bully	Terry cartoon	July 30	1 rl

Features	Kind of Picture	Review	Feet
		1927	
Princess on Broadway (Garon-Walker)	Comedy drama	Mar. 5	5,705
Tearin' Into Trouble (Wally Wales)	Western	Mar. 5	4,453
Arizona Whirlwind (Bill Cody)	Mine-western	Mar. 19	4,134
Fighting Comeback (B. Roosevelt)	Action western	Apr. 2	4,145
Spuds (Larry Semon)	War, farce comedy	Apr. 9	4,920
Horse Shoes (Monty Banks)	Feature comedy	Apr. 16	5,668
Ridin' Rowdy (Buffalo Bill, Jr.)	Western	Apr. 23	4,794
No Man's Law (Rex)	Black Stallion dr.	May 2	6,903
Don Desperado (Maloney)	Punch western	May 9	5,804
His First Flame (Harry Langdon)	Feature comedy	May 9	4,700
Eyes of the Totem (Hawley-Santschi)	Melodrama	May 14	6,228
Pirates of the Sky (Hutchison)	Stunt melodrama	May 21	5,465
Heart of the Yukon (Bowers)	Alaskan melodrama	May 21	6,563
Alaskan Adventures	Alaskan Trip	May 28	3,678
Meddlin' Stranger (Wally Wales)	Western melodrama	June 4	4,575
Avenging Fangs (Shadow-dog)	Crook melodrama	June 4	4 335
Trunk Mystery (Hutchison)	Police melodrama	June 11	4,328
Code of Cow Country (B. Roosevelt)	Action western	June 11	4,512
Pals in Peril (Buffalo Bill, Jr.)	Western	June 25	4,740
Little Firebrand (E. Thornton)	Comedy	July 2	4,6[illegible]5
Two-Gun of Tumbleweed	Western	July 23	5,[illegible]

PREFERRED PICTURES

		1926	
Romance of a Million Dollars	Melodrama	Ang. 7	5,370
Dancing Days (Star Cast)	Domestic	Sept. 25	5,900
Shameful Behavior? (Edith Roberts)	Romantic com.-dr.	Oct. 30	5,218
His New York Wife (Alice Day)	Comedy drama	Nov. 27	5,[illegible]04
		1927	
Exclusive Rights (L. Rich)	Politics-melodrama	Jan. 22	6,[illegible]67

PRODUCERS DISTRIBUTING CORP.

		1925	
Coming of Amos (Rod LaRoque)	Comedy-drama	Sept. 19	5,077
Off the Highway (W. V. Mong)	Drama	Oct. 3	7,641
Simon the Jester (O'Brien-Rich)	Comedy-drama	Nov. 28	6,168
Road to Yesterday (J. Schildkraut)	Tense drama	Dec. 12	9,[illegible]
		1926	
Wedding Song (Leatrice Joy)	Comedy-heart int.-dr	Jan. 2	7,[illegible]73
Steel, Preferred (star cast)	Steel industry dr	Jan. 9	6,[illegible]17
Braveheart (LaRocque)	Indian drama	Jan. 23	7,338
Rocking Moon (Tashman-Bowers)	Alaskan drama	Jan. 30	6,013
Danger Girl (Priscilla Dean)	Comedy-drama	Feb. 6	5,664
Million Dollar Handicap (all star)	Horse race melo.	Feb. 13	6,095
Three Faces East (Jetta Goudal)	Suspense-spy-melo.	Feb. 20	7,419
Fifth Avenue (De La Motte)	Human int. drama	Feb. 20	5,403
Wild Oats Lane (Viola Dana)	Melodrama	Apr. 10	6,900
Red Dice (Rod LaRocque)	Underworld melodrama	May 1	7,257
Whispering Smith (H. B. Warner)	Melodrama western	May 8	6,155
Volga Boatman (W. Boyd-E. Fair)	Melodrama	Apr. 24	10,660
Paris at Midnight (Jetta Goudal)	Melodrama	May 15	6,995
Prince of Pilsen (Geo. Sidney)	Comedy drama	May 8	6,600
Bachelor Brides (La Rocque)	Mystery drama	May 22	6,612
Eve's Leaves (Leatrice Joy)	Romantic Comedy	May 29	6,750
Silence (H. B. Warner)	Self-sacrifice dr.	June 5	7,518
Unknown Soldier (Chas. Mack, etc.)	War drama	June 12	7,979
Dice Woman (Priscilla Dean)	Farce-melodrama	June 19	5,514
Flame of the Yukon (Seena Owen)	Melodrama of Ynkon	June 26	5,800
Up in Mabel's Room (Marie Prevost)	Farce-comedy	June 26	6,345
Shipwrecked (S. Owen-J. Schildkraut)	Melodrama	July 3	5,865
Meet the Prince (Jos. Schildkrant)	Comedy-Drama	July 3	5,908
Sea Wolf (Ralph Ince)	Jack London story	July 10	6,763
Sunny Side Up (Vera Reynolds)	Comedy drama	Jnly 17	5,994
Speeding Venus Priscilla Dean)	Melodrama	Jnly 24	5,560
Clinging Vine (Leatrice Joy)	Comedy	July 31	6,400
Young April (Bessie Love)	Romantic com-dr.	Sept. 11	6,858
For Alimony Only (Leatrice Joy)	Divorce com-drama	Oct. 9	6,400
Gigolo (Rod La Rocque)	Drama	Oct. 16	7,295
Nervons Wreck (Ford-Haver)	Farce-comedy	Oct. 23	6,730
Pals in Paradise (star cast)	Kyne mining story	Nov. 29	6,636
For Wives Only (M. Prevost)	Sophisticated farce	Dec. 4	5,790
Corporal Kate (Reynolds-Faye)	Girl War-workers	Dec. 18	7,460
		1927	
Jim, The Conqueror (Boyd-Faire)	Suspense western	Jan. 1	5,324
Nobody's Widow (Joy-Ray-Haver)	Farce comedy	Jan. 15	6,421
Man Bait (Marie Prevost)	Comedy drama	Jan. 29	5,865
Getting Gertie's Garter (Prevost)	Farce comedy	Feb. 19	6,859
White Gold (Jetta Goudal)	Emotional drama	Apr. 9	6,198
Rubber Tires (Ford-Love)	Auto comedy	Apr. 9	6,303
King of Kings	Biblical drama	Apr. 23	13,500
Night Bride (Marie Prevost)	Farce comedy	May 9	5.736
Yankee Clipper (William Boyd)	Sailing ship melo.	May 14	7,820
Heart Thief (Schildkraut-dePutti)	European drama	May 21	6.035
Fighting Love (Jetta Goudal)	Desert drama	June 4	7,107
Vanity (Leatrice Joy)	Melodrama	June 18	5,922

RAYART

		1925	
Midnight Limited (star cast)	Railroad melodrama	Dec. 27	5,255
		1926	
Call of the Klondike (Glass-Dwan)	Melodrama	Ang. 21	5,803
Moran of the Monnted (Howes)	Northwest M. P. melo.	Sept. 4	5.303

RED SEAL

		1926	
Reelview (Scenes in Turkey)	Magazine	Apr. 10	850
Hair Cartoon	Marcus cartoon	Apr. 10	55
Old Black Joe	Song Car-tune	July 17	500
Hair Cartoon	Marcus cartoon	July 17	1,000
Toot! Toot! (Ko-Ko)	Fleischer cartoon	July 17	1,000
Hair Cartoons	Marcus cartoon	Jnly 31	1,000
Reelview (Issue E)	Pictorial	Jnly 31	1,000
Searchlight (Issue H)	Pictorial	Aug. 7	1,000
Song Car-tune	Song series	Aug. 7	1,000
Marvels of Motion	Issue L	Sept. 4	800
Morning Judge	Carrie of the Chorus	Sept. 4	2,000
Ko-Ko in the Fadeaway	Fleischer cartoon	Sept. 11	1,000
Film Reporter	Series	Sept. 11	1,000
Churchyards of Old America	Humor	Sep. 25	1,000
Film Reporter (Issue B)	Sport snbjects	Oct. 9	1,000
Berth Mark	Carrie of Chorus	Oct. 9	2,000

We Try Always to Make it Better for Users

STERLING PICTURES CORP.

	Kind of Picture	Review.	Feet
		1926	
Men of the Night (Rawlinson)	Melodrama	July 24	5,723
Wreckage (May Allison)	Drama	July 24	5,723
Closed Gates (Harron-Novak)	Emotionai dama	May 28	5,563

TIFFANY PRODUCTIONS, INC.

	Kind of Picture	Review.	Feet
The Enchanted Island	Romantic drama	June 25	4,857
Flaming Timber	Woodland drama		
Squads Right	War farce comedy		
The Song of Steel	Society-business drama		
Snowbound	Comedy drama of the North		
Wild Geese (Special)	Human drama		
Princess of Hoboken	Comedy drama		
Lightning	Zane Grey drama		
Tale of a Vanishing People	Society drama		
The Broken Gate	Emotional drama	Jan. 15	5,300
Fools of Fashion (Mae Busch)	Social life drama	Oct. 9	6,484
College Days (Marceline Day)	College comedy-dr.	Nov. 6	7,300
Josselyn's Wife (Pauline Frederick)	Emotional drama	Nov. 27	5,800
Sin Cargo (Shirley Mason)	Melodrama	Dec. 11	6,100
		1927	
Redheads Preferred (Hitchcock-Daw)	Farce comedy		
The First Night (Lytell-Devore)	Farce comedy	Feb. 19	5,500
Husband Hunters (Mae Musch)	Sophisticated com.-dr.	Feb. 26	5,600
Cheaters (O'Malley-Ferguson)	Crook meldrama	Mar. 12	6.022
Backstage (Bedford-W. Collier, Jr.)	Comedy drama	July 9	5,784
Beauty Shoppers (Mae Busch)	Small town-N. Y. dr.	July 16	5,669
Snowbound (Blythe-Rich-Agnew)	Farce comedy	July 30	5,182

UNITED ARTISTS

	Kind of Picture	Review.	Feet
		1926	
Black Pirate (Douglas Fairbanks)	Technicolor feature	Mar. 20	8,388
The Bat (all-star)	Mystery drama	Mar. 27	8,219
Son of the Sheik (Valentino)	"Sheik" sequel	Aug. 7	6,685
Sparrows (Mary Pickford)	Comedy drama	Oct. 9	6,000
		1927	
Winning of Barbara Worth (Banky)	H. B. Wright western	Dec. 4	8 rls.
Night of Love (Banky-Colman)	Romantic Drama	Jan. 29	7,440
The General (Buster Keaton)	Civil War comedy	Feb. 12	7,500
Love of Sunya (Gloria Swanson)	Episodic drama	Mar. 19	7,311
Beloved Rogue (J. Barrymore)	Romantic drama	Apr. 2	9,264
Resurrection (Rod LaRocque)	Tolstoy drama	Apr. 16	9,120

UNIVERSAL

	Kind of Picture	Review.	Feet
Features		1926	
Rustler's Ranch (Acord)	Western	June 5	5,230
Love Thief (Norman Kerry)	Romantic drama	June 12	6,822
Chasing Trouble (Morrison)	Action western	June 19	4,304
Bucking the Truth (Morrison)	Action western	June 26	4,305
Marriage Clause (Lois Weber)	Drama	July 3	7,680
Under Western Skies (Norman Kerry)	Western	July 10	6,352
The Terror (Art Acord)	Western	July 10	4,862
Man in the Saddle (Gibson)	Western	July 17	5,492
Poker Faces (Horton-LaPlante)	Farce comedy	Jnly 24	7,808
Whole Town's Talking (E. E. Horton)	Farce comedy	Aug. 14	6,662
Wild Horse Stampede (Hoxie)	Western	July 31	4,776
Runaway Express (Daugherty-Mehaffy	R. R. thriller	Aug. 28	5,865
Her Big Night (Laura LaPlante)	Farce comedy	Sept. 4	7,603
Old Soak (Jean Hersholt)	Comedy drama	Sept. 11	7,445
Texas Streak (Hoot Gibson)	Thrill western	Sep. 25	6,250
Ice Flood (Harlan-Dana)	Lumber camp melo.	Oct. 2	5,747
Yellow Back (Fred Humes)	Western	Oct. 9	4,766
Take It from Me (Reginald Denny)	Comedy drama	Oct. 16	6,649
Michael Strogoff	Russian Melodrama	Oct. 30	9,315
Spangles (O'Malley-Nixon)	Circus comedy-dr.	Nov. 6	5,6[illegible]
Buckaroo Kid (Hoot Gibson)	Farce-drama-western	Nov. 20	6,107
Red Hot Leather (Hoxie)	Western	Nov. 27	4,535
Man from the West (Acord)	Blue Streak Western	Dec. 4	4,474
Cheerful Fraud (Denny)	Farce comedy	Dec. 11	6,945
Prowlers of the Night (Humes)	Blue Streak western	Dec. 18	4,390
Silent Rider (Hoot Gibson)	Western	Dec. 25	5,598
		1927	
Butterflies in the Rain (LaPlante)	Romantic drama	Jan. 1	7,319
Rough and Ready (Hoxie)	Western	Jan. 8	4,409
Loco Luck (Art Acord)	Action western	Jan. 22	4,827
Sensation Seekers (Billie Dove)	Romance-drama	Jan. 29	7,015
Perch of the Devil (Busch-O'Malley)	Melodrama	Feb. 5	6,807
One Man Game (Fred Humes)	Blue Streak westn.	Feb. 12	4,689
Taxi! Taxi! (E. E. Horton)	Farce comedy	Feb. 19	7,172
Denver Dude (Hoot Gibson)	Action western	Feb. 26	5,292
Wrong Mr. Wright (Jean Hersholt)	Farce	Mar. 5	6,450
Held by the Law (Lewis)	Crime-detective	Apr. 2	6,929
Hey! Hey! Cowboy (Gibson)	Action western	Apr. 9	5,378
Men of Daring (Hoxie)	Thrill western	Apr. 9	6,155
Fourth Commandment (Bennett-Carr)	Sentimental drama	Apr. 23	6,892
Down the Stretch (Agnew-Nixon)	Racing melodrama	May 2	6,910
Beware of Widows (Laura LaPlante)	Light farce-comedy	May 9	5,777
Cat and the Canary (LaPlante-Hale)	Mystery-thriller	May 14	7,712
Grinning Guns (Jack Hoxie)	Action western	May 14	4,689
Love Thrill (Laura-LaPlante)	Farce comedy	May 21	6,038
Fighting Three (Jack Hoxie)	Western melodrama	May 21	4,198
The Claw (Windsor-Kerry)	South African drama	May 28	5,252
Painting the Town (Tryon)	Farce comedy	June 25	5,900
Alias the Deacon (Jean Hersholt)	Crook com.-drama	June 25	6,869
Painted Ponies (Gibson)	Rodeo stunt western	July 23	5,416
Short Subjects		1926	
Jane's Flirtation (Wiley)	What happened to Jane	Jan. 1	2 rls
Menace of the Mounted (Cobb)	Mustang N'western	Jan. 1	2 rls
Snookums' Playmate	Newlyweds comedy	Jan. 8	2 rls
Hop Along (Arthur Lake)	Bluebird comedy	Jan. 8	1 rl
By George (Sid Saylor)	Let George Do It (ser.)	Jan. 8	2 rls
Fast and Furious (Reginald Denny)	Typical farce	July 9	5,282
Three Miles Up (Al Wilson)	Aviation-thrills	July 9	4,041
Dude Desperado (Gilman)	Mustang com.-western	Jan. 22	2 rls.
Tied Up	Piperock western	Jan. 22	2 rls.
What's Your Hurry?	Excuse Makers	Jan. 22	2 rls.
Love on a Weak Stomach (N. Edwards)	Comedy	Jan. 22	1 rl.
Newlyweds Build	Newlyweds and Baby	Jan. 22	2 rls.
Cinder Path	Collegians	Jan. 22	2 rls.
High and Dizzy (Puffy)	Bluebird comedy	Jan. 22	1 rl.
Youth and Beauty	Gump comedy	Jan. 29	2 rls
Thanks for the Boat Ride	What Happened to Jane	Jan. 29	2 rls
George Runs Wild	George series	Feb. 5	2 rls
Oh, What a Kick (Summerville)	Burlesque war com.	Feb. 5	1 rl
Tenderfoot Courage	Mustang western	Feb. 5	2 rls
		1927	
In for Life (Neely Edwards)	Bluebird comedy	Feb. 12	1 rl.
Meet the Husband (Arthur Lake)	Comedy	Feb. 12	1 rl.
Snookums Disappears	Newlyweds	Feb. 19	2 rls.
A Strange Inheritance	Mustang comedy	Feb. 19	2 rls.
Buster's Dark Mystery	Buster Brown	Feb. 19	2 rls.
Ranger's Romance (Fred Gilman)	Short western	Feb. 26	2 rls
Some More Leave Home (Summerville)	Excuse Makers	Feb. 26	2 rls
Why Mules Leave Home (Summerville)	Comedy	Feb. 26	1 rl
A Party Man (Duffy)	Blue Ribbon comedy	Mar. 5	1 rl
Flashing Oars	Collegians	Mar. 5	2 rls
Jailhouse Blue (Arthur Lake)	Comedy	Mar. 12	1 rl
Backward George (Saylir)	Let George Do It	Mar. 12	2 rls
Hot Air (Puffy)	Bluebird comedy	Mar. 19	1 rl
Return of the Riddle Rider	Sequel serial	Mar. 19	....
Breaking Records	Collegians	Apr. 2	2 rls
Pride of Piperock	Western comedy	Apr. 2	2 rls
She's My Cousin	Excuse Makers	Apr. 2	2 rls
Jane's Hubby	What Happened to Jane	Apr. 9	2 rls
Courage of Collins	Short western	Apr. 9	2 rls
Haunted Homestead	Mustang western	Apr. 16	2 rls
Buster, Don't Forget	Buster Brown	Apr. 16	2 rls
Newlyweds' Shopping Tour	Newlyweds	Apr. 16	2 rls
They Call It Love (Edwards)	Comedy	Apr. 16	1rl
Flaming Snow	Western comedy	Apr. 16	2 rls
Keeping His Word	Excuse Makers	Apr. 23	2 rls
Smother O'Mine (Chas. Puffy)	Comedy	Apr. 23	1 rl
Kelcy Gets His Man (Cobb)	Mounted police dr.	Apr. 23	2 rls
Midnight Bum (Arthur Lake)	Farce comedy	May 2	1 rl
Lone Star (Fred Gilman)	Mustang western	May 2	2 rls
Kid George	Let George Do It	May 2	2 rls
Jane Misses Out	What Happened to Jane	May 9	2 rls
Stop Snookums	Newlyweds	May 9	2 rls
Buster's Frame-up	Buster Brown	May 14	2 rls.
Silent Partner (E. Cobb)	Western	May 14	2 rls.
Ore Raiders (Fred Gilman)	Western	May 14	2 rls.
Pipe Rock Blues (Holmes-Corbett)	Western	May 14	2 rls.
Red Suspenders (Summerville)	Comedy	May 14	1 rl.
George's Many Loves	Let George Do It	May 21	2 rls
That's No Excuse	Excuse Makers	May 21	2 rls
Do Or Diet (Puffy)	Comedy	May 21	1 rl
Rest Cure	Piperock western	May 28	2 rls
Doctors Prefer Brunettes (Edwards)	Bluebird comedy	May 28	1 rl
Home Trail	Western	May 28	2 rls
Gune Justice (Gilman)	Short western	June 4	2 rls
My Mistake	Excuse Makers	June 4	2 rls
Cowboy Chaperone (Ed. Cobb)	Western	June 4	2 rls
Jane's Sleuth	What Happened to Jane	June 4	2 rls
Collegians (second series)	Junior Jewel com.	June 11	2 rls
Cows Is Cows	Short western	June 11	2 rls
Buster's Infatuation	Buster Brown	June 11	2 rls
Snookum's Asleep	Newlyweds	June 11	2 rls
Under the Bed (Puffy)	Bluebird comedy	June 11	1 rl
Sleepy Time Pal (Edwards)	Bluebird comedy	June 18	2 rls
What An Excuse	Excuse Makers	June 18	2 rls
Barrymore Tommy (Gilman)	Short western	June 18	2 rls
Ah, Gay Vienna (Puffy)	Comedy	July 2	1 rl
On Furlough (Sid Saylor)	Let George Do It	July 2	2 rls
Plumed Rider (Gilman)	Western	July 2	2 rls
Roaring Gulch (E. Cobb)	Western	July 2	2 rls
Surprised Honey (Neely Edwards)	Comedy	July 16	1 rl
Buster's Handicap	Buster Brown	July 16	2 rls
Tale of a Shirt (Aubrey)	Bluebird com.	July 16	1 rl
Jane's Relations	What Happenedt o Jane.	July 16	2 rls
Snookums Cleans Up	Newlyweds	July 16	2 rls
Pawns and Queens	Short western	July 23	2 rls
Oh, Taxi! (Sid Saylor)	Comedy	July 23	2 rls
Square Shooter (Gilman)	Short western	July 23	2 rls
Plain Jane	What Happened to Jane	July 30	1 rl
His Day of Days (Edwards)	Bluebird comedy	July 30	1 rl
Horse Trader (Gilman)	Western	July 30	2 rls

WARNER BROS.

	Kind of Picture	Review.	Feet
		1926	
Bride of the Storm (D. Costello)	Melodrama	April 10	6,800
Night Cry (Rin-Tin-Tin)	Dog melodrama	April 24	6,300
Other Women's Husbands (Blue)	Comedy drama	May 8	6,721
Hell Bent Fer Heaven (Miller)	Mystery drama	May 15	6,578
Little Irish Girl (D. Costello)	Crook drama	May 22	6,667
Why Girls Go Back Home (Miller)	Comedy drama	May 29	5,262
Silken Shackles (Irene Rich)	Drama	June 5	6.061
Social Highwayman (Devore-Love)	Farce-comedy	June 26	6,107
Footloose Widows (Fazenda-Logan)	Farce-comedy	July 3	7,163
Don Juan (John Barrymore)	Romantic drama	Aug. 21	10,018
Across the Pacific (Monte Blue)	Melodrama	Oct. 16	6,945
My Official Wife (Rich-Tearle)	Drama	Nov. 6	7,846
Private Izzy Murphy (Jessel)	Comedy	Oct. 30	7,889
The Better 'Ole (Syd Chaplin)	Supercomedy	Oct. 23	8,649
Millionaires (Sidney-Fazenda-Gordon)	Heart-int. Hebrew com.	Nov. 20	6.903
While London Sleeps (Rin-Tin-Tin)	Dog melodrama	Dec. 11	5,810
		1927	
Third Degree (Dolores Costello)	Stage melodrama	Jan. 8	7.647
Don't Tell the Wife (I. Rich)	Light comedy	Feb. 5	6,972
Finger Prints (Fazenda)	Crook-detective	Jan. 22	7,031
Wolf's Clothing (Blue-Miller)	Action-thrill melo.	Jan. 29	7,068
When A Man Loves (J. Barrymore)	Classic romance	Feb. 12	10,049
Hills of Kentucky (Rin-Tin-Tin)	Dog melodrama	Feb. 26	6,271
Gay Old Bird (Fazenda)	Farce-comedy	Mar. 12	6,284
What Every Girl Should Know (Miller)	Romantic comedy-drama	Mar. 19	6,281
White Flannels (Louise Dresser)	Football-thrills	Apr. 2	6.820
The Brute (Monte Blue)	Western drama	May 2	5,901
Bitter Apples (Monte Blue-Myrna Loy)	Melodrama	May 9	5,453
Missing Link (Syd Chaplin)	Farce comedy	May 14	6,485
Matinee Ladies (May McAvoy)	Modern life comedy	Apr. 23	6,352
Tracked by the Police (Rin-Tin-Tin)	Dog melodrama	May 21	5,813
The Climbers (Irene Rich)	Drama	May 28	6.631
A Million Bid (Dolores Costello)	Melodrama	June 4	6,310
Irish Hearts (May McAvoy)	Comedy drama	June 11	5,397
Simple Sis (Fazenda-C. Cook)	Heart Interest melo.	June 11	6,218
Dearier (Irene Rich)	Heart-int. drama	June 18	5,897
Old San Francisco (D. Costello)	Romance-melodrama	June 25	7,961
First Auto (Barney Oldfield)	Old-time autos dr.	July 9	6.767
What Happened to Father (W. Oland)	Character farce-com.	July 9	5,567
Black Diamond Express (Blue)	Railroad melodrama	July 23	5.803
Heart of Maryland (D. Costello)	Civil War melo.	July 30	5,968

Your Handy Picture Index

Covering ALL photoplays reviewed in Volume 87 (July and August, 1927) of Moving Picture World

This is a useful supplement to your weekly service "Quick Reference Picture Chart" ALPHABETIC ALLY arranged for your convenience

A

Adam and Evil. 6,793 ft.—Lew Cody and Aileen Pringle—Directed by Robert Z. Leonard — Metro-Goldwyn-Mayer — Review, August 13.

After Midnight. 6,312 ft.—Norma Shearer—Directed by Monta Bell—M-G-M—Review, August 27.

After Midnight. 6,312 feet.—Norma Shearer—Lawernce Gray—Director, Monta Bell. Metro-Goldwyn-Mayer. Rebiew Aug. 27.

Ah, Gay Vienna. 1 reel—Charles Puffy—Universal Blue Bird Comedy—Review, July 2.

All Wet. 2 reels—Gump comedy—Joe Murphy, Fay Tincher — Universal — Review August 27.

An African Adventure. 1 reel—Metro-Goldwyn-Mayer—Review, August 13.

Ant Life As It Isn't. 1 reel—Pathe Aesop Fable Cartoon—Review, August 6.

Art For Hearts' Sake. 1 reel—Educational Felix the Cat Cartoon—Review, August 13.

B

Backstage. 5,784 ft.—William Collier, Jr.—Directed by Phil Stone—Tiffany—Review, July 9.

Back to God's Country. 5,751 ft.—Based on the novel by James Oliver Curwood—Renee Adoree—Directed by Irvin Willat—Universal—Review, August 6.

Barbed Wire. 6,951 ft.—From the story, "The Woman of Knockaloe," by Hall Caine—Pola Negri—Directed by Erich Pommer and Rowland V. Lee—Paramount—Review, August 13.

Beauty Parlor, The. 2 reels—Al Cooke—F. B. O.-H. C. Witwer Comedy Series—Review, July 16.

Beauty Shoppers, The. 5,669 ft.—Directed by Louis J. Gasnier—Tiffany Production—Review, July 16.

Big Reward, The. 1 reel—Pathe Aesop Fable Cartoon—Review, July 2.

Black Diamond Express, The. 5,083 ft.—Monte Blue—Directed by Howard Bretherton—Warner Brothers—Review, July 23.

Blood Ship, The. 6,843 ft.—Based on the novel by Norman Springer—Hobart Bosworth—Directed by George B. Seitz—Columbia Pictures—Review, July 23.

Brave Cowards. 1 reel—Phil Dunham—Educational Cameo Comedy—Review, July 30.

Bruce Scenics. 1 reel—Educational—Review, July 23.

Bully, The. 1 reel—Pathe Aesop Fable Cartoon—Review, July 30.

Buster Come On. 2 reels—Buster Brown comedy—Universal—Review August 27.

Buster's Handicap. 2 reels—Arthur Trimble—Universal "Buster Brown" Series—Review, July 16.

C

Callahans and the Murphys, The. 6,126 ft.—Based on the novel by Kathleen Norris—Directed by George Hill—Metro-Goldwyn-Mayer—Review, July 16.

Campus Romeos. 2 reels—Fat Karr, Kewpie Ross and Fatty Alexander—F. B. O.-Fat Men Comedies—Review, July 23.

Capers of a Camera. 1 reel—Educational Hodge Podge—Review, July 30.

Captain Salvation. 7,395 ft.—Based on the novel by Frederick W. Wallace—Lars Hanson and Pauline Starke—Directed by John S. Robertson—Metro-Goldwyn-Mayer—Review, July 2.

College Kiddo, The. 2 reels—Madeline Hurlock and Eddie Quillan—Pathe-Mack Sennett Comedy—Review, August 6.

Cupid and the Clock. 2 reels—Nick Stuart—Fox-O. Henry Comedy—Review, July 23.

D

Dance Magic. 6,588 ft.—Based on the novel by Clarence B. Kelland—Ben Lyon—Directed by Victor Halperin—First National—Review, August 13.

Dead Easy. 2 reels—Bobby Vernon—Educational Comedy—Review, July 30.

Death Valley. 6 reels—Directed by Paul Powell—First Division Distributors—Review, August 20.

Don't Tell Everything. 1 reel—Max Davidson—Pathe-Hal Roach Comedy, Review, July 2.

E

Educational Fall Product.—At Ease—Nn-stop Fright—A Half Pint Hero—Up in Arms—Holly-Nuts—Review, August 27.

F

Fast and Furious. 5,864 ft.—Reginald Denny—Directed by Melville Brown—Universal—Review, July 9.

First Auto, The. 6,767 ft.—Barney Oldfield—Directed by Roy Del Ruth—Warner Brothers—Review, July 9.

Flag, The. 2 reels—Metro-Goldwyn-Mayer Drama—Review, August 13.

Framed. 5,282 ft.—Adapted from the novel, "Dawn of Tomorrow," by G. W. Sutton, Jr.—Milton Sills—Directed by Charles J. Brabin—First National—Review, July 9.

Frontier of Sport. 1 reel—Pathe-Grantland Rice Sportlight—Review, July 23.

G

Gingham Girl, The. 6,257 ft.—Based on the story by Daniel Russell—Lois Wilson—Directed by David Kirkland—F. B. O.—Review, July 30.

Glorious Fourth, The. 2 reels—"Our Gang"—Pathe Comedy—Review, July 30.

Great Mail Robbery, The. 6,504 ft.—Directed by George B. Seitz, F. B. O.—Review, July 2.

H

Heart of Maryland, The. 5,868 ft.—Based on the play by David Belasco—Dolores Costello—Directed by Lloyd Bacon—Warner Brothers—Review, July 30.

Hidden Aces. 4,620 feet.—Chas. Hutchison. Director, Howard Mitchell—Pathe release—Review August 27.

High Spots. 2 reels—Al St. John—Educational Comedy—Review, August 6.

His Better Half. 2 reels—Lloyd Hamilton—Educational Comedy—Review, August 6.

His Day of Days. 1 reel—Neely Edwards—Universal Bluebird Comedy—Review, July 30.

Hold Fast. 2 reels—Cliff Bowes—Educational Cameo Comedy—Review, August 13.

Hook, Line and Sinker. 1 reel.—Aesop Fable—Pathe—Review August 27.

Horse Trader, The. 2 reels—Fred Gilman—Universal Western—Review, July 30.

Hot Potato, A. 2 reels—Earle Foxe—Fox-Van Bibber Comedy—Review, July 23.

How High Is Up. 2 reels—Fatty Alexander, Kewpie Ross and Fat Karr—F. B. O.—Fat Men Comedy—Review, August 6.

I

Interferin' Gent, The. 4,864 feet—Buffalo Bill, Jr.—Directed by Richard Thorpe. Pathe release—Review August 27.

Interferin' Gent, The. 4,864 ft.—Buffalo Bill, Jr.—Directed by Richard Thorpe—Pathe—Review, August 27.

J

Jane's Relations. 2 reels—Universal Stern Brothers," "What Hapened to Jane" Series—Review, July 16.

Judgment of the Hills. 5,700 ft.—Virginia Valli and Frankie Darro—Directed by J. Leo Meehan—F. B. O.—Review, August 20.

L

Les Miserables. 7,713 feet.—M. Gabriel Gabrio as Valjean. Film de France production—Universal—Review August 27.

Little Firebrand, The. 4,615 ft.—Edith Thornton—Directed by Charles Hutchison—Pathe—Review, July 2.

Love Nest, The. 1 reel—Pathe-Paul Terry Cartoon—Review, July 23.

M

Madame Pompadour. 7,180 ft.—Based on the story by Rudolph Schanzer and Ernst Welisch—Dorothy Gish—Directed by Herbert Wilcox — Paramount — Review, August 6.

Man About Town, A. 2 reels—Barry Norton—Fox O. Henry Comedy—Review, July 16.

Meet the Folks. 2 reels—Jimmie Adams—Educational Christie Comedy—Review, July 23.

Mojave Kid, The. 4,912 ft.—Bob Steele—Directed by Robert N. Bradbury—F. B. O.—Review, August 6.

Monty of the Mounted. 2 reels—Lupino Lane—Educational Comedy—Review, August 6.

Moon of Israel. 6,680 ft.—Based on the novel by H. Rider Haggard—Directed by Michael Curtiz—F. B. O.—Review, July 9.

N

Naughty But Nice. 6,520 ft.—Based on Lewis Allen Browne's story, "The Biganists"—Colleen Moore—Directed by Millard Webb—First National—Review, July 16.

Not For Publication. 6,140 ft.—Based on the story, "The Temple of the Giants," by Robert W. Ritchie—Directed by Ralph Ince—F. B. O.—Review, July 23.

Nothin' Doin'. 2 reels—Charley Bowers—F. B. O. Comedy—Review, July 16.

O

Oh, Taxi. 2 reels—Sid Saylor—Universal Comedy—Review, July 23.

One-Man Dog, The. 1 reel—Pathe Aesop Fable Cartoon—Review, July 2.

On Furlough. 2 reels—Sid Saylor—Universal Stern Brothers Comedy—Review, July 2.

Oswald Cartoons. 1 reel—Universal Cartoon—Review, August 13.

P

Paid to Love. 6,888 ft.—George O'Brien—Directed by Howard Hawks—Fox—Review, August 6.

Painted Ponies. 5,416 ft.—Hoot Gibson—Directed by Reeves Eason—Universal-Gibson Special—Review, July 23.

Patent Leather Kid, The. Richard Barthelmess—Based on story by Rupert Hughes—Directed by Alfred Santell—First National—Review, August 20.

Pathe Review 27. 1 reel—Pathe—Review, July 2.

Pathe Review 28. 1 reel—Pathe—Review, July 23.

Pathe Review 29. 1 reel—Pathe—Review, July 30.
Pathe Review 30. 1 reel—Pathe—Review, July 30.
Pathe Review 31. 1 reel—Pathe—Review, August 6.
Pathe Review 32. 1 reel—Pathe—Review, August 6.
Pathe Review 33. 1 reel—Pathe—Review, August 13.
Pathe Review, Nos. 34, 35. Magazine. 1 reel. Review August 27.
Pawns and Queens. 2 reels—Edmund Cobb—Universal Western—Review, July 23.
Permanent Rave, A. 2 reels—Kit Guard and Al Cooke—F. B. O. Beauty Parlor Comedy Series—Review, August 6.
Phantom Buster, 4,497 ft.—Buddy Roosevelt—Directed by William Bertram—Pathe—Review, August 20.
Plain Jane. 2 reels—Marjorie Marcel—Universal Stern Brothers "What Happened to Jane" Comedy Series—Review, July 30.
Plumed Rider, The. Fred Gilman—Universal Western Comedy—Review, July 2.
Prince of Headwaiters, The. 6,400 ft.—Based on the story by Viola Shore and Garret Fort—Lewis Stone—Directed by John Francis Dillon—First National—Review, July 23.

R

Rejuvenation of Aunt Mary, The. 5,844 ft.—Based on the play by Anne Warner—Directed by Erle C. Kenton—Pathe—Review, August 6.
Riding High. 1 reel—Pathe Aesop Fable Cartoon—Review, July 2.
Roaming the Emerald Isle. 1 reel—Pathe Will Rogers Series—Review, August 13.
Roaring Gulch, The. 2 reels—Edmund Cobb—Universal Mustang Western—Review, July 2.
Rolled Stockings. 6,247 ft.—Directed by Richard Rosson — Paramount — Review, July 30.
Rubber Heels. 5,614 ft.—Ed Wynn—Directed by Victor Heerman—Paramount—Review, July 16.

S

Satin Woman, The. 7 reels—Mrs. Wallace Reid—Directed by Walter Lang—Lumas Film Corp.—Review, August 13.
Service for Ladies. 6,120 feet. Adolphe Menjou, Kathryn Carver—Director, Harry D'Arast—Paramount-Famous-Lasky—Review August 27.
Service For Ladies. 6,176 ft.—Adolphe Menjou—Directed by Harry D'Arrast—Paramount—Review, August 27.
Shanghaied. 5,998 ft.—Ralph Ince—Directed by Ralph Ince—F. B. O.—Review, August 20.
Singed. 5,790 ft.—Blanche Sweet and Warner Baxter—Directed by John Griffith Wray—Fox—Review, July 16.
Silk Stockings. 5,947 ft.—Laura La Plante—Based on play, "A Pair of Silk Stockings"—Directed by Wesley Ruggles—Universal-Jewel—Review, August 20.
Skedaddle Gold. 4,562 ft.—Wally Wales—Directed by Richard Thorpe—Pathe—Review, August 6.
Silent Hero, The. 5,502 ft.—Directed by Duke Worne—Rayart Pictures—Review, August 20.
Smith's Candy Shop. 2 reels—Mary Ann Jackson—Pathe Mack Sennett Comedy—Review, August 13.
Snookums Cleans Up. 2 reels—Little Snookums—Universal Stern Brothers "Newlywed" Series—Review, July 16.
Snowbound. 5,182 ft.—Directed by Phil Stone — Tiffany Productions — Review, July 30.
Snow Rambles. 1 reel—Fox Variety—Review, July 16.
Soaring Wings. 1 reel—Metro-Goldwyn-Mayer—Review, August 13.
Sodas and Shebas. 1 reel—Arthur Lake, Drug Store Cowboy series—Universal Review August 27.
Soft Cushions. 7,000 feet—Douglas Fairbanks—"Arabian Nights" comedy—Paramount pictures—Review August 27.
Square Shooter, The. 2 reels—Fred Gilman—Universal Western Comedy—Review, July 23.
Sting of Stings. 2 reels—Charlie Chase—Metro-Goldwyn-Mayer — Review, August 13.
Stolen Bride, The. 7,179 ft.—Billie Dove—Directed by Alexander Korda—First National—Review, August 27.
Stolen Bride, The. 7,179 feet. Billie Dove, Lloyd Hughes—Director Alexander Korda—First National—Review August 27.
Subway Sally. 1 reel—Pathe Aesop Fable Cartoon—Review, July 30.
Sugar Daddies. 2 reels—Stan Laurel—Metro-Goldwyn-Mayer Comedy—Review, August 13.
Sunset Derby, The. 5,000 ft.—Based on the story by William Dudley Pelley—Mary Astor and William Collier, Jr.—Directed by Albert Rogell—First National Pictures—Review, July 2.
Sure Cure. 2 reels—Educational Mermaid Comedy—Review, July 30.
Surprised Honey. 1 reel—Neely Edwards—Universal Comedy—Review, July 16.

T

Tartuffe the Hypocrite. 6,053 ft.—Emil Jannings—Based on play by Moliere—Directed by F. W. Murnau—UFA—Review, August 27.
Tale of a Shirt, The. James Aubrey—Universal Blue Bird Comedy, Review, July 16.
Ten Modern Commandments. 6,497 ft.—Esther Ralston—Directed by Dorothy Arzner—Paramount—Review, July 23.
Three Miles Up. 4,041 ft.—Al Wilson—Directed by Bruce Mitchell—Universal—Review, July 9.
Time to Love. 4,926 ft.—Raymond Griffith—Directed by Frank Tuttle—Paramount—Review, July 9.
Topsy and Eva. 7,456 ft.—Based on the play by Catherine C. Cutting—Duncan Sisters—Directed by Del Lord—United Artists Corp.—Review, August 13.
Trail of the Tiger, The. Jack Daugherty—Universal Serial—Review, August 6.
Traveling at Home. 1 reel—Educational Walter Futter Curiosities Series—Review, August 13.
Tumbling River. Buster, a horse. 4,675 feet. Tom Mix, lead. Fox release—Review August 27
Tumbling River. 4,675 ft.—Tom Mix—Directed by Lew Seiler—Fox—Review, August 27.
Twelve Miles Out. 7,899 ft.—Based on the play by Anthony McGuire—John Gilbert—Directed by Jack Conway—Metro-Goldwyn-Mayer—Review, July 30.
Two-Gun of the Tumbleweed. 5,670 ft.—Leo Maloney—Directed by Leo Maloney—Pathe—Review, July 23.

W

Way of All Flesh, The. 8,486 ft.—Emil Jannings—Directed by Victor Fleming—Paramount—Review, July 2.
Wedding Bills. 5,869 ft.—Raymond Griffith—Directed by Erle Kenton—Paramount—Review, July 23.
What Happened to Father. 5,567 ft.—Based on the story by Mary Roberts Rinehart—Warner Oland—Directed by John G. Adolfi—Warner Brothers—Review, July 9.
What Women Did For Me. 2 reels—Charlie Chase—Pathe Hal Roach Comedy—Review, August 13.
When New York Was Younger. 1 reel—LeRoy Novelty—Review, July 16.
White Pants Willie. 6,350 ft.—Based on the story by Elmer Davis—Johnny Hines—Directed by Charles Hines—First National—Review, August 6.
White Pebbles. 4,485 ft.—Wally Wales—Directed by Richard Thorpe—Pathe—Review, August 20.
Why Girls Love Sailors. 2 reels—Stan Laurel—Pathe Hal Roach Comedy—Review, July 23.
Wings. By William A. Wellman—Clara Bow and Charles Rogers—Directed by William A. Wellman—Paramount—August 20.
With Love and Hisses. 2 reels. Jimmie Finlayson — Comedy — Pathe release—Review August 27
With Will Rogers in London. 1 reel—Pathe Will Rogers Series—Review, July 30.

Y

Yale vs. Harvard. 2 reels—"Our Gang"—Metro-Goldwyn-Mayer Comedy—Review, August 13.

Read the Better Business Section for all the latest developments in the field of projection, presentation and all subjects relative to theatre management. Back of the Colored Page.

Short Features

(Continued from page 618)

used in Oakland delivered by airplane and had the plane land in a downtown Oakland street. Major W. H. Woerner safely piloted his plane to the ground—the city street—and delivered a print to Mr. Keller. Motion pictures were taken of this feat and attached to the Educational film for showing over the Golden State Circuit, proving a patronage builder of real merit. Mr. Keller also employed a smashing "follow-up" consisting of a display of the plane which was used in making this daring landing. The plane was mounted on a large motor truck and paraded through the business section of Oakland, where it tied up traffic. Banners on the truck read, "This is the plane that brought the Lindbergh films to Oakland, etc."

More and more publicity is being obtained by exhibitors on their news reels specials. Perhaps Fred Miller, manager of Theatre Visalia, Visalia, Cal., has secured the most outstanding newspaper story recently. He obtained a three-paragraph box story of Kinograms pictures of Lieutenants Maitland and Hegenberger leaving Oakland for Hawaii on their successful flight across the Pacific. Our news reel was supplied to Mr. Miller in fast time, and attention was called to this fact in the stories, which related to that G. C. Blumenthal, San Francisco branch manager, was responsible for the speed in delivery of the flight films. In addition, one newspaper used a considerably longer story on an inside page of the same issue, with cuts of the two aviators. Mr. Miller also used 19-inch advertisements in each newspaper on this Kinograms Special.

Incidentally, Mr. Miller is a great believer in advertising his Short Features, whether news reels or comedies. As a result he is able to obtain unusually liberal publicity stories in the news columns of the two dailies in Visalia. When he showed "The Race to Paris," he employed timely and novel advertising copy to feature this picture and obtained unusually liberal stories about the film.

The following is a typical advertisement which he used on this picture:

"A Tremendous Sensation—was created last night at Theatre Visalia. The vast audiences simply rose to their feet and cheered themselves hoarse at the most thrilling pictures ever presented in Visalia. If you miss these pictures you will regret it as long as you live. Never again will you gaze upon a screen and witness such ovation accorded such a hero in the history of the world. Don't cheat yourselves out of seeing America's greatest hero, Col. "Lucky" Lindbergh in the first motion picture story of his trans-Atlantic triumph, "The Race to Paris."

Mr. Miller used a large-sized head of Lindbergh for art in this advertisement. He used one line of 10-point type to mention the feature picture was showing on the same program.

Because of the timeliness of the picture and the interest in Col. Lindbergh's flight, an unprecedented number of stories both on the local showing of "The Race to Paris" and as general news stories were published about this one-reel special. Exhibitors were able to obtain maximum attendance when this feature was shown because prints were rushed to all exchanges, and accessories were available when prints were delivered. These included a fine set of lobby photographs, showing different phases of the attempt to fly to Paris from this country, and one-sheet posters and publicity stories.

Give Them the Best

Theatre patrons are entitled to the best screen quality—which means Eastman quality.

Give them the best. Most productions are made on Eastman Negative. Specify prints on Eastman Positive and you get the film combination that first made movies practicable—that has maintained its superiority from the beginning of the industry.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

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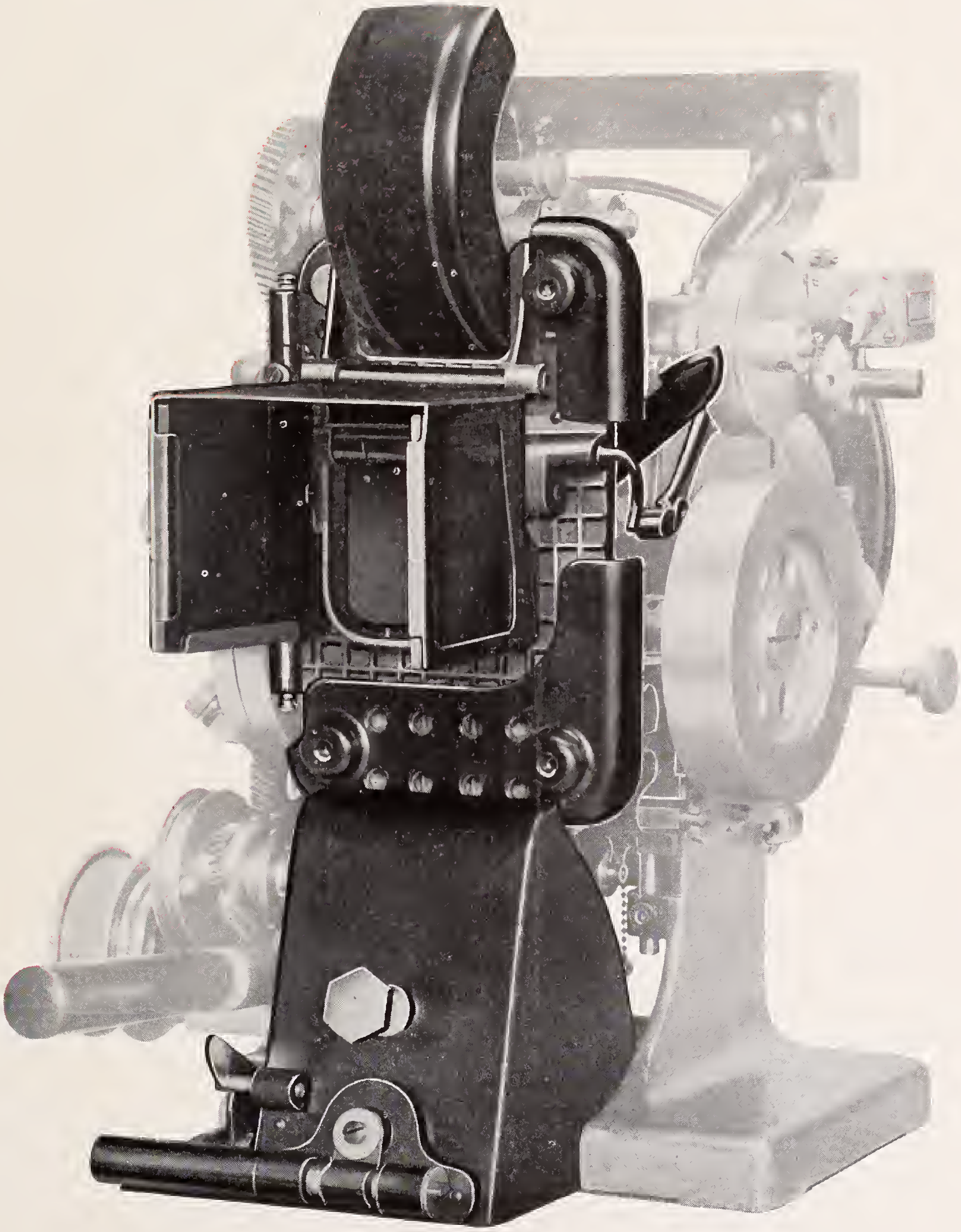

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INTERNATIONAL PROJECTOR CORPORATION
90 GOLD ST. NEW YORK

Conscience insurance

You protect your family, your belongings; you protect your time, your well-being; you carry every ordinary insurance safe-guard—life, property, fire, health, automotive—*But*

Has anyone ever tried to sell you Conscience Insurance?

Could you ever palliate or even attempt to pay for the death of one little child due to a panic resulting from a fire scare in your theatre?

Such a sorrowful event would be your fault and would be forever on your conscience, because there is no longer the shadow of an excuse for it to happen. It is 100% preventable by use of the SENTRY SAFETY CONTROL.

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